Editor’s Notebook

Presenting our 20 Under 30 Class of 2021

The principal focus of this issue is The Diapason’s 20 Under 30 Class of 2021. A biennial recognition program of the best of young organists, church musicians, harpsichordists, carillonneurs, and organ and harpsichord builders, it is a pleasure to present to you representatives of the promising future of all that we care about deeply. Here you will find biographical information and pictures of each of the Class of 2021.

Many thanks to those who submitted nominations, and be assured there will be many more quality candidates to hear about again in two years. In December 2022, nominations will open for the Class of 2023.

Elsewhere in this issue

In “On Teaching,” Gavin Black reports on feedback received from readers on his discussion about his pedagogy method. John Bishop, in “In the Wind . . .,” writes about the particular care needed and taken by the organ restoration crew of the Jim Whelan Boardwalk Hall, Atlantic City, New Jersey, during the recent renovation of the hotel and casino just feet away from the hall. The seventh installment of my series on the organs of La Grange, Illinois, details the organs of First Presbyterian Church. This month’s cover feature is the installation by Richards, Fowkes & Co. of Ooltewah, Tennessee, in Christ Church Cathedral, Cincinnati, Ohio. Readers will find interesting the scheme developed for the instrument’s mixtures. The cathedral’s chapel organ by C. B. Fisk, Inc., was featured in the August 2019 issue.

Correction

Buzard Pipe Organ Builders regrets that it sent The Diapason the wrong photo for its April cover feature. The correct image, as edited by Len Levasseur, appears above.

Events

Methuen Memorial Music Hall, Methuen, Massachusetts, announces summer organ recitals, Wednesdays at 8:00 p.m. May 19, Michael Hey; May 26, Bridgette Warovich; June 2, Scott Lamlein; June 9, Adam Pajan; June 16, Jeremy Bruns; June 23, Cathy Meyer; July 5, Christopher Hoolihan; July 7, Rhonda Sider Edgington; July 14, Brian Brunet; July 28, Stelian Donner; August 4, Nicole Kelloff, 8:11, Caroline Robinson; August 15, Rosalind Mohnsen; August 25, Jennifer McPherson. All programs are livestreamed via the hall’s YouTube channel: youtube.com/c/Thediapason.

The Eighth International Organ Competition Dudelange will take place September 5–9 on the Stahlhuth-Jann organ in St. Martin’s Church, Dudelange, Luxembourg. The competition is open to organists who have not reached their 35th birthday by September 1, 2021. First prize is €5,000 plus a concert appearance at the 2022 Dudelange Organ Festival; second prize is €2,500; third is €1,250; and a €750 audience prize will be given. Finalists are invited to perform in Dudelange on September 9.

The University of Washington School of Music, Seattle, Washington, has announced two donor gifts in support of organ performance. Organ-builder Paul B. Fritts has endowed the first Faculty Fellowship in the School of Music, with a $1.5 million gift that will provide support for organ performance degree programs. The Paul B. Fritts Endowed Faculty Fellowship will fund instruction from organists who are noted for their scholarship and professional contributions to the field. This gift establishes one of the largest endowments in the School of Music. The University of Washington School of Music

Here and There

Methuen Memorial Music Hall
methuenmemorialmusiclll.org

Competition

Stahlhuth-Jann organ, St. Martin’s Church, Dudelange, Luxembourg (photo credit: FIMDO)

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The sole remaining unaltered work of John Bergstrom & Sons as restored by Schoenstein & Co. is featured in “Organ Projects.”

Digital edition promotion

Through the end of June, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription, the free subscription is digital only and is intended for a new subscriber. For information and to subscribe: toll free: 877/560-7140, local: 847/763-4933, for new subscriptions: https://sgdragniforms.com/DPF_newfriend, for renewals: https://sgdragniforms.com/DPF_renewfriend.

Summer events

If you will be hosting summer organ and carillon recitals and choral events at your church, university, or other venue, be sure to let me know. The Diapason is already receiving news of upcoming events to share with you, beginning with the June issue. We would be delighted to announce as many events as possible, in the print issue and on the website.

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Robert Brewer

Robert Brewer, a native of Houston, Texas, is an organist, pianist, conductor, and pedagogue with a varied career spanning more than 40 years. He greatly expanded the music program at St. Paul's United Methodist Church, Houston, including an 80-voice choir that has sung for multiple conventions of the American Guild of Organists, American Choral Directors Association, and other regional festivals and served as choir-in-residence at Westminster Abbey, York Minster, Ely Cathedral, St. Alban's Abbey, Southwark Cathedral, Thomaskirche (Leipzig), St. Thomas Church Fifth Avenue, and Washington National Cathedral; and was also the resident vocal ensemble of Houston Ballet. Brewer has served as instructor of organ at University of Houston and instructor of organ and harpsichord at University of St. Thomas. Other professional appointments included conductor of Concert Chorale of Houston, artistic director of Houston Masterworks Chorus, as well as an opera coach for Houston Grand Opera.

In 2005, Brewer joined the faculty of Rice University as an artist in opera studies. In 2008, he became organist and chamberist of the Episcopal Church of the Epiphany, where he built a comprehensive Royal School of Church Music program for children and adults. Additionally, he served as principal accompanist of the Houston Children's Chorus, primary organist of the Bach Society of Houston, and assisting organist of Temple Beth-Israel.

From 2011–2018, Brewer worked in San Antonio as artist-in-residence of St. Mark's Episcopal Church and was music director and organist of Temple Beth-El, conducting its professional choir for services and concerts. As a faculty member of University of Texas, San Antonio, he taught opera studies, organ, harpsichord, harp, and collaborative piano.

His discography includes three recordings on commercial labels: *Echos of the American Cathedral* with St. Paul's Choir, *Return-Art Songs* from Carolina with North Carolina School of the Arts soprano, Marilyn Taylor, and the chamber music of Dan Locklair. Currently, Brewer is organist of the United Church of Chapel Hill and an assisting organist at Duke University Chapel, and he maintains a private vocal, organ, and piano studio.

Jeremy S. Bruns

Jeremy S. Bruns is associate organist and chamberist at The Church of the Advent, Boston, Massachusetts. Bruns has previously held positions in Dorchester, Massachusetts, Pittsburgh, Pennsylvania, and elsewhere, including three years as associate organist of St. Thomas Church Fifth Avenue in Manhattan, where he worked with the late John Scott and the St. Thomas Choir of Men and Boys. Bruns has also served as a visiting assistant professor in the School of Music at Stephen F. Austin State University, Nacogdoches, Texas.

Bruns studied with David Higgs at the Eastman School of Music, Rochester, New York, earning a Master of Music degree in performance and literature and a Performer's Certificate. Bruns has won prizes in major competitions, including the 2003 Dallas International Organ Competition. He was also one of four North American finalists chosen to compete in the 1998 Calgary International Organ Festival and Competition, and was a prize winner in the 1993 International J. S. Bach Organ Competition held at the Kennedy Center for the Performing Arts in Washington, D.C. A solo recording by Bruns has been heard on the nationally syndicated radio show *Pipedreams* and has accompanied the St. Thomas Choir for regular broadcasts on BBC Radio, as well as recordings on the Pro Organo label. He has been featured at the Piccolo Spoleto Festival in Charleston, South Carolina, and has performed recitals with engagements including St. Paul's Cathedral and Westminster Abbey in London, Canterbury Cathedral, Washington National Cathedral, St. James's Cathedral in Toronto, Grace Cathedral in San Francisco, Menthon Memorial Music Hall, St. Paul Cathedral and Heinz Memorial Chapel in Pittsburgh, Adolphus Busch Hall (Harvard University), and the Faison Reformed Church in Budapest, Hungary. A solo recording on the Pro Organo label, *French Eclat at Saint Thomas Church*, is available.

Tyler Canonico

Tyler A. Canonico is minister of music and organist at Market Square Presbyterian Church, Harrisburg, Pennsylvania, where he leads a music program that includes a children's choir, two bell choirs, the Sanctuary Choir, the Schola Cantorum, and the Market Square Singers, a touring choir comprising amateur and professional volunteers from the church and greater Central Pennsylvania community. He is also program director for Arts on the Square. Recently, he led the Market Square Singers on a concert tour of Canada, and the group is currently preparing for its 2022 tour to Scotland. Previously, Canonico was organist and assistant music director at...
Vincent Carr is associate professor of organ and sacred music at the Indiana University Jacobs School of Music, Bloomington. In addition to maintaining a studio of organ majors as well as teaching courses in church music and improvisation, he is known for his versatility as a performer and collaborative musician. From concert hall to church, he has championed new music and the works of underrepresented composers, such as Black composers, especially Florence B. Price, in diverse concert programs. In 2020, he was elected national councillor for education for the American Guild of Organists. Currently, his areas of interest and research include improvisation pedagogy, the integration of artificial intelligence into organ instruction, and the career development of church musicians.

Joseph Caussy is director of music and organist for Chapel of the Cross, Chapel Hill, North Carolina, and president of the Royal School of Church Music in America. Prior to his appointment in Chapel Hill, he spent 14 years in Texas, most recently at St. Mark’s Episcopal Church, San Antonio, where he built an active music program. Under his direction, the St. Mark’s choir took part in three English cathedral residencies, performed major works with orchestras, and recorded and broadcasted live on NPR and PBS. A dedicated collaborator, Caussy has formed relationships with such as Black composers, especially Florence B. Price, in diverse concert programs. In 2020, he was elected national councillor for education for the American Guild of Organists.

On March 18 and 19, Paul Jacobs was soloist with the Cleveland Orchestra, conducted by Franz Welser-Most, in performances of Poulenc’s Concerto for Organ, Strings, and Timpani, which were streamed via the orchestra’s digital media platform. Adella. Jacobs also performed by livestream the Poulenc with the Philadelphia Orchestra on January 14, conducted by Yannick Nézet-Séguin. For information: pauljacobsorgan.com.

Vincent Carr

Paul Jacobs and Franz Welser-Most

Appointments

Ryan T. Mueller is appointed organist and choirmaster, Grace Church in New York, effective October 1, 2021. He will succeed Adella Jacobs, who retired in 2020 after a 28-year tenure. Mueller will oversee the tuning & service department. For information: berghausorgan.com.

Joshua Stafford

Joshua Stafford is appointed director of music ministries and organist for Riverside Presbyterian Church, Jacksonville, Florida. A native of Jamestown, New York, he earned a Bachelor of Music degree in organ performance from the Curtis Institute of Music, Philadelphia, Pennsylvania, in 2010 as a scholarship student of Alan Morrison. In 2012 he received his Master of Music degree in organ performance and a certificate in sacred music from the Yale School of Music as a student of Thomas Murray in organ and Jeffrey Brillhart in improvisation. While at Yale, Stafford was the recipient of the Robert Baker Award. In 2016, Stafford was named the Pierre S. du Pont First Prize winner of the Longwood Gardens International Organ Competition. He is a member of The Diapason’s 20 Under 30 Class of 2017. In 2020 Stafford was named director of music for Historic Preservation, Association of Lutheran Church Musicians, and the Association for Preservation Technology. Mueller will oversee the tonal department, provide artistic vision for all projects, engage in new organ sales, and also maintain an active role in the tuning & service department. For information: berghausorgan.com.

Ryan T. Mueller

Joshua Stafford

WEEKEND ORGAN MEDITATIONS

Grace Church in New York

www.gracechurchnyc.org
Joseph Causby

universities and international organizations including Snape Maltings Friday Afternoons project, the Royal Academy of Music, and Cambridge University.

Causby has worked with Duke University Chapel’s organ scholar initiative, private and public school music education programs, and the University of North Carolina’s music department and faculty. In addition to serving on the RSCM board since 2017, he was co-chair of the 2018 national conference of the Association of Anglican Musicians, former board member of the Youth Orchestra of San Antonio, and former artistic director of the Alamo Baroque Festival.

As an organ recitalist, Causby has presented concerts in the United States, Canada, England, and France. In 2019, he was a featured speaker for the 100th anniversary of the founding of the Choir School of St. Thomas Church, Fifth Avenue, New York City. His dissertation, “Who dares stand idle? Thomas Tertius Noble, a life in church music, 1867–1953,” was completed in 2015.

A native of North Carolina, Causby holds a Bachelor of Music degree from Appalachian State University, a Master of Music degree from Rice University, and a doctorate from the University of Durham, UK, where he also served as the first American organ scholar of Durham Cathedral. His most recent organ study has been with Gillian Weir.

Carson Cooman

Carson Cooman, an American composer and organist, holds degrees in music from Harvard University and Carnegie Mellon University and since 2006 has held the position of composer in residence at Memorial Church, Harvard University. As an organ recitalist, Cooman specializes in performance of contemporary music. Over 300 new compositions by more than 100 international composers have been written for him. Cooman has made many recordings as organist, including more than ten complete CD releases of music by Thomas Åberg, Paula Diehl, Carlotta Ferrari, Lothar Graap, Eva-Maria Houben, and Andreas Willscher, along with several multi-composer albums. His recordings of more than 3,000 additional contemporary organ compositions can be heard freely from YouTube and his website (carsoncooman.com).

As a composer, Cooman has created a catalog of works in many forms ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His work has been performed on all six inhabited continents and appears on over forty recordings, including more than 25 complete CDs on the Naxos, Albany, Artèk, Gothic, Divine Art, Métier, Diversions, Convivium, Altarus, MSR Classics, Raven, and Zimbel labels.

