Editor’s Notebook

Digital edition promotion
As a reminder, through the end of June, those buying a new or renewal one-year subscription receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free digital subscription is only intended for a new subscriber. For information and subscription: toll free, 877/501-7540; local, 847/763-4933, for new subscriptions; https://sgc.dragonforms.com/DPP_newfriend; for renewals: https://sgc.dragonforms.com/DPP_renewfriend.

Calendar of events

The Calendar section of this issue is the largest listing of events in over a year, an encouraging example of a gradual return of the arts in daily life. Next month’s issue will include a summer carillon concert calendar.

If you will be hosting a summer organ and carillon recitals and choral events at your church, university, or other venue, be sure to let me know. It would be a pleasure to announce as many events as possible, in the print issue and at the website.

The Gruenstein Award is returning!

The second Gruenstein Award, a biennial competition honoring S. E. Gruenstein, founder and first editor of The Diapason, will recognize the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2022. Submissions of article-length essays will be accepted from September 1 through January 31, 2022, and the winning article will be published in the May 2022 issue. Further details will appear in Editor’s Notebook in an upcoming issue. In the meantime, direct questions to Stephen Schnurr, Editorial Director: schnurr@sgcmail.com.

In this issue

David Engen offers reminiscences of Minnesota organbuilder Charles Hendrickson, who died December 17, 2020, at the age of 85. Hendrickson and his firm built over 100 instruments by the time of his retirement. Michael Gaillot explores the musical motives of J. S. Bach’s Toccatas in D Minor, BWV 956, the first installment of his series. John Bishop, “In the Wind . . .”, explores the importance of it in the world of organbuilding.

Our cover feature this month spotlights the new Orgues Létourneau Organus Opus 135 in First United Methodist Church of Lubbock, Tex., a four-manual, 75-rank organ, the first complete under the direction of Dudley Oakes. “New Organs” features Juget-Sinclair’s Opus 51, built for Christ Church, Episcopal, Pelham, New York, a two-manual, 33-stop instrument.

Here and There

Correction

In “Ernest M. Skinner in Chicago: The first contracts,” April 2021, pages 14–20, the article by Stephen Schnurr erroneously states that Mary Baker Eddy was present at the 1893 World’s Fair in Chicago. Rather, a paper on Christian Science by Mrs. Eddy was read at the World Parliament of Religions during the exposition by Judge Septimus J. Hanna, editor of The Christian Science Journal, on September 22, 1893. Mrs. Eddy did visit Chicago in 1884 and 1888. The author regrets the error.

Events

St. Paul’s Episcopal Church, Greenville, North Carolina, C. B. Fisk Opus 126

East Carolina Musical Arts Education Foundation announces its summer concert series, originally planned for 2020 to honor in the 150th anniversary of the installation of the Perkins and Wells Memorial Organ, C. B. Fisk, Inc., Opus 126, at St. Paul’s Episcopal Church, Greenville. North Carolina. Events are Wednesdays at 7:00 p.m.: June 2, Kris Rizzato, 6/9, Per-Yi Ho, 6/16, Filippa Dalén, 6/23, Matt Gerhard, 6/30, Carey Scheck; 7/7, Kent Jager, 7/14, Carol Garrett, 7/21, Mark Sodeth, 7/28, Bill Hallar, August 4, Lee Meyer; 7/11, George Kast, 8/18, Oliver Ryclick. Roosevlet Opus 506 is an instrument of three manuals, 25 ranks. For information: annlouise59@yahoo.com.

The Roosevelt Organ Summer Recital Series announces recitals for 2021, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: June 9, Stephen Schnurr; 6/16, St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Becker organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces organ recitals featuring the cathedral’s 1962 Becker organ (four manuals, 67 stops, 97 ranks), Sundays at 3:30 p.m.: June 13, Don Fellows; July 11, Alan Lewin; July 18, Larry Allen; 7/25, Mark Anderson with Charlene Canty, soprano; August 1, Russell Weismann; August 8, John Paul Capri, Christine Clewell, 8/22, Jillian Gardner; September 19, Kenneth Danich. For information: stpaulpgh.org.

The Centralia Carillon, Centralia, Illinois, announces its 2021 summer .