Allegro con fuoco

Allegro con Fuoco Duo was formed in January 2014 by Tyler A. Canonico and Jordan R. Markham. The piano and organ duo has been featured on many concert series, including the Friday Music at Midday series at National City Christian Church, Washington, D.C., and the Music at Grace Concert Series at Grace United Methodist Church in Baltimore, Maryland, where they gave the world premiere of a piano four-hands piece, composed for and dedicated to them by Eric Whitehill. This duo has performed at the governor’s mansion, Harrisburg, Pennsylvania, for a diversity event with the governor in attendance.

For bookings and information: concertartistcooperative.com.

Publishers

Breitkopf & Härtel announces a new organ publication: Nicolas Bruhns: Complete Organ Works, urtext edition by Harald Vogel (EB 9663, 72 pp., €27.50). In the preface, a commentary offers a discussion of the authorship of two dubious works that are included in the appendix. There are also two essays focusing on important aspects of notation, interpretation, and original instruments. For information: breitkopf.com.

Creator Spirit

Fruhauf Music Publications announces a new and complimentary³ page 8

Studio 370

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Michael Ray Johnston, 64, of Charlotte, North Carolina, died February 22. Born July 3, 1956, in Charlotte, he graduated from North Mecklenburg High School in 1974. He received a Bachelor of Arts degree from Mars Hill College, Mars Hill, North Carolina, in 1978 and a Master of Music degree in church music from Westminster Choir College, Princeton, New Jersey, in 1980. After piano study with Flora Neely and vocal study as a teenager with Harvey L. Woodruff, he studied voice with Julie Forteau and William Thomas at Mars Hill and Marvin Keenze at Westminster. His organ study was with Donna Robertson at Mars Hill and William Hays at Westminster, and conducting studies were with Joel Stegall at Mars Hill and Joseph Flummerfelt at Westminster.

Johnston exhibited interest in music from an early age and sang solos and in the local children’s choir of Mallard Creek Presbyterian Church. He was selected by Michael Pittard, his high school vocal teacher, to be trained as a church musician. As being inspired to compose and to develop his tenor and countertenor voice (singing the Evangelist part in J. S. Bach’s St. John Passion), as well as being inspired to compose and to be trained as a church musician. While in Princeton, he was a member of the barbershop quartet The Nassau Blend and was director of the barbershop chorus. On his return to Charlotte after graduate school, he served primarily as a section leader in four Charlotte churches (including Covenant Presbyterian) and worked at the Raskbey Insurance Agency. For a week each summer between 1971 and 1985, Johnston attended and later was a faculty member of the Wildacres Music Camp, Little Switzerland, North Carolina, which his voice teacher Harvey Woodruff founded and directed.

Johnston composed choral, vocal, instrumental, and organ music, including a cantata, The Mountain of the Lord, for the chapel dedication at Wildacres Retreat, and a treptic, Manifestations of the Spirit, for the Ben Long fresco dedication at St. Peter’s Catholic Church in Charlotte. He organized Ye Queen’s Carollers, a vocal quartet dressed in Victorian costume, for regional Yuletide events. In 2001, Johnston founded Michael’s Music Service (michaels-musicservice.com) with organist and friend John Apple, primarily to restore and sell organ music; continue his music business and website developer/manager until his death.

Michael Ray Johnston is survived by his mother, Katie McAllister Sigmon; his father, Robert Baugh; his sister, Barbara Baugh Laird; in-laws, Katherine and Alan Riley; a niece and a nephew.

H. Thomas Baugh, III

H. Thomas Baugh, III, died December 6, 2020, in Roanoke, Virginia, where he was organist and choir-master of Christ Episcopal Church for 34 years, beginning in October 1986. Previously, he had served Christ and Grace Episcopal Church, Petersburg, Virginia, as director of music, and St. James’s Episcopal Church, Richmond, as assistant organist. He studied choral conducting at Westminster Choir College, Princeton, New Jersey, and studied organ with John Mueller, Bruce Stevens, and Gerre Hancock, and in Lyon, France, with Louis Robilliard. He was a graduate of Oklahoma City University, Union Presbyterian Seminary, as well as Westminster Choir College. He was first appointed a church organist at age 14 in Oklahoma City.

Baugh was born September 21, 1953, in Oklahoma City. He is survived by his wife of 38 years, Jane Roth Baugh, his sister, Barbara Baugh Laird; in-laws, Katherine and Alan Riley; a niece and a nephew.

At Christ Church in Roanoke, he encouraged interior renovations, acoustical improvement, and replacement of the existing Zimmer organ with C. B. Fisk, Inc., Opus 124 of 2004, which he designed. Playing the Fisk with C. B. Fisk, Inc., Opus 124 of 2004, ment of the existing Zimmer organ acoustical improvement, and replace-

An online funeral attended by more than 300 was held on January 30. Memorials may be directed to the Association of Lutheran Church Musicians (alcm.org/make-a-donation) and Music that Makes Community (musicthatmakescommunity.org/donate_to_mmc).
Volume 9, edited by Mickey Thomas Terry (10.69, $20). Works include: Variations on “There Is a Fountain,” by Undine Smith Moore; Toccata, by David Hurd; Toccata on “Lift Every Voice,” by Mark A. Miller, and Elevation and Invocation, by George Walker. For information: morningstarmusic.com.


Cappella Records announces a new CD: Hymns of Kassiani (CH422, $19.99), featuring Cappella Romana, directed by Alexander Lingas. The disc includes selections of the earliest surviving music by a female composer, a ninth-century nun, poet, and hymnographer, Kassiani (Kastia). This is the first of a planned series to record all of Kassianí’s surviving works. For information: cappellarcords.com.

Tastenfreuden announces a new CD: Life Pictures: Scenes of the Life of King Christian IV, featuring keyboard works by Sweelinck, Scheidt, Gibbons, Hassler, Farinaby, Boll, Scheidenmann, and others performed by Peter Waddner on the organ in Frederiksborg Castle in Denmark. The instrument was a gift to the Danish King Christian IV from his sister Elisabeth. Compenius built it for Elisabeth’s husband in Hesse, and after his death, moved it to Frederiksborg. For further information on this organ see “Book Reviews,” in the December 2020 issue, page 21. For further information: peterwaldner.at.

The Work of a Master Organist

Marcel Dupré

Michael Murray

L’Art de la Transcription


Looking to the May 2022 issue for the winner of our second Gruenstein Award!

Marcel Dupré: The Work of a Master Organist

1610 Esaias Compenius organ located in Frederiksborg Castle in Denmark. The instrument was a gift to the Danish King Christian IV from his sister Elisabeth. Compenius built it for Elisabeth’s husband in Hesse, and after his death, moved it to Frederiksborg. For further information on this organ see “Book Reviews,” in the December 2020 issue, page 21. For further information: peterwaldner.at.

Hymns of Kassiani

Cappella Romana

Alexander Lingas

Cappelli Romani

Kastia

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OUR VISION

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Artists, Inc., performing under the management of Karen McFarlane with orchestra.

In 1970 to become music series in the United States where Bach Marianne, a flautist and choir member. New York. There he met his future wife, organist and choir director for Holy Trinity Lutheran Church, New York, he earned a master of sacred music degree from Union Theological Seminary, Westmin- ster Church in 1972 and 2003, and also taught at Union Theological Seminary, Westmin- ster Choir College, and the Manhattan School of Music. He was chair of the organ department of The Juilliard School from 1987 until 2004. In 1959 John Weaver was appointed organist and choir director for Holy Trinity Lutheran Church, New York. There he met his wife, Marianne, a flautist and choir member. They would establish the Bach Vespers series at Holy Trinity in 1969, the first series in the United States where Bach cantatas were performed in liturgical context. John Weaver left Holy Trini- tity Church in 1970 to become music director at Madison Avenue Presbyterian Church, remaining until 2005. Among his many activities, he directed the New York Chorale in major works with orchestra.

Weaver was represented by the management of Karen McFarlane Artists, Inc., performing in the United States, Canada, Western Europe, the United Kingdom, and Brazil. He was well known for presenting a large repertoire of works from memory and was featured on broadcast television and radio network programs in the United States and Germany. Weaver appeared in solo performances at Boston Symphony Hall, Alice Tully Hall, the Philadelphia Academy of Music, Orchestra Hall in Chicago, and Severance Hall in Cleveland. He made recordings for Aeolian-Skinner, the Wicks Organ Company, Klais Orgel- bau of Germany, a CD released by Gothic Records for the Schantz Organ Company, and a recording on the Pro Organo label on the new Reuter organ at University Presbyterian Church, Seattle, Washington. There was also a release, The Organ and Choral music of John Weaver, available on the JAV label, featuring a program of his own organ and choral compositions.

John Weaver performed at numer- ous regional and national conventions of the American Guild of Organists, a convention of the Organ Historical Society, and at the 1987 International Congress of Organists in Cambridge, England. At many of his appearances, he concertized with his wife, Marianne. Among his compositions, Weaver published Fantasia, Passacaglia on a Theme of Dunstable, and Toccata with Boosey & Hawkes. He composed choral works, as well as Rhapsody for flute and organ. In 1980, Weaver was honored by the Peabody Conservatory with its distinguished alumni award. He further received the distinguished alumni award from Union Theological Seminary in 2008. (For an interview with John Weaver marking his 70th birthday by Michael Barone, see the April 2007 issue of THE DIAPASON, pages 20–23.) In their retirement, John and Marianne Weaver lived in Vermont, from whence he would con- tinue to concertize and lead workshops and masterclasses.

John Borland Weaver was prede-ceased by his son Jonathan in 2008. He is survived by his wife Marianne, one daughter Kirianne, and two brothers, Robert and his wife Anne, and David and his wife Barbara.

### 2020-2022 Projects

**US Air Force Academy Protestant Cadet Chapel · Colorado Springs, Co.** Rebuild III/83 Moller/Holkamp

**US Air Force Academy Catholic Cadet Chapel · Colorado Springs, Co.** Rebuild III/33 Moller/Holkamp

**The Fox Theatre · Atlanta, Ga.** Rebuild “Mighty Mo” Moller theater organ console

**Broad Street Presbyterian Church · Columbus, Oh.** Build V-manual console with new wind chests and more

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### Schantz Organ Company

**St. Mary Catholic Church, Cincinnati, Ohio**

**Schantz Organ Company, Orrville, Ohio** recently completed its project #2336 for St. Mary Catholic Church, Cincinnati, Ohio. The layout, mecha- nism, console, control system, and relay are all new. The project reused 31 ranks of the church’s 1971 Möller organ, reviced, while 18 new ranks were installed, resulting in an instrument of 49 ranks playable across three manuals. The existing non-speaking facade pipes were also cleaned and restored.

Among the projects currently under- way is a rebuilding of the console from Mount Hebron United Methodist, West Columbia, South Carolina, with a modern control system. Casters will be installed to allow the two-manual console to be movable, and several other minor mechanical revisions are also being carried out on this instrument built by Schantz in 1975. For informa- tion: schantzorgan.com.

**THE DIAPASON thanks APOBA**

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Pedals: one more time

The month in which this column is being published is September. Nine months is far too long, but I feel as though I have learned a lot in the past during the summer months. It is the second half of the year—when the snow is not yet, but the days are getting shorter and the temperature is starting to drop. It is a time to prepare for the next season, and for organists, it means thinking about what shoes to wear when playing pedals. I will be writing about this topic again in a future column, so I want to share some of the feedback I received in response to last month's column on this subject.

The majority of comments were positive, with many organists expressing their appreciation for my previous column and their own recommendations for shoes to wear while playing pedals. Here are some of the comments I received:

1) “I play in cowboy boots.”
2) “I can feel the pedals better in shoes than in socks.”
3) “I travel to Europe . . . . Organists need to think about finding shoes and socks.”
4) “This is true for some people, and for me at this point in my life. I have never been particularly interested in playing without shoes, but I could do it in a pinch.”
5) “I do not sit near the organist on hot days.” (I assumed that said organist was wearing shoes, but I have no proof for this assumption.)
6) “I added the numbers above for ease of reading.”

I have never played in cowboy boots, but I have once or twice played in snow boots. This came about for two very different reasons. Once I had walked to a store to buy a pair of shoes, but I have once or twice played in snow boots. This came about for two very different reasons. Once I had walked to a store to buy a pair of shoes, but I have once or twice played in snow boots. This came about for two very different reasons.

I have many notes on this project, in which I include a generous selection of actual pieces or substantial passages drawn from a variety of sources. That is also a good thing, but I want to be sure that anyone's efforts to find solutions. And if you want me to do this, you can also be confident that I will do it, as long as you provide me with the relevant information. You can contact me at gavinblackbaroque@gmail.com.

For organ playing, one could bring a second pair of the very same shoes in either shoes or socks. However, without shoes we are relying only on the shape of our feet to reach the keys. Even a pair of shoes that does not fit perfectly, but are a tight fit, will allow a pedal keyboard to become dirty and grungy. It is not illogical or absurd to think that a stable position could be of assistance for the knees or legs for pedal playing. It is not illogical or absurd to think that a stable position could be of assistance for the knees or legs for pedal playing.

I tend to look at the issue of shoes or no shoes as being mainly about comfort. If a student, either new to the instrument or with some experience, is certainly be dealt with. It is not illogical or absurd to think that a stable position could be of assistance for the knees or legs for pedal playing.

I want my very different solutions to be seen as possible as well as a separate volume of my method. But what I would not expect to do is provide a predating for those pieces. Instead, I would want to give a predating for a variety of repertoire. That is also a good thing, but I want to be sure that anyone's efforts to find solutions. And if you want me to do this, you can also be confident that I will do it, as long as you provide me with the relevant information. You can contact me at gavinblackbaroque@gmail.com.

Gavin Black is director of the Princeton Early Keyboard Center, Inc., Princeton, New Jersey (peke.org). He can be reached at gavinblackbaroque@gmail.com.

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Confident pedal work comes with practice and the right shoes on the pedals!
Industrial hygiene

In this year of Covid, we have stepped up our personal hygiene. We are wearing masks, avoiding crowds, and not touching public surfaces. We are reciting the adage "Out, damned spot! Out, I say!" in the attic, and there was the manger, the size of a baby's crib, laden with a hay bale with a wisp of smoke curling toward the ceiling as its innards decomposed. I logged it down the ladder to the hallway, went to the office to report it to the secretary, and left the building for lunch. When I came back an hour later, the hay bale had been dutifully returned to the attic. I am pretty sure there would have been a fire if I did not drag it down again, this time outside to the driveway.

Going for the first time to a church with a large organ, I went to the basement to inspect the blower. There was a big old Spencer Organolo safely ensconced in a fireplace. I hadn't seen the organ since its installation back in 1965, boxes of books, and a hanger rack festooned with abandoned choir robes. Another organ is out of tune, and by the sound of it, we figure there is something wrong with the wind pressure. Yup, a stack of folding chairs lying up against the reservoir. That will do it.

Protection

An extension of the importance of good building hygiene is the care of the organ when contractors will be raising dust around the instrument. If you get wind that the people of your church are thinking of any sort of renovation inside the sanctuary, it is important to be sure that the well being of the pipe organ is part of the plan. Your organ technician should be involved, consulting with contractors to establish the extent of protection. Common precautions include:

- putting Ziploc® baggies over the tops of reed resonators, or if the planned work is extensive and extra messy, removing the reeds from the organ and packing them in crates.
- disconnect any expression actions so the shutters can be fastened in the closed position.
- cover any exposed divisions with at least two layers of plastic (so the dirty outer layer can be removed without dumping debris onto the pipes).
- cover an organ case with at least two layers of plastic, taping the seams to be airtight.
- build a sturdy framed box over a detached console, because you know those painters are going to stand on top of it. If you have equipment above the pedalboard and bench to safety.
- disconnect power to the blower so it cannot be turned on inadvertently and suck all that nice dust into the organ's internal mechanisms. Cover the blower air intake with plastic taped firmly in place.
- inspect every area that contains organ components and take appropriate measures.
- be sure not to allow contractors to remove any of this equipment. They will protest that they will be careful, but they will not know the degrees of sensitivity of the instrument. All work relating to protecting the organ should be accomplished by a professional pipe organ company.

This work is expensive, time-consuming, and can be inconvenient. In September of 2020, the Organ Clearing House received a large, new mechanical-action organ to protect it while the sanctuary was painted.

Swell Division, middle level, low pressure (15-inch wind pressure) reeds are closest to shutters. (photo credit: Mike Sluzenski)

The painting was to be completed so the organ could be reconsecrated in time for Christmas. It was completed in mid-December, but because of Covid-related travel restrictions, it would not be possible for the organ to be playable until early February. It was an immense disappointment for all involved, especially considering that this would be the second Christmas for the new church. But the valuable and mighty, yet delicate instrument was preserved safely from invasion. Had the organ not been protected, the long-term effects could hardly be calculated. Reed pipes would no longer tune or speak reliably. Adjustment of the action would be compromised. The console cabinet would certainly have been damaged (it is an awful sight to see a drawknob snapped off), and the sound of the flue pipes would have been dulled by accumulation of dust in their mouths. If dust had made its way into the wind system, abrasive dust would speed the deterioration and corrosion of sensitive action parts.

This summer, the Organ Clearing House will clean an organ that was not protected when the ceiling and walls of the nave were sanded and painted, the floor was sanded and refinished, and carpet runners on three aisles were torn up and replaced. Our project will include removing and cleaning all the pipes, vacuuming and polishing the case, dismantling the keydesk to remove abrasive dust from keyboard bushings, cleaning windchests, and “flushing” out the wind system.

The façade pipes have elaborate stenciling, recently restored, thus requiring special handling. This work will be exponentially more expensive than covering and protecting the organ before the start of building renovation. And while we have techniques and protocols for handling organ pipes and components with care, partially dismantling the organ will upset its stability so that it will take time after reasonable for the organ to settle down tonally and mechanically.

Water works.

In early January, a water main broke on Lexington Avenue in New York City, and a neighboring church was flooded. Lower-level offices and meeting spaces showed high-water marks on walls and furnishings. Music libraries and filing cabinets were submerged, along with all the trapping and equipment you would expect to find in a busy Midtown church. Only an inch or so of water stood on the floor of the sanctuary, so the free-standing pipe organ was not directly affected, but the amount of moisture introduced inside would necessitate a

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Boardwalk Hall showing the locations of organ chambers and the adjacent Trump Hotel: 1, Right Stage chamber: Great; 2, Right Forward chamber: String II, Brass Chorus; 3, Right Center chamber: Gallery I, Gallery II; 4, Right Upper chamber: Echo; 5, Left Upper chamber: Fanfare, String III; 6, Left Center chamber: Gallery III, Gallery IV; 7, Left Forward chamber: Choir; 8, Left Stage chamber: Swell, Swell-Choir, Unenclosed Choir, String I, Grand Choir, Pedal Right; 9, Left Pedal chamber: Swell, Swell-Choir, Unenclosed Choir, String I, Grand Choir, Pedal Left. (photo credit: Historic Organ Restoration Committee)

By John Bishop

The Echo division in the Right Ceiling Chamber (84) would be closest to the action. Lacking the funding to remove the division to safety, Nathan and his staff removed the 16’ Basson, an exceedingly rare stop built by Welte with free reeds and papier-maché resonators, and they took sample pipes from the other ranks so that they could be reconstructed if damaged.

The staff had learned earlier about the presence of dust in the building when a high-pressure wind line burst off its flange and raised enough dust to set off the building's fire alarms. As the time of the implosion approached, they set up a video camera to record the event in the hall. Officials cleared the building, and the hotel fell, cheered by the large crowd that had gathered. Videos of the event blanketed the internet. If you are interested in watching it, you’ll have no trouble finding it.

Boardwalk Hall is immediately adjacent to the casino complex, the windows of the organ workshop look directly at the three-on-four-story casino, about two feet away. The hotel was on the other side of the casino. A year before the event, representatives of the demolition company toured the hall and the organ. Overseas shipping containers were stacked outside to protect the hall from falling rubble. To control dust during the implosion, windows and doors were sealed with plywood and plastic. HVAC ducts were sealed with plastic, and organ chamber doors were sealed with plastic, towels, and sandbags.

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At 11:15 a.m., the staff received the "all clear" notice to reenter the building. When they viewed the video, they were able to see a slight wave of dust move across the hall, enough to worry an organ curator, but nothing like a rodeo or car race.

Congratulations to Nathan Bryson and his staff of four full-time and two part-time technicians/restorers for bringing that mighty organ through disruptive events like no other. I encourage you to visit the website to read about the unique instrument, follow the progress of the restoration, and if you choose, click the "Donate Now" button on the home page. They still have 211 ranks to go, five times the size of what we would call a good-sized organ.
The Class of 2021: 20 leaders under the age of 30

By The Diapason Staff

The Diapason’s fifth “20 Under 30” selections came from a large field of nominations. The nominees were evaluated based on information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee’s awards and competition prizes, publications and compositions, and significant positions in the field. Our selections were not limited to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord, clavichord, carillon, church music, and organ and harpsichord building. Here we present the winners’ backgrounds and accomplishments, and then have them tell us something interesting about themselves and their achievements, goals, and aspirations.

Nominations will again open for 20 Under 30 in December 2022 for our Class of 2023. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America (APOBA) is graciously providing a one-year subscription to our 20 Under 30 Class of 2021.

Amos Burch

Amos Burch was born in central Illinois, homeschooled, and from a young age studied piano. Throughout high school, he spent summers in his grandfather’s workshop, learning woodworking from him, an excellent furniture maker. Around this same time Amos developed a love for concert music, especially Bach’s keyboard works and cantatas. In 2010, he attended a recital at the Indiana Landmarks Center, Indianapolis, featuring a historic Sanborn organ, recently renewed by Goulding & Wood. At age 16, he did not cross his mind that he would join that same company nearly a decade later.

In 2013 he moved to Phoenix and studied guitar building and repair at the Roberto-Venn School of Luthiery. After graduating, Amos moved back to Indianapolis and worked as a guitar repair specialist and also built instruments in his free time. Later moving on to a job as a custom cabinetmaker, he worked first in Cincinnati and finally at Kline Cabinetmakers in Greenfield, Indiana. After a few years there, he rediscovered Goulding & Wood and applied for a job immediately. He was hired in 2019, and his career search was complete. A love of the keyboard and woodworking finally married, as he became a pipe organ builder. He is continually motivated to push his skills and expand his knowledge of both woodworking and pipe organs by the experienced crew at Goulding & Wood.

An interesting fact: Besides music and woodworking, my greatest interest is art, particularly Japanese and American tattoo art. I enjoy collecting paintings and prints from artists across the world, and my apartment looks a bit like a museum because of it.

Proudest achievement: My proudest accomplishment to date is being a member of the Goulding & Wood team, and more specifically, having a part in building and installing our Opus 52 organ for Saint John’s Cathedral in Knoxville, Tennessee. I had to continually remind myself that it was reality and not a dream to be working on such a beautiful instrument.

Career aspirations and goals: It is my goal to continue to absorb as much knowledge and experience as possible in the organ shop. Woodworking is my passion, and I can’t think of a more than incredible application of the craft than to be a pipe organ builder.

Daniel Chang

Daniel Chang is a Doctor of Musical Arts degree candidate at the Eastman School of Music, Rochester, New York, in the studio of David Higgs. He began his music studies at the San Francisco Conservatory of Music’s Preparatory Department where he studied composition with Michael Karkkinen and piano with June Choi Oh. He continued his education at the San Francisco Conservatory for a Bachelor of Musical Arts degree in composition, studying composition with David Conte and piano with Alla Gladyshewa. Daniel served as organ scholar at Saint Dominic’s Catholic Church in San Francisco under Simon Berry. At Eastman, where he has earned his Master of Music degree, Daniel was awarded the Gerald Barnes Prize in 2017 and the Cochran Prize in 2020 for excellence in organ performance. Daniel was awarded third prize in the 2018 National Young Artists’ Competition in Organ Performance (NYACOP), sponsored by the American Guild of Organists, and was a semi-finalist in the 2020 NYACOP. Daniel is director of music at Saint John’s Episcopal Church in Canandaigua, New York.

An interesting fact: As a teenager I had to learn the Ballade in G Minor by Chopin by ear because my reading skills were so bad.

Proudest achievement: I am proudest of being the first person in my family to pursue a doctorate.

Career aspirations and goals: Career-wise I would like to teach, play for the church, compose, and perform. A personal goal of mine is to reach a point in my career where I can teach students that cannot afford lessons for free.

The Associated Pipe Organ Builders of America (APOBA) Congratulates

The Diapason’s 20 Under 30 Class of 2021

APOBA is proud to provide complimentary subscriptions to The Diapason for the members of the Class of 2021.

Congratulations

2021 20 Under 30 Winners

DANIEL CHANG (MM ’20)
JAMES KEALEY (MM ’20)
JENNIFER SHIN (MM ’20)

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2021 20 Under 30 Winners

DANIEL CHANG (MM ’20)
JAMES KEALEY (MM ’20)
JENNIFER SHIN (MM ’20)

EASTMAN SCHOOL OF MUSIC

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The organ faculty of the Indiana University Jacobs School of Music salute Noah Klein and Josiah Hamill, part of The Diapason’s 2021 Class of “20 under 30.”

Noah is a graduating senior organ performance major in the studio of Janette Fishell.

Josiah is a second-year doctoral organ performance major in the studio of Christopher Young.
Daniel Colaner

A sixteen-year-old native of Akron, Ohio, Daniel Colaner captured international media attention at the age of twelve with his same-day performances on piano at Carnegie Hall and on organ at Saint Patrick’s Cathedral in New York City. Since then, his talents have been showcased on ABC World News Tonight, Good Morning America, The Harry Connick Jr. Show, and the NBC World Service Newsday. As a recipient of the Jack Kent Cooke Young Artist Award, Daniel was featured on the NPR radio show From the Top (Show #377), performing “Jupiter” from Gustav Holst’s The Planets. He is a 2021 National YoungArts Winner in organ/classical music and was the first piano and audience prize winner in the Sursa American Organ Competition (high school division) in 2019.

Earlier this year, Daniel premiered Variations on Doxology, a new work for organ and orchestra, with the American Pops Orchestra. His performance will be featured in One Voice: The Songs We Share, which will air nationally on PBS, and included in David Higgs of the Eastman School of Music and piano with Sean Schudde at the Cleveland Institute of Music, where he is a scholarship student in the pre-college program and an avid chamber musician. He currently studies organ with Sean Schluder at the Cleveland Institute of Music, where he is a pre-college student, and an avid chamber musician. He is currently a first-prize winner in the Sursa American Organ Competition (high school division) in 2019.