Cover feature on pages 22–24

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GAVIN BLACK
On Teaching

Reviews

Stephen Schnurr
John L. Speller

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This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.
Competition

The Guild of Carillonneurs in North America announces the results of its 2021 Franco Composition Competition. With a record 56 submissions, the following prizes are awarded: Geert Bruencamino, Hinojot sa Hangin, first prize ($100); Jose Antonio C. Langey, T. T. Noble, Minot, Johann Zamecnik, Lemare, Grieg, Andino, the-Cove, Naples, Florida. His score was selected from works by Lefébure-Wély, compiled from works by Lefébure-Wély.

Declan Bohley

Recently the Spreckels Organ Society received the donation of a Hammond organ, and the organization decided it would match the instrument with a young organist in the San Diego area who would benefit from having the instrument in their home, thus beginning the Spreckels Organ Society's Organ Loaner Program.

The instrument was matched with 17-year-old Declan Bohley, a high school senior from Escondido studying organ, piano, and music in general. He has been studying organ for six years and piano for twelve, and the loaner instrument in his home has inspired him to explore the organ in ways he has not been able to before.

Bohley will begin college this fall, and while he is not planning on pursuing a degree in organ performance, he intends to apply what he has learned as an organist as he pursues his goal of composing contemporary music.

When Bohley is no longer using the instrument, it will be returned to the society to be made available to another student. For information: spreckelsorgan.org.

People

John Fenstermaker

Theodore S. (Ted) Davis

Harold Stover

Mark Steinbach

Theodore S. (Ted) Davis located to Baltimore, Maryland, in 2003 following a nearly twenty-year career including positions in Richmond, Virginia, and Cambridge, Massachusetts. He holds music degrees in organ performance from Birmingham-Southern College (Bachelor of Music), choral conducting from Northwestern University (Master of Music), harpsichord from the Longy School of Music of Bard, and organ performance from the Peabody Conservatory (Doctor of Musical Arts). Davis is an active organ and harpsichord recitalist as well as a chamber musician and conductor. As a

Benjamin Teague

Landau Cathedral with David Geoffrey Thomas and presently studies with Jer- emiah Stephenson in All Saints’ Church, Margaret Street, London. Teague is the dean of the Guild of St. Trilo, the director of music for the Archive Ensembel, principal accompanist for Canton Chorus, principal accompanist for Côr Meilhen, De Cymru (Caerdydd), and director of the Cardiff Mendelssohn Festival. The new work will be premiered as part of the music series by Nicholas Schneller, the congregation’s director of worship and congregational life.

Schneller has been commissioned by Brian Cash to compose an organ work celebrating the 200th anniversary of St. Patrick Catholic Church, Fayetteville, North Carolina. Evocative has a flexible form, designed to accompany a variety of liturgical processions. The initial trumpet tone theme (A1) inspires later refinements (A2, A3, and A4), which may repeat as needed. Other sections (B1, B2, and C1) introduce secondary motives and provide opportunities to highlight St. Patrick Church’s four-manual Zimmer organ’s tonal resources. For information: benjateague.bandcamp.com and schnellermusic.com.

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Joy-Leilani Garbutt is director of music at St. Luke’s Episcopal Church, San Francisco, California. She is the recipient of a Fulbright Scholarship and spent 2018–2019 in France where she pursued research on early twentieth-century French organ music and performed in France. In addition to her schedule of concertizing, Garbutt serves as associate director of the church choir and conducts choral concerts.

Margaret “Meg” Harper is a young organist and scholar who has performed across the United States, Europe, and Asia. As a doctoral student at New England Conservatory, she has studied with Jeremy Filsell and Sophie-Suix. She is a doctoral degree candidate in musicology and has most recently studied with Jeremy Fibell and Sophie-Veronique Canche-Choplin. In spring 2019, Joy-Leilani co-founded the Boulanger Initiative, a non-profit organization dedicated to promoting music composed by women through performance, education, and commissions.

She holds a Master of Education degree from Harvard Graduate School of Education and a Master of Music in organ performance from Northwestern University, where she studied with organ scholar at Alice Millar Chapel. In addition to solo recitals in the United States and France, Joy-Leilani has performed with the New England Youth Ensemble in England, South Africa, New Zealand, Australia, and Mexico.

Margaret “Meg” Harper writes, “The freezing cold of a January evening dominated the cathedral in Djakovo, but it could not diminish the richness and warmth of sound brought out of the cathedral organ by Margaret Harper.”

In addition to her concertizing, Harper serves as associate director of music and organist at St. Michael and All Angels Episcopal Church, Dallas, Texas. At St. Michael, Margaret has helped to build the chorister program and pioneered a series of music courses for adult parishioners. Before coming to the church, Harper served as director of music and liturgy at St. John’s Episcopal Church, Portsmouth, New Hampshire.

Thomas Gaynor is appointed associate director of music and organist at St. John Vianney Catholic Church, Houston, Texas. He leaves his position as associate director of music at Christ Episcopal Church, Pittsford, New York, where he has served since 2014.

In his new role he will direct the Vesper Choir, co-direct the two chorister programs, and share organist duties for eight weekend Masses and numerous weekly liturgies.

A native of Wellington, New Zealand, Gaynor earned his undergraduate degree from the New Zealand School of Music while holding organ scholarships at Wellington Anglican Cathedral of St. Paul and St. Mary of the Angels Catholic Church. In 2012 he moved to Rochester, New York, to study with David Higgs at the Eastman School of Music. He recently graduated with a Doctor of Musical Arts degree and Eastman’s highest honor, the Artist’s Certificate.

In 2017 Gaynor was presented with the Gold Medal and Audience Prize at the St. Albans International Organ Competition. This followed first prizes at the Bach-Lietz International Orgelwettbewerb Erfurt/Weimar, the Sydney International Organ Competition, and the Fort Wayne National Organ Playing Competition. He also holds second prizes from the Tokyo-Musashino International Organ Competition, the Miami International Organ Competition, and the Arthur Poister Scholarship Competition. He has performed across North America, Europe, Oceania, and in Japan and Colombia. In 2018, Gaynor presented the North American premiere of Jean-Baptiste Robin’s organ concerto, Fantaisie Mécanique. He is a member of the DiAPASON’s 20 Under 30 Class of 2016. For information: thomasgaynor.com.

Hillary Guttman is appointed associate acoustician for Scott R. Riedel & Associates, Ltd., Milwaukee, Wisconsin. Guttman is a 2002 graduate of the Peabody Conservatory of Johns Hopkins University, Baltimore, Maryland, where she received her master’s degree in acoustics and audio. She assists lead acoustician Craig Schafer with data compilation, analysis, and report writing. She has experience performing on-site acoustical testing, as well as acoustical calculations and computer aided modeling.

The Riedel portfolio includes the acoustic design of over 1,000 sacred worship spaces and organs, as well as consultation on auditoriums, music rehearsal rooms, and studio acoustics. Non-religious related projects also include sound quality and noise control design for residential, commercial, and manufacturing facilities. For information: riedelasociates.com.

Todd Wilson is appointed visiting professor in the University of Michigan organ department for the 2021–2022 academic year, joining Joseph Gascho, James Kibbie (chair), and Tiffany Ng. He continues as director of music at Trinity Episcopal Cathedral, Cleveland, Ohio, where he is also head of the organ department at the Cleveland Institute of Music. Wilson holds degrees from the College-Conservatory of Music at the University of Cincinnati and did further coaching with Russell Saunders. An active member of the American Guild of Organists, he holds the Fellow and Choirmaster certificates and has been a featured performer at five national conventions of the Guild, most recently in 2018 when he performed the St. Cecilia Recital in Kansas City for Scott R. Riedel & Associates, Ltd.

Wilson has played in major cities throughout the United States, Europe, and Japan, and orchestral appearances include concerts with the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Nashville Symphony, the City of London Sinfonia, and others. He has served on the juries of competitions, most recently as chair of the jury for the Longwood Gardens International Organ Competition in 2019. Todd Wilson is represented by Karen McFarlane Artists, Inc. For information: concertorganists.com and smtd.umich.edu.
The Parish of Our Lady of Fatima, Rio de Janeiro, Brazil
Two manuals, 10 stops, 12 ranks
Christopher Jacobson

In her time at St. John’s, she oversaw a dramatic expansion of all aspects of the church’s music program.

Harp is the founding co-director of the RSCM-America’s Dallas Boys Choir, which will launch in summer 2022. In addition, she has also served as assistant faculty in organ at the University of Southern Maine, on the faculty and board of directors of the Young Organist Collaborative, and as a secondary instructor of organ at Eastman School of Music.