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An interesting fact: First exposed to music as cognitive therapy after being diagnosed with stage IV cancer as an infant.  

Proudest achievement: Promoting the organ and the study of classical music on television and radio, in addition to helping to raise thousands of dollars for music education and music therapy for a variety of non-profit organizations.  

Career aspirations and goals: A versatile career as a solo and collaborative musician who engages and enlightens audiences of all ages.

Website: www.michaeldelfin.com.  

Michelle Delfin

Praised for “beautiful performances of great warmth” (Classical Voice of North Carolina), Michael Delfin is a versatile performer of historical keyboard instruments and the modern piano. Michael is the recipient of the 2018 Historical Keyboard Society of North America Bechtel/Clinical Scholarship and 2017 Catacoustic Cisneros Early Music Grant. He has performed for the Historical Keyboard Society of North America and the Central California Baroque Festival and has given lectures on historical performance topics for Early Music America, HKS/A, and the Case Western Reserve University Music Department. He is artistic director of Seven Hills Baroque in Cincinnati and has taught figured bass and improvisation at the University of Cincinnati College-Conservatory of Music. Michael has attended the American Bach Soloists Academy and the University of Michigan Early Keyboard Institute and performed in masterclasses for Richard Egarr, Joseph Gascho, Corey Jamason, Edward Parmentier, and Pamela Ruiter-Feenstra.

Michael is now pursuing tertorial studies in both piano and harpsichord at the University of Cincinnati College-Conservatory of Music. He previously studied piano at CCM, San Francisco Conservatory, and Peabody Conservatory, as well as history at Johns Hopkins University. His mentors include Awadagin Pratt, Yoshikazu Nagai, Boris Shumkin, Michael Unger, and Carol Oaks.

An interesting fact: I enjoy cooking the Latin American food of my family’s heritage.  

Proudest achievement: My wife’s hand.  

Career aspirations and goals: I look forward to blending historical and modern performance as a solo and collaborative performer. Baroque ensemble director, and college educator.

Website: www.michaeldelfin.com.  

Samuel Gaskin

Samuel Gaskin completed graduate studies in organ performance from the University of North Texas (Master of Music, 2018) with Dr. Jesse Exchibb. Samuel has studied with notable organist-improvisers such as Thierry Escaich, Baptiste-Florian Marle-Ouverard, Franz Danlisag-mueller, and Thomas Ospital. As a performer, he is interested in music of all kinds, playing jazz piano in ensembles throughout his graduate school studies and harpsichord with the San Antonio Symphony under the baton of Jeanette Sorrell (Apollo’s Fire). He is also active as a collaborative pianist with both instrumentalists and vocalists. In 2013, Samuel was a finalist in the Mikael Tarverdive International Organ Competition held in Kaliningrad, Russia, and in 2010 he won first prize in the University of Michigan International Organ Improvisation Competition. Samuel began composition studies with William James Ross, S. Andrew Lloyd, and finally Ethan Wickman. Transcribing served as an important purpose to furthering his interest in composition, first focused on improvisations, including tracks from the album Equilibrium by Ben Monder (guitar) and Kristjan Randah (piano), for future publication by the Tereotype Music Publishing Company. He is interested in exploring the sometimes-contradictory relationship between improvisation and composition.

An interesting fact: I once delivered pizza to Tony Parker (the former point guard for the NBA’s San Antonio Spurs).

Proudest achievement: Carving my own niche as a musician. Leaving behind formal organ studies during my undergraduate studies led me to have a greater appreciation of the instrument. It also allowed me to experience playing in non-classical genres on the keyboard and gain appreciation for musical skills like the nuances of groove, arranging parts, and learning by ear. Later, this also led me to have a better appreciation of the nuances of legato and rubato within a musical phrase at the organ.

Career aspirations and goals: I would like to continue to develop as a collaborative musician. There is a lot of fascinating music out there, and some of the best involves playing with other musicians. Learning how to communicate and relate to other musicians is something I find personally satisfying, and besides, I think instrumental/timbral variety within a program generally resonates with listeners. I would also like to continue incorporating new music and improvisation into programs.

Instagram: samuelgaskin301.

Nominations for the 20 Under 30 Class of 2023 will open on December 1, 2022.


Read about the Class of 2021 and all previous winners at https://www.thediapason.com/content/about-20-under-30.
Josiah Hamill

Josiah Hamill is an organist, violinist, pianist, and church musician who is reputed for bringing passion, musicality, and virtuosity to every performance. Among other recent awards and recognitions, he won first place and the audience prize at the 2019 Sxsta American Organ Competition. He was named one of twelve finalists in the 2020 Musikfest Internationale Orgelwoche Nürnberg, the final round of which was unfortunately canceled due to Covid-19. Additionally, he was runner-up in the American Guild of Organists Regional Competition for Young Organists and a finalist in the Poister Scholarship Competition in Organ Playing.

He is a rising third-year Doctor of Music degree student in organ performance at Indiana University, studying with Christopher Young. As the recipient of the prestigious Robert Baker Award, Josiah received his Master of Music degree from Yale School of Music, as well as the Certificate in Church Music Studies from the Yale Institute of Sacred Music, under the tutelage of Martin Jean. He received his Bachelor of Music degree with dual concentrations in organ and violin, graduating summa cum laude with distinctions from Lamont School of Music at the University of Denver, where he studied organ under Joseph Galema. He was Lamont’s Presser Scholar and is a lifelong member of Pi Kappa Lambda.

An interesting fact: In addition to my organ career, I also have an extensive string and symphonic background, which significantly influences my approach to the magnificence of the organ and its repertoire. One of my favorite engagements was performing the entire Tchaikovsky Violin Concerto with the Apalachai Philharmonic Orchestra, and I have been privileged to meet and work with such illustrious musicians as Yo-Yo Ma, Midori Goto, Vadim Ghizman, and Glenn Dieterow, among others.

Proudest achievement: While every music performance and achievement has a special place in my heart, I would have to say that my proudest achievement is the Students’ Choice for Best Colloquium Presentation, which is awarded annually by the student body of the Yale Institute of Sacred Music via ballots. This was bestowed upon fellow student Laura Worden and me for our colloquium presentation, “Religious and Musical Culture in the Manzanar Incarceration Camps.” This highlighted the impact of music and religion on the Japanese American incarceration experience at Manzanar Relocation Center during World War II. My grandfather, Bruce Kaj, was an American citizen incarcerated in Manzanar before becoming a war hero, peacemaker, and community leader while living an exemplary life. He is my hero, and this presentation and academic award seemed to be a perfect posthumous homage to him and his legacy.

Career aspirations and goals: My biggest aspiration is to have a successful and active career as a concert organist, hopefully under management. Especially given the dearth of live performances due to the pandemic, I have continued to discover that my true passion is in performance. I aspire to create memorable performances for audiences of all walks of life, whether as a solo performer, collaborative musician, or church musician. It is my hope that the temporary lull in live concerts will only strengthen audience interest and participation as life continues to return to normalcy.

Website: www.josiahhamill.com.

Thomas Heidenreich

Thomas Heidenreich is a third-year Doctor of Musical Arts degree student at the University of Cincinnati’s College-Conservatory of Music studying with Dr. Michael Unger. He was organist for the world-premiere recording of Swedish composer Frederik Sixten’s St. John Passion, which will be released in 2022 by Ablaze Records. A Cincinnati native, Thomas began his musical studies at age five taking piano lessons at the CCM Preparatory Department.

From 2017–2018 he was the Association of Anglican Musicians (AAM) Gerre Hancock Organ Fellow at Trinity Episcopal Cathedral in Columbia, South Carolina. He performed at the 2019 AAM national conference in Boston. Previously, he studied with Alan Morrison at Westminster Choir College in Princeton, New Jersey, completing his Master of Music (2017) and Bachelor of Music (2016) degrees in organ performance. At Westminster, he was the 2016 winner of the Joan Lippincott Competition for Excellence in Organ Performance and a two-time Andrew J. Rider Scholar, an award recognizing the top students academically in each class. In Princeton, he served as organ scholar at Trinity Episcopal Church and, for three years, as co-director of music for The Episcopal Church at Princeton.

An interesting fact: I have played the organ in services at both Westminster Abbey and Saint Paul’s Cathedral in London. Also, when in tenth grade after only having studied the organ for a few years, I played the 2000 Gerald Woolf “Bach” organ at the Thomaskirche in Leipzig.

Proudest achievement: I am very proud of the role I played in developing the musical quality of, and depth of community in, the Lux Choir, which sings at the Episcopal Church at Princeton. Through a combination of support for clergy, dedicated musicians, and God’s help, the choir is a great asset in worship and a strong personal blessing to all those involved and has continued to flourish in recent years.

Career aspirations and goals: I hope to pursue a career of service to the church through my work as an organist, accompanist, and choir director. I am particularly passionate about working with and/or developing an intergenerational music program that provides opportunities for children through adults to participate in choral singing at the highest levels. I know the power of the organ and its ability to move people to worship, and I want to share this with people in any church to which I am called to serve.
James Kealey

James Kealey is associate director of music/organist at Third Presbyterian Church in Rochester, New York. There, James oversees and coordinates children’s music ministries, assists in the running of youth music, and accompanies the Chancel Choir as well as sharing service playing duties with Peter DuBois, director of music/organist. James will begin a part-time Doctor of Musical Arts degree at the Eastman School of Music in the fall of 2021.

A recent graduate of the Eastman School of Music, James obtained the Master of Music degree from the studio of Professor David Higgs. While a student, James was also music minister at Church of the Ascension, where he oversaw the senior choir and began both a youth choir and a yearly arts festival. A native Brit, James has held positions at Chester, Blackburn, Wells, and Sheffield cathedrals before moving stateside.

James has performed most recently at Westminster Abbey, England; Cathedral of Saint John the Divine, New York City; and Hereford Cathedral. Future recitals include Cathedral of Saint Philips, Atlanta, Georgia; Church of the Covenant, Cleveland, Ohio; and the Organ Historical Society convention in 2022. James was recently placed as a semifinalist in the American Guild of Organists NYACOP Competition.

An interesting fact: I would like to gain my private pilot license in the coming years, although the winters in Rochester may make that a little more tricky! Career aspirations and goals: I hope to have a multifaceted career. Alongside my passion for church music ministry and choral music, I hope to work as a recitalist and educator in the future.

Sacred Music at Notre Dame Congratulates Alum

John J. Mitchell

20 Under 30 Class of 2021

Noah Klein

Noah Klein is finishing his fourth year at the Jacobs School of Music at Indiana University, Bloomington, pursuing an organ performance degree under Dr. Janette Fishell. While at school, he is the musical intern for Tabernacle Presbyterian Church in Indianapolis, Indiana. Back home in Northfield, Minnesota, Noah plays for local churches in the area as well as for organ recital series throughout southern Minnesota. He was the winner of the Great Lakes Regional RYCO at the 2019 regional American Guild of Organists convention in Grand Rapids, Michigan. Noah also had the opportunity during the summer of 2019 to play at Trinity Church Wall Street in New York City as part of their “First Friday” series, which features undergraduate and graduate organ students from leading music conservatories across the United States and Canada.

An interesting fact: During my year abroad in South Korea after high school, I gave an impromptu organ recital in a coffee shop on a bamboo pipe organ.

Career aspirations and goals: I hope to continue performing recitals and sharing my passion for the organ and its music both in the United States and abroad. Also, I hope to continue working with sacred music as an organist and music director.

Zoe (Kai Wai) Lei

An emerging Hong Kong organist, Zoe Lei is an advocate for new organ music and frequently plays twentieth- and twenty-first-century repertoire. She is currently pursuing her Doctor of Musical Arts degree in sacred music (organ) at the University of Michigan, where she studies the organ with James Kibbee, carillon with Tiffany Ng, and harpsichord and continuo with Joseph Gascho. Prior to that, she attained her master’s and bachelor’s degrees in music at the University of Toronto and Hong Kong Baptist University, respectively, and has been awarded various scholarships in Michigan, Canada, and Hong Kong.

Currently based in the United States, Zoe has performed as a recitalist in various venues and concert series in Hong Kong, Toronto, and Michigan. She has also collaborated with the Baroque Ensemble at the University of Michigan, the Contemporary Ensemble at the University of Toronto, and the Taipei-based Baroque Summer Institute Orchestra. She is looking forward to working with Aero Quartet and IZR Organ Trio, the latter of which was set up by Zoe along with her friends Ryan Chan and Ivan Leung. This summer, the IZR Organ Trio will give recitals in Hong Kong. In addition to organ performances, Zoe now gives carillon recitals every other Thursday at the Burton Memorial Tower in Ann Arbor.

An interesting fact: When I am not practicing the organ, carillon, or harpsichord, I enjoy hanging out with friends, traveling, and doing calligraphy.

Career aspirations and goals: I will work harder in the coming years, and I am passionate about contributing more to the organ, carillon, and sacred music fields. I am currently preparing for different organ competitions, and organ and carillon recitals in the summer while doing a carillon arrangement of BWV 543i. My goal is to travel to different places to give organ and carillon concerts, especially more places in Asia, in order to promote these instruments to Asian audiences in a creative and culturally diverse way. I also hope to build a carillon in Hong Kong and introduce the carillon repertoire to Hong Kongers.

Website: www.zoelei.com.