She has presented papers at national and regional conferences of organizations including the American Bach Society and the American Guild of Organists.

Harp holds a Doctor of Musical Arts degree and a performer’s certificate from Eastman School of Music. Her primary teachers include William Porter, David Higgs, Michel Bouvard, Edoardo Bellotti, and Edward Zimmerman. She is active in the Association of Anglican Musicians and currently serves as co-chair for that organization’s 2023 national conference.

Originally from Arizona, Jacob Hofeling has a Bachelor of Music degree in organ performance from Arizona State University, where he studied under Kimberly Marshall. Hofeling earned his Master of Music and Doctor of Musical Arts degrees in organ from University of Kansas where he studied under James Higdon and Michael Bader. He is currently pursuing a Master of Music degree in music theory at Kansas. Recently Hofeling returned from study abroad in Bremen, Germany, at the Hochschule für Kirchenfachlehrer, where Professor Edouardo Bellotti. Hofeling holds a position as director of music at St. Luke’s Episcopal Church, Kansas City, Missouri, and was recently interim professor of organ at Washburn University, Topeka, Kansas. As a solo recitalist, he has performed concerts in Tampa, Florida, Wichita, Lawrence, and Topeka, Kansas, Kansas City, Missouri, and Warsaw, Germany. Additionally, he performs frequently at the Community of Christ Temple in Independence, Missouri, where he is staff organist. The Kansas City Metropolis wrote that Hofeling’s playing “had a wonderful variety of registers and colors and displayed a secure sense of control.” As a continuation he performed with the Kansas City Symphony in December 2018. Hofeling was a semifinalist in the Mikhail Tarverdiev International Organ Competition in Kaliningrad, Russia, and was awarded second prize in the Fort Wayne, Indiana, national organ playing competition. His performances have been heard on radio at KBQA in Phoenix, Arizona, and KPR in Kansas.

Duke University chapel organist and organist at Duke Divinity School, Christopher Jacobson, FRCO, is active as a concert organist, conductor, accompanist, guest clinician, and teacher. At Duke Chapel he founded and directs the Duke Evensong Singers in services, anthems, and concerts, oversees the training of the chapel’s organ scholars, and plays organ for over 150 services each year. As a soloist, Jacobson has presented organ recitals across North America, Europe, and Australia. His recordings appear on the Dutch record label Pantalone Classics both as an organ soloist and accompanist. He has won prizes in numerous organ competitions, including the National Young Artist Competition of the American Guild of Organists, the Miami International Organ Competition, and the John R. Rodland Competition in sacred music. In addition to maintaining an active recital schedule, he has presented performances of the complete organ works of J. S. Bach across the United States.

An ensemble performer, Jacobson is in demand as an accompanist and continuo player. He is a 2017 Grammy-nominated organist for his work with conductor Brian A. Schmidt and the South Dakota Chorale in the world premiere recording of Marcel Périgot’s two Masses. His work as an accompanist has seen him appear regularly with choirs and orchestras in the United States, United Kingdom, France, and Germany. Before moving to North Carolina, Jacobson was associated organist and choirmaster at Trinity Episcopal Cathedral, Columbia, South Carolina, and assistant organist and assistant director of music at Washington National Cathedral.

Jacobson earned a Master of Music degree in organ performance and a sacred music diploma at Eastman School of Music. He graduated with a Bachelor of Music degree with highest distinction in organ performance from St. Olaf College. His teachers and mentors have included David Higgs and William Porter at Eastman, and John Ferguson at St. Olaf. Jacobson is a graduate of Woodberry Forest School and the American Boychoir School where he was a treble chorister under James Litton.

Jason Klein-Mendoza is a Los Angeles-based organist, conductor, and teacher. He currently serves as organist at St. John’s Episcopal Church in South Pasadena and has served parishes in Chicago, New Jersey, and California. Most recently, he served as associate director of music at All Saints’ Parish, Beverly Hills, California. He was the featured organist on All Saints’ Choir’s most recent recording, For All the Saints: Anthems, Hymns and Motets, released on the Gothic label.