Alex Johnson

The campus tour guide didn’t even know the name of the instrument. All he said was that students could learn to play the bells. Alex Johnson was hooked immediately. He registered for the class his first year, fell in love, and registered every semester thereafter. This was at the University of Rochester, where Alex not only played heaps of carillon music, but also majored in physics, completed research in linguistics, learned to play ganelan and njebe, and also how to swing dance. With the world’s most prestigious competition in his sights, Alex then studied at Bok Tower Gardens as a Carillon Fellow. That contest, held every five years in Mechelen, Belgium, is the International Queen Fabiola Carillon Competition; in 2019, Alex won. He then spent a year studying at the Royal Carillon School “Jef Denyn” in the same city on a fellowship from the Belgian American Educational Foundation. In his travels, Alex has performed dozens of carillon recitals across the United States, Canada, and Europe. Alex is currently exploring yet another career option by substitute teaching kids of all ages, from kindergarten to calculus.

Interesting fact: Alex spent an impromptu organ recital in a coffee shop on a bamboo pipe organ.

Career aspirations and goals: I hope to continue performing recitals and sharing my passion for church music ministry and choral music, I hope to work as a recitalist and educator in the future.

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Arlington, Virginia

congratulate
Jackson Merrill

Jackson Merrill is a graduate student of James Kibbie in organ performance at the University of Michigan. At Michigan, he was awarded the Marilyn Mason Scholarship, the Patricia Barret Ludlum Memorial Scholarship in Organ, and the Chris Schroeder Graduate Fellowship. Merrill presently works with Hure Lewis at Saint John’s Church, Detroit. Merrill came to Michigan from Hartford, Connecticut, where he was organist and director of music ministries at Trinity Church. In addition to this work, he was the choral director of Trinity Academy in Hartford and sang in various choirs at Yale University. Merrill holds the Bachelor of Music degree from Jacksonville University where he was awarded such honors as the Harvey Scholl Prize in Piano and the Excellence in Performance Award. He was also the 2016 College of Fine Arts Student of the Year. While in northeast Florida, Merrill performed occasionally with the Jacksonville Symphony Orchestra.

An interesting fact: I am originally from northeast Florida. The city of Saint Augustine is in northeast Florida, and there are wonderful organs in historic churches there along with many important monuments. The first pipe organ I ever played was in the incredible Casavant organ at the Cathedral-Basilica of Saint Augustine, built in 2003. Saint Augustine is the oldest continuously inhabited European-established settlement in the contiguous United States.

Proudest achievement: I am most proud of my work for three years with the outstanding young musicians of The Choir School of Hartford at Trinity Church, Hartford, Connecticut.

Career aspirations and goals: My goal is to use my time studying with James Kibbie to become a more comprehensive organist and performer. After graduate school, I hope to continue with my work in music ministry. I have developed a specialization for urban music ministry, and I particularly love working with young singers.

YouTube channel: youtube.com/channel/UCCCCC2-sMGECp5ahDS0uZC0a/videos.

John J. Mitchell

John Joseph “JJ” Mitchell has a passion for organ and sacred music pedagogy. He is pursuing a Doctor of Musical Arts degree in organ performance from the University of Houston (UH) on a graduate tuition fellowship. He is the organist of Christ the Servant Lutheran Church in Houston, Texas, serves as an organist of Saint Philip Presbyterian Church, also in Houston, and is a graduate teaching assistant in the music history department at UH. He holds degrees from Westminster Choir College and the University of Notre Dame; he also studied at the Conservatoire à Rayonnement Régional de Toulouse, France. JJ has served as organist on the music staff of churches such as Christ Church Cathedral, Houston, Texas; Cathedral of Saint Thomas More, Arlington, Virginia; and the Basilica of the Sacred Heart, South Bend, Indiana. He has performed in these churches as well as at Boston Symphony Hall, the DeBartolo Performing Arts Center, and various other venues in the United States, Canada, France, and England. He is the winner of the Nanovic Grant for European Study for Professional Development and was a finalist for the Frank Huntington Beebe Grant. He has been featured on the Sounds from the Spires SiriusXM Radio program and has contributed to Vox Humana organ journal.

An interesting fact: I drive a manual transmission car as an enthusiast of Formula 1.

Proudest achievement: I have achieved some wonderful things in my life thus far, but overcoming performance anxiety and finding consistent calmness in my playing has been undoubtedly my best achievement.

Career goals and aspirations: My ideal career is to be a director of music at a cathedral where I will teach sacred music to the next generation. I also am considering work in academic positions as well.

Curtis Pavey

Curtis Pavey, originally from Highlands Ranch, Colorado, enjoys a diverse musical career as a harpsichordist, pianist, and educator. As a harpsichordist, he has performed in prestigious settings including the Oregon Bach Festival as a participant of the Berwick Academy. Peter Jacob of the Herald Times praised Curtis as “an artist of considerable finish and even more promise” after his solo recital debut at the Bloomington Early Music Festival. His recent submission to the Jurow International Harpsichord Competition advanced him to the semifinals for the upcoming 2021 competition. Besides his performing activities, Curtis is passionate about pedagogy and has presented lectures on Baroque music and ornamentation at national conferences. In addition, he maintains a private music studio at Willis Music Kenwood in Cincinnati, Ohio. Currently completing doctoral studies at the University of Cincinnati, Curtis studies harpsichord with Dr. Michael Unger and piano with Professor James Tocco while maintaining a graduate assistantship in the secondary piano department. Curtis graduated from the master’s degree program at Indiana University’s Jacobs School of Music where he majored in early music, harpsichord and piano performance. He worked with Professors Elisabeth Wright, Edward Auer, and Evelynue Brancart.

An interesting fact: I enjoy cooking and baking when I am not practicing, teaching, or studying.

Proudest achievement: I am almost done with my doctorate—I will be proudest of achieving this once it is finally complete!

Career aspirations and goals: My dream career allows me to balance my passion for teaching and performing at both the harpsichord and the piano. I hope to attain a professorship where I can teach applied lessons and courses in harpsichord, performance practice, and piano. In the future, I would like to establish my own early music ensemble. Ultimately, I hope to make a difference in my community and beyond through my teaching and performing activities.

Website: www.curtispavey.com.

The University of Michigan School of Music, Theatre & Dance congratulates all the 20 under 30 winners, especially SMTD’s Zoe (Kai Wai) Lei & Jackson Merrill

Department of Organ Faculty:

Joseph Gascho, Harpsichord & Early Music
James Kibbie, Chair, Organ
Darlene Kupens, Organ & Sacred Music
Tiffany Ng, Carillon
Jeremy David Taranti, Organ

smtd.umich.edu

Congratulations to our son JJ Mitchell

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Mom & Dad

The Herald Times

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THE DIAPASON • MAY 2021 • 19

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www.curtispavey.com
A native of Chicago, Illinois, Solena Rizzato is a shop technician at the Red River Pipe Organ Company in Norman, Oklahoma, interim organist at Wesley United Methodist Church of Oklahoma City, and a non-degree-seeking graduate student at Oklahoma City University, where they study with Dr. Melissa Plamann. Prior to their studies at OCU, Solena graduated in May of 2020 from the University of Oklahoma where they earned dual Bachelor’s degrees in organ performance and viola performance, as well as the organ technology emphasis and a history minor. In the summer of 2019, Solena pursued an internship with Messrs. Czechumiak et Dugal, Inc., of Northampton, Massachusetts, working on the restoration and maintenance of pipe organs in the New England area.

As an organist, Solena began their formal studies at the age of eighteen with Dr. Adam Pajan at the University of Oklahoma, having come to the instrument with over thirteen years of experience as a violinist. Because of this, Solena enjoys transcribing orchestral works for the organ. Their recent transcriptions include movements of Dvorak’s 8th Symphony, Tchaikovsky’s 6th Symphony, Stravinsky’s Firebird Suite (1919), and Gershwin’s An American in Paris. Solena’s next move will take them out of Oklahoma, where they will begin pursuing their Master of Music degree in organ performance. Solena continues to remain active as a professional violinist as well, and enjoys cooking, weightlifting, and long-distance running.

An interesting fact: Prior to my studies in music, I spent several years in the culinary industry, training to be a professional chef.

Proudest achievement: This year, I successfully went through the process of applying for Master of Music degree programs in organ performance. Due to my late start as a keyboardist, this felt like a far-away dream. I am definitely most proud to represent Oklahoma City and am so thankful to all of my friends and mentors that supported me through this process.

Career aspirations and goals: Beginning at the end of last year, I had the opportunity to serve in more of a leadership role at Red River Pipe Organ Co. This experience, combined with my own experience as an adult learner of a new instrument, confirmed that I definitely want to be in a teaching role in some capacity! If I can help even one person along in their own journey, I will have considered that the highest level of success possible.

Augustine Kweku Sobeng

Augustine Sobeng is a native of Ghana in the Western Region of Ghana and is currently a master’s degree student in organ performance at Setnor School of Music, Syracuse University, studying with Annie Laver and Alexander Mezeler. He studied medical laboratory technology as an undergraduate at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. Influenced by family background and musical exposure, his expressive tendencies found outlet especially in organ and choral music. He served as a conductor of the school choir in Prempeh College and organist/choirmaster for the University Choir-KNUST.

Throughout and after his undergraduate study, he worked and trained with the Harmonious Chorale-Ghana, where he was a part of several large concerts every year for seven years, serving as principal organist. Although he did not receive any formal musical education, he put himself through music theory and practical exams with the Associated Board of the Royal Schools of Music (ABRSM), earning a diploma certificate in the 2018 organ practical exam. That same year he was awarded the best keyboardist in Ghana, and the following year, received admission with a Visual and Performing Arts Fellow Scholarship to study for his Master of Music. He was a participant in the masterclass of Christa Rakich during the 2019 conference of the Organ Historical Society at the Oberlin Conservatory of Music.

An interesting fact: I have a twin brother who looks nothing like me.

Proudest achievement: Two of my proudest moments were when I won the VPA fellow scholarship for the masters’ program at Syracuse University, and when I won the best keyboardist of Ghana award in 2018.

Career aspirations and goals: Aside from becoming an artist organist of international repute, it is my goal to help raise the standard of organ playing in Ghana. In line with my ambition to institutionalize a good standard of organ music and organ playing, I aspire to establish organ faculties in the music schools of some of the country’s universities. The goal is to carve out a path toward professionalism for young organ enthusiasts in Ghana.

Facebook official page: Stine_Sobeng
Raphael Attila Vogl

German organist Raphael Attila Vogl has taken part in various competitions, winning second prize at the “Jugend musiziert,” and in 2015 was awarded the Promotion Prize 2014 as the youngest prize winner of the Kulturkreis Freytag-Grafenau. He has also received prizes in the International Mendelssohn Organ Competition in Switzerland, the International Tariverdiev Competition in Russia, and at the Budapest Bach Festival’s World Bach Competition. Raphael studied at the Hochschule für Katholische Kirchenmusik und Musikpädagogik in Regensburg, Germany, including organ and church music with Stefan Baier and Markus Rupprecht. While studying at Hochschule, Raphael spent one year at the Franz-Liszt Akademie in Budapest, Hungary, where he studied with Laszlo Fassang, and graduated from the Hochschule in 2018. Raphael made his debut at Alice Tully Hall when he performed the New York premiere of Sophia Gubaidulina’s The Rider on the White Horse at the Focus Festival at Lincoln Center in January 2020. Raphael Attila Vogl graduated from The Juilliard School of New York City in May 2020, where he studied for his master’s degree in organ performance with Paul Jacobs.

An interesting fact: I am half Hungarian and half German. I am proud to have access to both cultures, and I enjoy their differences such as in history, food, music, architecture, mentality, and traditions.

Destin Wernicke

Destin Wernicke grew up in Green Bay, Wisconsin, where he started playing piano and drums at an early age. He continued studying both instruments through high school and then decided to pursue music at the University of North Texas. During his jazz percussion bachelor’s degree, Destin was the drummer for the Grammy-nominated One O’Clock Lab Band and had the opportunity to work with accomplished artists such as Maria Schneider, Gary Smulyan, and Regina Carter. He also played with One O’Clock at the 2020 Jack Rudin Jazz Championship and recorded the recently released album Lab 2020. Destin is now continuing his studies at UNT by working on a graduate Certificate in organ performance, studying with Dr. Jesse Eschbach.

Destin has served as the organist for Saint Barnabas Episcopal Church in Denton for the past two years, leading congregational singing along with a small but dedicated choir. In March 2020, he won first prize in the undergraduate division of the William C. Hall Pipe Organ Competition in San Antonio, earning a cash prize and the opportunity to play a recital at St. Mark the Evangelist Catholic Church.

An interesting fact: I am also a photographer! In 2016, the Natural History Museum in London displayed a photo I took of a Galapagos sea lion in the Wildlife Photog- rapher of the Year gallery, and I earned an honorable mention in the competition.

Career aspirations and goals: Over the past year, I have been preparing a program including Jeanne Demessieux’s Six Études, which I will perform at the Marcel Dupré conference held in North Texas this October. Following the conference, I plan to take this program to audiences across the country, playing concerts in Texas, the Midwest, and New York. Long-term, I am hoping to continue working as a church organist and keep learning challenging, seldom-played repertoire that I can perform and compete with at a high level.

Collin Whitfield

Hailed by Mason Bates as “a fine citizen musician,” Collin Whitfield is an award-winning composer, pianist, and organist based in Michigan. He has been the recipient of the James Highsmith Award for new orchestral music, first prize in the American Choral Directors Association Choral Composition Competition through Central Michigan University, and first prize in the Biennial Art Song Com- position Competition at the San Francisco Conservatory. His music has been praised by librettist Nicholas Giardini as “beautiful, rapturous, and unabashedly romantic, without any of the failings that so often accompany these qualities.”

Collin Whitfield is an active recitalist and frequently collaborates with his wife, soprano Erin Whitfield. He was awarded the 2017-2018 Tacoma American Guild of Organists Scholarship and the 2020 Kent S. Dennis Memorial Scholarship. Since 2018, Collin has served as director of music and church ministry at First Presbyterian Church of Saginaw, Michigan, where he directs the chancel choir, guides the concert series, and accompanies the congregation on their 70-rank Casavant Frères, Limite, Opus 3660 organ. Collin Whitfield holds a Master of Music degree in organ performance from Central Michigan University and a Bachelor of Music degree in composition from the San Francisco Conservatory of Music. His primary teachers have included Mason Bates, David Conte, Steven Egler, and Paul Pegels.

An interesting fact: I like to go on long hikes and long drives, especially exploring beautiful sites in Northern Michigan and the Upper Peninsula.

Career aspirations and goals: I plan to pursue a doctorate in music and hope to teach collegiately in the future. I also want to continue my church music work, remain active as a recitalist, and expand my presence as a composer.

Website: collinwhitfield.com.

Bravo Destin Wernicke & Samuel Gaskin

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Photo credit: Christian Haasz

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Dr. Steven Egler
Professor of Music (Ret.)
Central Michigan University

Congratulations, Collin!

M.M., Central Michigan University, 2020

You are a bright light in the future of our profession,
And I’m very proud of you.

Dr. Steven Egler
Professor of Music (Ret.)
Central Michigan University

WWW.THEDIAPASON.COM THE DIAPASON ▪ MAY 2021 ▪ 21
Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

Part 7: First Presbyterian Church

By Stephen Schnurr

This article is a continuation of a series in the August 2015, June 2016, July 2017, February 2018, June 2018, and March 2021 issues of The Diapason. The information was delivered as a lecture for the Midwinter Pipe Organ Convention on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

First Presbyterian Church was organized on May 13, 1890. The charter from the Presbytery of Chicago was accepted on October 27 of that year. The following year, property was purchased for construction of a church. The first church of local stone was dedicated on March 4, 1892. An estimated 500 persons crowded into the church seating 200. The building cost $5,336.

In 1907, the present property was purchased for $2,530. Construction for the first church at this location commenced in 1911, and the building was dedicated on March 3 of the following year. The present church, built on the foundation of the earlier church, was dedicated on December 2, 1962, at a cost of $700,000. Charles Stade, well-known architect from Park Ridge, Illinois, drew the plans.

The first pipe organ for this congregation was built by W. W. Kimball of Chicago, an instrument of two manuals, one with five fewer ranks, for the same price. (Estey also proposed a brand new, three-manual organ, with five fewer ranks, for the same price.) Approval for purchase of the studio organ came from the church in April 1911. The instrument was placed in chambers at either side of the chancel, with a decorative, non-speaking pipe facade. The Estey was to be partially playable for a wedding on May 15 and finished by May 29. A commission of $250 was paid to Claude D. Pierce of La Grange.

Further details on this organ are not available, but it was no doubt a standard Kimball “Portable” or “Boxcar” organ.

This instrument was taken in trade for Estey Opus 2798, a three-manual, 1929 rebuild of 1924 Estey Opus 2151, a two-manual instrument with player, originally placed in the Lyon & Healy studio of Chicago. In 1929, six ranks of pipes were added to the original thirteen, and a new three-manual “Master Keydesk” console provided. The organ was sold off the floor of the Chicago studio to the church, and the Kimball was resold to the Halleman Funeral Home, Chicago, for $1,150, less $400 for an Estey Style E two-manual reed organ.

The price for the organ to the La Grange church was $9,500, less $750 in trade for the Kimball. (Estey also proposed a brand new, three-manual organ, with five fewer ranks, for the same price.) Approval for purchase of the studio organ came from the church in April 1911. The instrument was placed in chambers at either side of the chancel, with a decorative, non-speaking pipe facade. The Estey was to be partially playable for a wedding on May 15 and finished by May 29. A commission of $250 was paid to Claude D. Pierce of La Grange.

1929 Estey Organ Company Opus 2798

<table>
<thead>
<tr>
<th>GREAT (Manual II)</th>
<th>SWELL (Manual III, Enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8′ Open Diapason</td>
<td>8′ Dulciana (Gt)</td>
</tr>
<tr>
<td>8′ Melodia</td>
<td>8′ Avoline*</td>
</tr>
<tr>
<td>8′ Dulciana (scale 58)</td>
<td>4′ Flute (fr Gt 8′ Melodia)</td>
</tr>
<tr>
<td>4′: Octave (ext 8′ Open Diapason)</td>
<td>4′ Flute (fr 8′ Melodia)</td>
</tr>
<tr>
<td>4′: Flute (ext 8′ Melodia)</td>
<td>4′ Flute d’Amour (ext 16′ Bourdon)</td>
</tr>
<tr>
<td>2′ Fifteenth (fr 8′ Dulciana)</td>
<td>4′ Salicet (ext 8’ Salicional)</td>
</tr>
<tr>
<td>8′ Trumpet (by Gottfried)</td>
<td>2′/4′ Twelfth (fr Gt 8′ Dulciana)</td>
</tr>
<tr>
<td>8′ Melodia</td>
<td>2′ Piccolo (fr Gt 8′ Melodia)</td>
</tr>
<tr>
<td>8′ Viole Celeste (TC)*</td>
<td>8′ Melodia</td>
</tr>
<tr>
<td>8′ Salicional</td>
<td>8′ Dulciana (Gt)</td>
</tr>
<tr>
<td>73 pipes</td>
<td>61 pipes</td>
</tr>
<tr>
<td>73 pipes</td>
<td>49 pipes</td>
</tr>
<tr>
<td>73 pipes</td>
<td>49 bars</td>
</tr>
<tr>
<td>49 bars</td>
<td>49 bars</td>
</tr>
</tbody>
</table>

First Presbyterian Church, La Grange, Illinois

A vintage postcard view of the 1912 church

The interior of First Presbyterian Church, La Grange, Illinois

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3' Oboe* 61 pipes
8' Vox Humana* 61 pipes
Tremolo
Chimes* 20 tubes

CHOIR (Manual I, Enclosed)
8' Open Diapason (scale 4'1) 61 pipes
8' Flauto Traverso* 61 pipes
8' Soprano* 61 pipes
8' Clarinet* 61 pipes
Tremolo

8' Viole d'Amour (scale 5'6) 61 pipes
4' Flauto Traverso* 61 pipes
8' Soprano* 61 pipes
8' Clarinet* 61 pipes
Tremolo

PEDAL
16' Open Diapason* 30 pipes
16' Bourdon 30 pipes
16' Leidich Gedeckt* 44 pipes
16' Bass Viol 30 pipes
5' Dolea Flute (ext 16' Lieb)

* retained from Estey Opus 2151.

Edwin Stanley Seder of the First Congregational Church of Oak Park played the dedicatory recital on Monday evening, June 1, 1931. Floria Hardie Burditt, contralto, assisted. There was a capacity crowd.

Sinfonia to the Cantata “We Thank Thee, God,” J. S. Bach
Large from Concerto in D Minor, J. S. Bach
O How Blessed Are Ye, Johannes Brahms
Pilgrim’s Chorus (Timpanissimo), R. Wagner
Mr. Seder

I Will Sing New Songs of Gladness (Biblical Songs), A. Dozak
The Mighty God Hath Spoken, Lincoln Case
Mrs. Burditt

Suite from Water Music, G. F. Handel
Allegro Vivace, Aux. Hornpipe; Allegretto
Gavotte, Allegro Macchino
Mr. Seder

Offertory—Improvisation of a Well-known Hymn Tune
Prayer (Tristan and Isolde), R. Wagner
Mrs. Burditt

Canyon Walls (Mountain Sketches), Joseph W. Clokey
Dripping Spring (Sketches from Nature), Joseph W. Clokey
The Flight of the Bumble-Bee, N. Rimsky-Korsakov
The Flight of the Bumble-Bee, N. Rimsky-Korsakov
The Choral of Sarah Magriel (MS), F. S. Seder
Carl-Bon-Sittor, Henri Matel

The church had several years to pay the debt for the organ in notes payable annually with interest. In 1932, a note of $250 with interest was due, and the church asked to pay $1,500 with interest, taking a new note for the remaining $500 due on December 1. The situation worsened in 1933 with our nation’s economy, and the congregation asked to pay $750–$1,000 towards its annual note of $2,000. Estey was also having troubles at that time, as the company was petitioned into receivership on February 20. The notes on the organ had been assigned to the First National Bank of Boston.

In October of 1936, the church complained of slow speech from the 1924 section of the organ, caused by rubberized cloth covering pneumatics that did not function properly and would cost approximately $500 to replace with leather. The church and the builder quarreled for a number of months over responsibility for repairs. Agreement for repair was finally reached on July 29, 1938. The church was closed for the month of August, and the work was to be completed by September 15.

In 1940, a contract was signed with the Aeolian-Skinner Organ Company of Boston, Massachusetts, for a three-manual, forty-rank gallery instrument (plus preparations for four additional stops), retaining some of the Estey organ in the chancel, which was installed in 1962. Opus 1390. The tonal director was Joseph Whiteford. The organ was designed by Thomas V. Potter. Aeolian-Skinner representative in Chicago, John J. Tyrell of Aeolian-Skinner, James A. Thomas, First Church minister of music, and James C. Andrews, also of the church. The Estey organ was rebuilt under the direction of Andrews. Installation of the new organ was by Harold C. Lucas, representative for Aeolian-Skinner. Tonal finishing was by Lawrence L. Schoensteen of San Francisco, California. Correspondence on the organ, dated November 2, 1962, indicates that tonal finishing was delayed somewhat due to incompletion of the church, specifically, the installation of stained-glass windows. The organ was dedicated with the church on December 2, 1962, and named the Elsie Springer Hall Memorial Organ.

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**Left stopjamb with Swell and Pedal stops**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Swell</td>
<td>8' Flute Celeste II</td>
<td>(metal, second rank TC)</td>
<td>124 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>4' Spitz Principal</td>
<td>(metal)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>4' Zauberdolce (prepared, blank knob)</td>
<td>2 2/3 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>2' Blockflöte</td>
<td>(metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>IV Plein Jeu</td>
<td>(metal)</td>
<td>244 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>16' Fagotto</td>
<td>(half-length, metal)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>8' Trompette</td>
<td>(#3 French, metal)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>4' Rohrschalmei</td>
<td>(common, metal)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>Tremulant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Right stopjamb with Great, Positiv, and Chancel stops**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positiv to Chancel</td>
<td>8' Naosnott (wood)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>8' Flute Celeste (Sw)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>4' Koppellöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>2' Flute Celeste (Sw 8')</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>1 3/5' Terz (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>1 1/3' Quinte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>1' Spillflöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>II Zimbel</td>
<td>(metal)</td>
<td>122 pipes</td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>8' Krummhorn (prepared, blank knob)</td>
<td>68 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td>Tremulant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positiv to Chancel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Swell to Swell**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Swell</td>
<td>8' Naosnott (wood)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>8' Flute Celeste (Sw)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>4' Koppellöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>2' Flute Celeste (Sw 8')</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>1 3/5' Terz (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>1 1/3' Quinte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>1' Spillflöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>II Zimbel (metal)</td>
<td>122 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>8' Krummhorn (prepared, blank knob)</td>
<td>68 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td>Tremulant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Swell</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**POSITIVE (2" wind pressure)**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Positiv</td>
<td>8' Naosnott (wood)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>8' Flute Celeste (Sw)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>4' Koppellöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>2' Flute Celeste (Sw 8')</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>1 3/5' Terz (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>1 1/3' Quinte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>1' Spillflöte (metal)</td>
<td>61 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>II Zimbel (metal)</td>
<td>122 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Positiv</td>
<td>8' Krummhorn (prepared, blank knob)</td>
<td>68 pipes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>Tremulant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td></td>
<td></td>
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**PEDAL (3 1/2" wind pressure)**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell to Pedal</td>
<td>16' Contra Basse (metal)</td>
<td>32 pipes</td>
<td></td>
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</tr>
<tr>
<td>Swell to Pedal</td>
<td>16' Quintatön</td>
<td>(Gt)</td>
<td>44 pipes</td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>16' Rohrbordun (Sw)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>16' Rohrbordun (Sw)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td>16' Klammhorn</td>
<td>(French, metal)</td>
<td>96 pipes</td>
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</tr>
<tr>
<td>Swell to Pedal</td>
<td>Tremulant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHANCEL**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chancel to Pedal</td>
<td>8' Gedeckt</td>
<td>(Estey 8' Melodia)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Chancel to Pedal</td>
<td>8' Gemshorn Celeste (prepared, TC)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chancel to Pedal</td>
<td>4' Montre</td>
<td>(newer pipes)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Chancel to Chancel**

<table>
<thead>
<tr>
<th>Manual/Pedal</th>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chancel to Chancel</td>
<td>8' Gedeckt</td>
<td>(Estey 8' Melodia)</td>
<td>68 pipes</td>
<td></td>
</tr>
<tr>
<td>Chancel to Chancel</td>
<td>8' Gemshorn Celeste (prepared, TC)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chancel to Chancel</td>
<td>4' Montre</td>
<td>(newer pipes)</td>
<td></td>
<td></td>
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</tbody>
</table>

**Accessories**

<table>
<thead>
<tr>
<th>Description</th>
<th>(thumb and toe)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 General pistons</td>
<td>(thumb)</td>
</tr>
<tr>
<td>6 Swell pistons</td>
<td>(thumb)</td>
</tr>
<tr>
<td>6 Positiv pistons</td>
<td>(thumb)</td>
</tr>
<tr>
<td>6 Chancel pistons</td>
<td>(thumb)</td>
</tr>
<tr>
<td>6 Pedal pistons (toe)</td>
<td></td>
</tr>
<tr>
<td>General Cancel</td>
<td>(thumb)</td>
</tr>
<tr>
<td>Pedal to Manual Comb. (Great, on/off)</td>
<td>(thumb)</td>
</tr>
<tr>
<td>Pedal to Manual Comb. (Swell, on/off)</td>
<td>(thumb)</td>
</tr>
<tr>
<td>Pedal to Manual Comb. (Positiv, on/off)</td>
<td>(thumb)</td>
</tr>
<tr>
<td>Great to Pedal reversible</td>
<td>(thumb and toe)</td>
</tr>
<tr>
<td>Swell to Pedal reversible</td>
<td>(thumb and toe)</td>
</tr>
<tr>
<td>Positiv to Pedal reversible</td>
<td>(thumb)</td>
</tr>
</tbody>
</table>

For Sale

#FBVUJGVM

For Sale

original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven.