Klein-Mendoza has performed throughout the United States and Canada, notably at Orchestra Hall in Chicago and Segerstrom Hall in Costa Mesa, California. Additionally, he has played at Canterbury, Salisbury, St. Paul’s, and Wells cathedrals in the UK. From a family of educators, he is committed to the development of young musicians and has served as a faculty member for two Pipe Organ Encounters of the American Guild of Organists.

He studied organ, church music, and conducting at Concordia University, River Forest, Illinois, at Northwestern University, and at Thornton School of Music of University of Southern California. His organ teachers include David Christiansen, Margaret McElwain Kendrick, David Craighead, and Paul Ludd Thomas, and his earliest organ teacher was Fred Becker of Crystal Lake, Illinois. In addition to the standard organ repertoire, he has a keen interest in forgotten gems for the organ and is an avid supporter of new music for the instrument.

For bookings and information: concertartistcooperative.com.

Recordings

Signum Classics announces a new CD, The Music of Gerre Hancock (SIGCD6831), featuring the St. Thomas Choir of Men and Boys. The performances on the new recording are led by Jeremy Filsell, the present organist and director of music, with accompaniment from Benjamin Sheen (associate organist), Nicholas Guardouzos (assistant organist), and the St. Thomas Brass ensemble. Works include Hancock’s A Song to the Lamb, Jubilate Deo, Inhabit Holy, To Serve, The Saint Thomas Service, Air from In the Stillutherford, Missa Resurrectionis, The Lord Will Surely Come, You Are One in Christ Jesus, How Dear to Me, Come Ye Lofty, Knuckle the Gift of Love.
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Carillon Profile
Trinity College, Hartford, Connecticut

Trinity College of Hartford, Connecticut, will host the joint 20th World Carillon Federation Congress and 78th Guild of Carillonneurs in North America Congress in June 2022. All proceedings will take place virtually and are scheduled throughout the entire month. The theme of the congress is "Broadening our Repertoire: Carillon Music for Everyone," and will feature premieres of several dozen new pieces, including diverse compositions and arrangements. Trinity College has commissioned six new works for the congress by composers Geert Dhoilander, Ellen Dickinson, Liesbeth Janssens, Pamela Ruiter-Freustra, Naoko Tsujita, and Brandee Younger.

Trinity College boasts a Taylor carillon in their centrally located Trinity College Chapel. The English neo-Gothic chapel was consecrated in the Episcopal tradition in June 1932, although the tower was not completed until December of the same year. The original carillon was cast in 1932 with thirty bells, of which 22 remain. It was expanded with 27 bells by Taylor in 1978, creating a standard four-octave instrument of 49 bells, absent two bass sonorities. The carillon's pitch begins on B, and it transposes up one sonitone. The Plumb Memorial Carillon was donated by alumni John F. Plumb and his wife in memory of their son, John Plumb, who died while a student at Trinity College.

Trinity College is reprising its role as an assembly place for North American carillonneurs. In 1934, Trinity College President Rensens B. Ogilby invited a small group of North American carillonneurs to a gathering at the institution. The president, it so happened, was also the carillonneur at Trinity College. This meeting was the first of its kind on the continent and served as the model for the subsequent congresses of the Guild of Carillonneurs in North America.

Trinity College also claims early roots in carillon concert series. The recital program included works by Bach, Viviani, Scheidemann, Correa, and others. Christ Chapel, Hillsdale College, Hillsdale, Michigan, dedicated its Mary Waterman Memorial Organ in Christ Chapel with a new recording: Duruflé: Complete Organ Works, featuring Thomas Trotter performing works of Maurice Duruflé on the college chapel's recently restored Harrison & Harrison organ. Tracks are also available via streaming and download. Trotter was awarded the 2020 Queen's Medal for Music; his connection with the college commenced in 1976, when he was named the college’s fourteenth organ scholar. He is represented in the United States by Karen McFarlane Artists, Inc., for information: kingscollegerecordings.com and concertorganists.com.

The Gothic Catalog announces a new recording, Celebrating Notre Dame (LRCD-1165-DA, digital album $12.98, individual tracks available for download), featuring Kimberly Marshall, organist, with Schola Gothia, Ulrike Heider, directing. The album is a musical celebration of Notre Dame Cathedral, Paris, France, and Marian music. Recorded on the North German Baroque organ of Örgryte Nya Kyrka, Gothenburg, Sweden, the largest mean-tone organ in the world, based on Arp Schnitger’s design and philosophy, the disc features works by Arnold Schlick, Buxtehude, Scheidemann, Correa, and Bach, including settings of Salve Regina, Maria Zart, and Magnificat. For information: gothic-catalog.com.