Two manuals and pedal; 17 stops, 18 ranks.

Manual/pedal key compass 56/30.

Depth 10.5'; height 15.5'; width 15.3'

For sale, with installation included.

Inquiries:
g.grenzing@grenzing.com

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**For Sale**

Church of Saint Jude the Apostle

Wauwatosa, Wisconsin

Three manuals – forty ranks

**A R T I S T R Y – R E L I A B I L I T Y – A D A P T A B I L I T Y**

For over 140 years, Schantz Organ Company has provided clients nearly new, reconditioned instruments, both rental and addition, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

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info@schantzorgan.com • www.schantzorgan.com
Swell to Great reversible (thumb)
Swell to Positiv reversible (thumb)
Great Cancel (thumb, under Swell manual, and above Great stops)
Swell Cancel (thumb, under Swell manual, and above Swell stops)
Positiv Cancel (thumb, under Swell manual, and above Positiv stops)
Chancel Cancel (thumb, under Swell manual, and above Chancel stops)
Pedal Cancel (thumb, under Swell manual, and above Pedal stops)
Positiv/Chancel/Both/Release (buttons on right key cheek of Manual I)
Chancel on/off (buttons on right key cheek of Manual II)
Balanced Swell expression shoe
Balanced Chancel expression shoe
Balanced Crescendo shoe (with five green indicator lights)
Full Organ reversible (thumb and toe, with red indicator light)
Narthex signal button and light
Sacristy signal button and light
Choir Room signal button and light
Electric clock

The first recital was played by James A. Thomas, director of music, on January 13, 1963. The “official” dedicatory recital was played by Leonard Raver on March 17, 1963, playing a program of works by Buxtehude, Bruhns, Couperin, Stanley, Bimberd, Bingham, Alain, along with the Chicago-area premiere of Persichetti’s Sonata for Organ. The low-profile console stands three and three-quarters feet high, with all couplers located in the stop jamb. The instrument was featured on the cover page of the January 1963 issue of The Diapason.

Alec Wyton, Wilma Jensen, and Virgil Fox also concertized on this organ in its early years, performing to large audiences. The chancel organ has since been altered, was water-damaged in the late 1970s, fell silent, and has been removed. The chancel also houses Brunzema Opus 3, a one-manual, four-rank mechanical-action portative organ, built in 1981. It represents the first of the firm’s Kistenorgel series. Brunzema pamphlets described the organ as follows:

The name of the Kisten Orgel comes from the Germanic word Kiste which literally means a wooden box or crate. The organ pipes are contained in a box and are protected when in use and also during transportation. This means that the instrument may not be too large or too heavy. Two persons should be able to carry the parts. It should not be necessary to hire a moving company for transportation. We have achieved this goal by building the organ in two parts: the upper section contains the windchest with the pipes, the lower section houses only the bellows and the electric blower. The critical dimension for ease of transportation is the depth of the larger part. Our instrument is only 48.5 cm (19-1/8 inches) and therefore fits through any door and can even be moved around narrow corners and hallways.

Open metal pipes are cone-tuned, metal stopped pipes have soldered-on caps, for tuning stability. Key action is suspended mechanical. Pitch is A = 440 Hz. The organ has carved wood pipeshades on three sides for excellent tonal egress.

Stephen Schnurr is editor and publisher of The Diapason; director of music for Saint Paul Catholic Church, Valparaiso, Indiana; and adjunct instructor in organ for Valparaiso University. He has published various books and articles on pipe organs in the Great Lakes Region.
Richards, Fowkes & Co., Ooltewah, Tennessee
Christ Church Cathedral, Cincinnati, Ohio

Background

While some organ projects come together quickly, most usually take longer. And some, such as our recently completed Opus 24 for Christ Church Cathedral in Cincinnati, seem to require almost a micro-generation to fulfill. For those who are patient, this duration can pay dividends. After all, relationships take time to build, not merely between people or groups, but also between the creative act itself and the space in which it has been asked to flourish. Christ Church is a complicated space with an involved history, not becoming part of it was never likely to be straightforward.

Christ Church was founded in 1817 and soon settled into an 1835 building that would last through World War II. The Gothic revival Centennial Chapel, added in 1917, has its own organ history, which has culminated in C. B. Fisk’s Opus 145 in an Italian style, completed in 2018 (see THE DIAPASON August 2015 cover feature). Although by the 1950s the main church was thought to be in need of replacement, World War II paused any rebuilding effort. After a proposed design by Eliel and Eero Saarinen was rejected, Ohio architect David Briggs Maxfield’s modern design was chosen, and the new building was dedicated in 1957. In 1963, Christ Church was consecrated as Cathedral of the Diocese of Southern Ohio.

Walter Holtkamp, Sr.’s three-manual, 54-stop organ was a logical fit for this new mid-century modern building. His daring unencased sculptural design fit perfectly with the building’s architectural aesthetic. Holtkamp’s clean, “classical” voice style won many admirers, and this organ helped launch Gerre Hancock’s early career as well as being a central part of Christ Church’s annual Boar’s Head and Yule Log Festival.

While the Holtkamp was well regarded, musicians struggled with certain aspects of the organ’s personality. Over the years, consultants attempted to diagnose the situation and offer suggestions. The consensus was that the organ’s location was a key detriment. Located in a shallow open gallery on the left, the Holtkamp spoke across the chancel and center, ostensibly a good thing, the choir. Although successful from a liturgical standpoint, the new wall tended to swallow up the organ’s modest bass (as well as that of the choir), further altering the balance of the Holtkamp.

The effect on choral singing was detrimental. While the choir was now front and center, ostensibly a good thing, the location put the singers further than ever from the Holtkamp’s enclosed divisions. Without any nearby surfaces for early reflections, singers struggled to hear not only each other but the organ. A common accompanimental cymbal drum ensued: if the organist could hear not only each other but the organ. When this first committee finished its work, the assumption was that the dean would accept the committee’s recommendation, seek funding, and sign a contract. But July 2006 became September 2008. The ensuing financial crisis and Great Recession caused the project to be shelved.

When Stephan Castarella was appointed director of music in 2009, he was asked to begin the process anew with the current music committee chaired by cathedral member and Cincinnati Symphony Orchestra violist Harold Byers. Dean Diamond did suggest, however, the acoustical issues. In less than a decade, another renovation was in the works, this time to warm up the room visually and suggest more of a traditional aesthetic. Wooden galleries were added to the organ loft, together with plasters and wooden coffer beams to break up and articulate the walls and ceiling.

The climax of this effort was a wood-and-glass chancel screen directly behind the choir. Although successful from a liturgically standpoint, the new wall tended to swallow up the organ’s modest bass (as well as that of the choir), further altering the balance of the Holtkamp.

Process

The cathedral first contacted us in July 2008. James Diamond, the cathedral’s former and now late dean, had called a committee (himself, Robert Clark, Roberta Gary, Thom Miles) to assess the Holtkamp and make recommendations either for its rebuilding or replacement. In retrospect, this was merely the first of what would turn out to be this project’s three phases.

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Richards, Fowkes & Co. Opus 24 keydesk

GREAT (manual II)

16′ Principal (in façade) 58 pipes
8′ Dulcet 58 pipes
8′ Principal (TC) 46 pipes
4′ Octave 58 pipes
3′ Viol 58 pipes
2′ Trumpet 58 pipes
1′ Soprano 58 pipes
PEDAL

32′ Subbass (ext 16′) 30 pipes
16′ Principal (66′) 30 pipes
16′ Subbass 30 pipes
8′ Bourdon (Sw) 30 pipes
16′ Violonbass 30 pipes
8′ Octave 30 pipes
8′ Trompete (ext) 30 pipes
4′ Trumpet 30 pipes
4′ Violinbass 30 pipes

SWELL (manual III, enclosed)

16′ Bourdon 58 pipes
8′ Principal 58 pipes
8′ Gambe 58 pipes
8′ Celeste (TC) 46 pipes
4′ Rohrbass 58 pipes
4′ Octave 58 pipes

NORMAL COUPLES

16′ Posaune 30 pipes
16′ Fagott 30 pipes
8′ Trompete 30 pipes
8′ Trumpet 30 pipes
8′ Violonbass (Sw) 30 pipes
16′ Trompete (ext 16′) 30 pipes

Two Vox humana 8′ pipes based on mid-eighteenth-century Dutch models
that Stephan visit our organs at Pinnacle Presbyterian Church in Scottsdale, Arizona, and Church of the Transfiguration in Dallas, Texas. In time, we were again selected again to build a new organ. In 2010, the new interim dean and the music committee took the project to the vestry, led by senior warden Mary Hagner, a chorister since childhood, but the timing was still not right.

In 2013, with the arrival of a new dean, Gail Greenwell, all of the factors were finally in place for a successful outcome. After five years of planning and education they were ready to sign a contract.

**The case for Deco**

Designing a beautiful and sensible case proved formidable. The twice-rebuilt church now had an identity issue: well thought out and tasteful, yes, but not necessarily in any strong style. Focus on both altar and cross seemed diffuse. We believed that the right organ design could tie everything together, but how?

In our first two designs were in a classic style. We soon came to see that this incongruity—which has worked for us elsewhere—would not be the answer here. Eventually, Ralph Richards and Trent Buhr started working with the arch curve at the front of the nave. Using this motif, they outlined the overall organ and its undulating cross section. The arch was then scaled, flipped, and stacked to subdivide the compartments. As the instrument began to emerge, Trent observed that the design was taking on Art Deco elements. After many hours of study, trial and error, and, to everyone’s surprise, exploring Art Deco as a style allowed us to fuse the room and the case into a single concept. In a nod to fractal theory even the decoration contains the same hockey stick motif applied to the six Hebrew letters of the word Hallelujah. An unintended consequence is an addition to the prominent legacy of Art Deco in Cincinnati.

**The tonal landscape**

Ralph and I started building organs in the 1970s, when the early music movement and historic tradition were just coming into bloom in the United States. Over the last thirty-three years, our team of eleven artisans has built organs using all of the knowledge that has come from the last century of organ methodology. Thus begins a litany that may seem familiar to builders of our general type but is far from a list of “features” to us. Wherever our tonal style may take us, certain fundamentals remain resolute. Our instruments are built in cases made from solid wood using traditional joinery methods and finishes. Suspended mechanical key actions provide the most intimate connection we can offer between the keys and the pipes. Wooden wind systems with large wedge bellows (in this instrument, five 4’ x 8’ bellows) and generous wind trunks allow the organ to reflect this blended landscape.

Pipe making is our point of pride. Our metal pipes are handmade from sheets cast using historically informed metal alloys. The sheets are then hand-planed to taper the thickness of every pipe. This allows the foot and mouth area to be made thickest, for strength, with the bodies lessening in thickness towards the top of the pipe, to ensure that the weight of pipes will not lead to collapse at mouth or toe. We make every pipe in our shop.

Most of our instruments are based in the classic North German and Dutch traditions, noted for exceptionally colorful instruments that excel at leading congregations. But, over those thirty-three years, it has become clearer to us that we live neither in Germany nor Holland, nor in some other century. We are building American organs for American churches of the twenty-first century. The people of today, even when they share our love of the old instruments and music, have ideas about singing and accompaniment that lie well away from any Germanic centrality, and which our organs cannot consider mere inconveniences if they are to succeed. Episcopalians ourselves, we are more and more wanting our organs to reflect this blended landscape.

When we were selected at St. George’s Hanover Square in London, the musician Simon Williams asked for an organ that could accompany an English choir yet still play Buxtehude authentically.