King’s College, Cambridge, UK, announces release of a new CD: Duruflé Complete Organ Works, featuring Thomas Trotter performing works of Maurice Duruflé on the college’s Baroque organ. Tracks are also available via streaming and download. Trotter was awarded the 2020 Queen’s Medal for Music; his connection with the college commenced in 1976, when he was named the college’s fourteenth organ scholar. He is represented in the United States by Karen McFarlane Artists, Inc., for information: kingscollegerecordings.com and concertorganists.com.

Hillsdale College, Hillsdale, Michigan, dedicated its Mary Waterman Memorial Organ in Christ Chapel with a recital by Nathan Laube on April 15. The program included works by Bach, Vivaldi, Mozart, and others. Christ Chapel is modeled after London’s St. Martin-in-the-Fields and has won several architectural awards. The chancel organ was designed and built by Paul Fritts & Company Organ Builders of Tacoma, Washington, as its Opus 44, of two manuals, thirty stops. The company is also building the chapel’s three-manual, 57-stop gallery organ, which will be installed in 2022. For information: hildalce.edu and frittsorgan.com.

The publisher notes about the book, “The culmination of 35 years of research, this hardbound, limited edition book of more than 600 pages tracks Erben’s work with copious annotations, documentation, and stoplists, accompanied with photography by Len Levasseur and William T. Van Pelt.” Only a publication with the dedication of this much effort and thoroughness would be worth more than a generation’s wait. If there is a book purchase to be made in 2021, this is the one. Fear not the hefty price, for it is well worth the investment. (Each copy is signed and numbered.) And, one may wish to procure a copy soon, as it is reported that more than half of the 350 copies have already been claimed.

Stephen L. Pinel is perhaps best known to the organ world for more than quarter century’s work as archivist to the Organ Historical Society. He is also known as an organist and church musician, recitalist, recording artist, and scholar whose books and articles are widely respected around the globe, including his essays for this journal. Len Levasseur and William T. Van Pelt are similarly regarded for their photographic skills.

In his foreword to the book, James L. Wallmann writes, “Henry Erben belongs on the list of great nineteenth century organ builders. His place is not with the ‘second tier’ builders of national significance . . . but next to Cavaillé-Coll, Walcker, and Willis, all of whom were figures of international status and influence.” Pinel’s book defines the otherwise little known importance of Henry Erben.

Pinel provides a lineage of the Erben family beginning with Henry’s grandfa- ther, Johann Adam Erben, a native of what is now Germany who emigrated to the United States. “An Erben Annuary” provides key dates important to Erben’s life and work, through even to the present time. Chapter 1, “Erben’s Work-Lists and Trade Catalogs in Historical Perspective,” demonstrates how these publications assist today with document- ing the builder’s work and even his life and business practices.

The book continues by tracing every known client with a connection to the Erben firm, by state, beginning with New York. When Erben built a new organ for a church, one will find it here by location. If an organ was rebuilt or resold when taken in trade, it is traced. Each entry is as complete as possible, many with quotes from newspapers at the time of installa- tion or dedication, some entries featuring statements. If the fate of the organ is known when replaced, it is provided. For completeness, pipe organs later owned by a congregation are noted, even if the fate of the Erben organ is not known.

The amount of information is stagger- ing, to say the least; one must marvel at the level of data compiled. For readers who simply flip through pages, picking at selected entries to read more thoroughly, one cannot help but be amazed at how a nineteenth-century manufacturer could install instruments in thirty-five states, the District of Columbia, as well as sev- eral foreign countries.

Appendices include facsimiles of newspaper clippings, lists, and catalog, followed by a compendium of fine black and white photographs, vintage and contemporary, of many instruments. The photographs by Levasseur and Van Pelt prove that black and white pictures can still be just as beautiful as those in color. Erben and his workmen were ingenious in providing a wide variety of case styles, all with harmonious proportions and decorations. As the owner of a small Jardine organ from the mid-1850s, also made in New York City, this reviewer was very impressed with the variety of architectural styles of cases, all of which demonstrated the builder was very tal- ented in almost any style imaginable.