![Image](image1)

**Great Mixture**

<table>
<thead>
<tr>
<th>No.</th>
<th>1</th>
<th>13</th>
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<tbody>
<tr>
<td>Ranks Normal</td>
<td>2’</td>
<td>4’</td>
<td>1’</td>
<td>1’</td>
<td>1’</td>
<td>1’</td>
<td>1’</td>
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<tr>
<td>Mixtures</td>
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**Positive Schaff**

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<th>25</th>
<th>37</th>
<th>43</th>
<th>51</th>
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<tbody>
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<td>Ranks Normal</td>
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<td>Mixtures</td>
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<td>6</td>
<td>5</td>
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<td>4</td>
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</tbody>
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**Swell Mixture**

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<th>13</th>
<th>19</th>
<th>25</th>
<th>37</th>
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<tr>
<td>Ranks Normal</td>
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<td>Mixtures</td>
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<td>6</td>
<td>5</td>
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<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

**Pedal Mixture**

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<tr>
<th>No.</th>
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<th>13</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ranks Normal</td>
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<td>4’</td>
<td>1’</td>
</tr>
<tr>
<td>Mixtures</td>
<td>6</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

When each mixture stop is pulled it turns on the “normal” ranks indicated in black. When the Mixture – knob is pulled it turns on the additional ranks indicated in red in all mixtures. This allows the mixtures to function as “normal” mixtures or as North German mixtures.

![Image](image2)
Frankly, we felt we had begun to do just that in our Scottishism instrument, not by tempering the ensemble, but rather by filling out the organ’s quiet end with open flutes and strings. At the same time, we wanted those quieter voices to have plenty of color and personality. Better expression played its part. Double-paneling in the swell boxes, combined with thick shutters, provides a wider dynamic range. As time has gone on, we have made other decisions about how much articulation is appropriate, or even musically helpful. Voicing our pipes a little slower relaxes the speech and helps them blend better. London was also our first organ with two enclosed divisions. Since then we have built one other large organ with a second enclosed manual, further exploring this quiet, but hopefully, alluring, sound world.

When J. S. Bach was advising Zacharias Hildebrandt for the organ at St. Wezul in Naumburg, he recommended that all flutes of a particular construction exist on the same keyboard, so that one could be accommodated differently between different manuals At Christ Church, we have done likewise. The Positive flutes are all built from open, tapered shutters, as are the other flutes and strings. The Great flutes are open, while the Swell flutes are stopped. (True, the Swell’s 4′ Flauto traverses here and is voiced to blend and act in a generally nineteenth-century manner.)

Throughout, the strings are of German inspiration. Voiced with less girth than French strings, the German type have a light, bright tone that allows them to work effectively in many styles of literature. As German strings, we are not doctrinaire and happily use modern roller boards to stabilize speech. The Great windchests are the largest in scale and finds its double in the Pedal Violonbaß. The Swell strings are a medium scale, voiced in the brightest manner, thinking again of how nineteenth- and twentieth-century literature expects that kind of effect in that location. The Positive’s are the smallest, tapered and of higher color, sculpted chastely. As a result, they have an ethereal edge and lack of body, that, with the 4′ Viol, make psalm accompaniment an organist’s dream.

An unusual feature is that at eighteen stops, the Positive division is the largest of the three. The 5′ Principal and Tremonton en Cachina are unenclosed, the latter located horizontally above the Positive box for easy dialogue with Swell or Great. With this division low in the case, the Positive has proven to be the accompaniment workhorse, especially during Covid when only eight singers were allowed.

Like the strings, the reeds are mostly of German origin. The Pedal and Great reeds are patterned after Schnitger, while the Swell Trumpet and Oboe are influenced by central German stops. The latter located horizontally above the Positive box for easy dialogue with Swell or Great. With this division low in the case, the Positive has proven to be the accompaniment workhorse, especially during Covid when only eight singers were allowed.

The Great windchests with the mounted cornet visible on the right.
**New Organ Music**


In 1996, Bob Chilcott composed a suite of five dances for organ, strings, and percussion, titled *Organ Dances*. The final dance, which primarily features the organ, was adapted to create a version for organ solo in 1997 under the title *Sun Dance*. Alternating mostly between 3/8 and 4/4 time, the piece gains a celebratory character from its lively rhythms. And while there is no percussion to accompany it, the chordal writing creates a similar spacy effect. The opening is boisterous, which contrasts with the quiet and hypnotic middle section, whose ostinato circles around a four-note motive. The section returns and climaxes in an intense crescendo before a brief coda concludes the work. This piece is readily accessible to audi ences and would make an excellent recital work.

—**David Herman**

Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware — herman@udel.edu

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**Christopher Babcock**

St. Andrew’s by the Sea, Hyannis Port

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**New Recordings**


**Ahna Bedenmporos Matter**: *Jubilate Deo, Truro Canticles, Deptych for Solo Organ, Organe, Of a Rose Sing, Kynance Cove, On the South Downs*.

**Dobrinka Tabakova** was born in 1980 in Plovdiv, Bulgaria, the longest
Reviews

continuously inhabited city in Europe with a history of more than 8,000 years. Her parents brought her to England as a child, where she studied at Alley's School, London, and the Royal Academy of Music. She won her first award for composition at the age of fourteen. Tabakova graduated from the Guildhall School of Music and Drama and subsequently obtained a Ph.D. degree in composition from King's College, London. She served two-year stints as composer-in-residence for the BBC Concert Orchestra and Truro Cathedra, both of which have contributed to making this compact disc. The recording includes a selection of Dr. Tabakova's secular as well as sacred compositions. Christopher Gray is director of music and Joseph Wicks is assistant director of music at Truro Cathedral in Cornwall. The compact disc begins with Dobrinka Tabakova's setting of Alma Redemptoris Mater, one of the antophons from the office of compline. Merton College, Oxford, commissioned this anthem in 2004 in honor of the 750th anniversary of the founding of the college. The voices (SATB divisi) create what the composer describes as a "haze" similar to "the reso-
nance of the clock chiming from the building in existence, the largest of which (tenor E-flat) is over a ton, and five of which are chanted in a distinctive pattern by the college clock. The piece reminds me more of the sound of the clock chiming than of the change ringing of the bells.

The next track on the compact disc is a Jubilate Deo, using the English text, "O be joyful in the Lord all ye lands," etc. The piece is scored for SSA choir and organ. The all-women's professional choir "Aurora Nova" commissioned the work in 2000, and it was first performed in 2003 in Saint Paul's Cathedral for the tenth anniversary celebration of the ordination of women to the priesthood in the Church of England. In the original perfor-
mation, the piece included a solo and cello line up to high C-sharp, but the composer subsequently edited this out. The work is all light, joy, and rich textures, although there is a traditional feeling about it that hearkens back to composers although there is a traditional feeling about it that hearkens back to composers of the fifteenth century (Bodleian MS. Abh. 114). The composition makes use of an anonymous mid-
fifteenth-century macaronic text (Bodleian Library, Oxford, Selden MS B 83). The composition makes use of an anonymous mid-
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fifteenth-century macaronic text (Bodleian Library, Oxford, Selden MS B 83).

The first of the compositions particularly associated with Truro Cathedral is The Truro Canticles, a setting of the "Magnificat" and "Nunc dimittis" for SATB divisi and organ using the Latin text and commissioned in celebration of the introduction of girl choristers to the cathedral choir in 2017. As in the office of compline, the antiphon "Salva nos, Domine, neglectus" is prefaced by the "Nunc dimittis". The rich harmonies of the "Magnificat" have a neo-Medieval feeling and feature both the full cho-
rus and contrasting male and female voices over a gently sustained organ part. The full chorus is reinforced by a more powerful organ accompaniment in the "Gloria Patri". The "Salva nos, Domine" returns more to the feeling of the "Magnificat," although becoming more "lively" and gradually increasing to a climax during the "Nunc dimittis," and then concluding with a unison statement of the "Gloria Patri" over full organ. Dobrinka Tabakova's only solo organ composition, Diptych, comprises "Pasto-
rale Prelude" and "Chorale" and was pre-
miered in St. Edmundsbury Cathedral Bury St. Edmunds, in 2004. "Pastoral Prelude" is dark, rhythmic, and brood-
ing with a drone note in the background and again with some Medieval-sounding harmonies included in the soprano part. The "Chorale," on the other hand, is unashamedly programmatic piece begins this disc. We come now to the two secular compositions for choir and orchestra. The most recent of these, commissioned by Truro Cathedral in 2013, is Dobrinka Tabakova's setting of a poem of the same name by the Queen Victoria, Prince Albert, the poet of Victorian England and a child, where she studied at Alleyn's School, London, and the Royal Acad-
emy of Music. She won her first award for composition at the age of fourteen.Tabakova graduated from the Guild-
hall School of Music and Drama and subsequently obtained a Ph.D. degree in composition from King's College, London. She served two-year stints as composer-in-residence for the BBC Concert Orchestra and Truro Cathedra, both of which have contributed to making this compact disc. The recording includes a selection of Dr. Tabakova's secular as well as sacred compositions. Christopher Gray is director of music and Joseph Wicks is assistant director of music at Truro Cathedral in Cornwall.
the South Downs" is Bourdillon’s best-known poem. The first movement displays rich textures and harmonies, and the first of the four stanzas is sung a cappella, joined by the ‘cello in stanza two to four. The second movement is entirely orchestral and involves a constant interweaving of woodwind and strings in various intensities to form a shimmering whole. The third movement uses choir, ‘cello, strings, and woodwinds together and combines the rich textures and harmonies of the first movement with the interweaving orchestral parts of the second, building to a crescendo and then dying away at the end.

This compact disc is a worthy addition to Truro Cathedral’s other recordings celebrating the works of a single composer. Dobrinka Tabakova is a very talented composer, and I look forward to hearing more of her work in the future. I very much recommend this most interesting compact disc.
**Calendar**

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. = AGO chapter event, = = RCO centre event, = = new organ dedication, = = CMS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

**UNITED STATES**

**East of the Mississippi**

16 MAY
Peter Krasinski; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Katelyn Emerson; St. Peter Catholic Church, Canton, OH 3 pm (livestream)
23 MAY
Katelyn Emerson; Basilica of St. John the Baptist, Canton, OH 4:30 pm
Zachary Zwahlen; Cathedral of St. Philip, Atlanta, GA 3:15 pm (livestream)
18 MAY
James D. Hicks; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm
19 MAY
Michael Hey; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
25 MAY
Jeffrey Patry; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm
Dean Billmeyer; Northrup Auditorium, Minneapolis, MN 7:30 pm
26 MAY
Brigidette Wargovich; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Andrew Fredel; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

29 MAY
Mark Pacey, with soprano; St. John Neumocene Catholic Church, New York, NY 3 pm
2 JUNE
Scott Lamlein; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
David Jonies; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm
4 JUNE
Steven Ball; carillon; Centralia Carillon, Centralia, IL 6:30 pm
5 JUNE
Oratorio Society of New York; Cathedral of St. John the Divine, New York, NY 2 pm
6 JUNE
Sean McCarthy; St. John’s Episcopal, West Hartford, CT 12:30 pm (livestream)
8 JUNE
Adam Pajan; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Stephen Schnurr; Christ Church, Michigan City, IN 12:10 pm
13 JUNE
Brent Nolte; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm
15 JUNE
Jeremy Bruns; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
19 JUNE
Lynni Wang; carillon; Centralia Carillon, Centralia, IL 6:30 pm
23 JUNE
Cathy Meyer; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
26 JUNE
Karel Keldermans; carillon; Centralia Carillon, Centralia, IL 6:30 pm
30 JUNE
Christopher Houlihan; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

**UNITED STATES**

**West of the Mississippi**

16 MAY
St. Bridg School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
23 MAY
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
30 MAY
Duane Soubirous; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
6 JUNE
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
13 JUNE
Raymond Hawkins; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
15 JUNE
Chad Winterfeldt; Grace Lutheran, Mankato, MN 12:10 pm
20 JUNE
Hyunju Hwang; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
22 JUNE
David Fienen; Grace Lutheran, Mankato, MN 12:10 pm
27 JUNE
Etienne Walhain; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
29 JUNE
Garrett Steinberg; Christ the King Lutheran, Mankato, MN 12:30 pm

**INTERNATIONAL**

16 MAY
Benoit Menner; Saint-Sulpice, Paris, France 4 pm
19 MAY
Bernhard Haas; Kulturpalast, Dresden, Germany 8 pm
26 MAY
Silvius von Kessel; Kreutzkirche, Dresden, Germany 8 pm
29 MAY
Jillian Gardner; Bloomsbury Central Baptist, London, UK 2:30 pm
30 MAY
Jean-Baptiste Dupont, with horn; Berliner Philharmoniker, Berlin, Germany 11 am
2 JUNE
Ludwig Rückdeschel; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm
Michael Vetter; Frauenkirche, Dresden, Germany 8 pm
3 JUNE
Jillian Gardner; Minster, Hallifax, UK 1 pm
5 JUNE
Jillian Gardner; King’s College Chapel, Cambridge, UK 6:40 pm
9 JUNE
Frank Thomas; Kathedrale, Dresden, Germany 8 pm
Jillian Gardner; Cathedral, Bradford, UK 1 pm
16 JUNE
Andreas Meisner; Kreuzkirche, Dresden, Germany 8 pm
19 JUNE
Sophie-Véronique Cauchefer-Choplin; Saint-Sulpice, Paris, France 4 pm
23 JUNE
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
30 JUNE
Jean-Baptiste Monnot; Kathedrale, Dresden, Germany 8 pm

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vanience in the 21st century. Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from Ameri-


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