As expected with any compendium as this, the documentation provided is thorough and plentiful. The organ-

ization skills needed to track down all these sources of information, keep track of them, and order them into a book for the reader are exceptional and praiseworthy. The index at the end of the volume eases the reader’s need to find specific references.

Measuring 8¾ inches by 11½ inches and nearly 2 inches thick (!), this hard-bound book is rather heavy and, thank- fully, sturdily bound with high-quality paper. This publication is printed to last for years. The bar upon which books about organbuilders are compared has now been raised several notches. As a collector

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In the wind...

The life of π

If you have maintained bird feeders, you know what squirrels can do. They are powerful, lithe acrobats, and they can outsmart almost any attempt to deter them. They live on our trees and ate several individual male gray squirrels in our yard that are strong and agile enough to leap three or four feet from the ground on to the corn sheller and eat it, a real challenge to the steel poles, over the tops of the feeders, hang upside down, and gorge themselves.

One day I thought it is okay to feed the squirrels as well as the birds, letting them take turns, but one day last week as I watched them dominate, I occurred to me that I might make a new baffle of different design, a two- or three-foot disc of plywood with flashing around the edge. If I put a quarter on it, it would surely slip and dump them off. I took a quick measurement and set off to the lumber yard for a sheet of half-inch exterior plywood and some flashing. How much flashing?

It comes in ten-, twenty-, and thirty-foot rolls. I told the kid behind the sales desk I wanted something longer than the half-inch wood that I had planned either a twenty-four- or thirty-inch circle. Let’s see. Twenty-four inches is two feet. Two times π times π is a little less than eight feet. Easy. Ten feet will do it.

The kid asked, “What’s π?” I told him it is the number discovered by a Greek mathematician named Archimedes who lived around 250 B.C. that defines all the properties of a circle. π ≈ roughly 3.14. Multiply π by the diameter of a circle and you get the circumference (c = πd), or multiply π by the radius squared to calculate the area of the circle (a = πr²). I added that Archimedes came up with other really useful ideas like that of the cross-section plane (the thread of a screw), and the properties of levers. “So a carpenter can use math,” he observed. I told him he could also use π to figure out the difference between a twelve- and sixteen-inch pizza. 3.14 x 12² = 37.68 square inches. 3.14 x 16² = 50.24 square inches. If I used the calculator in my phone to figure out the area, it said the diameter of the diameter makes the pizza a lot bigger. If a bite of pizza is two square inches, the biggest bite I could eat would be ten pieces. I took the ten-foot roll of flashing, drove into Building 3 to pick up the plywood, and went home to cut my circle. I put it on a table, they show the image of a rank of the pipes and cut using a hand-held coping saw. Each is a different size. While the length of the pipes halve at every octave, the diameters of the pipes have every seventeen notes or so. It is that halving that keeps scales (diameters) of the treble pipes large enough to speak, and it is that halving at seventeenth that forms the beautiful parabola of the tops of the pipes as they sit on a windchest. When the treble pipes are laid out in order on a table, they show the image of a rank of pipes. As I can tell the difference between eighteenth- and twentieth-millimeter pipes in my fingers, so the pipe maker can pick up one of those rectangles and know what the diameter of the pipe will be.

I wonder how Archimedes came across π. What induced him to think so small a number? I wonder how Archimedes came across π. What induced him to think so small a number? What made him think of it? To me, it is a magic number like π. What made him think of π? Did he use trial and error? How did he check himself? Did he draw a grid on a circle and count the squares?

Radical radii

Glatter-Götz Orgelbau/Rosales Organ Builders organ, Walt Disney Concert Hall

The pipe maker is the π-man.

People who make organ pipes live and breathe π. To make an organ pipe, you cut the pieces of metal to the correct curve. Glue was applied, the pipe maker could go wrong. I wonder how Archimedes came across π. What made him think of it? To me, it is a magic number like π. What made him think of π? Did he use trial and error? How did he check himself? Did he draw a grid on a circle and count the squares?

Radical radii

I spent a couple weeks in Germany in September of 2019. I wrote about organs I visited on that trip in December 2019 issue of THE DIAPASON, pages 14–15. I spent about a week in Überlingen, on the shore of the Bodensee, visiting my friend and colleague Stefan Stürzen, director of the reconstructed organ building firm Glatter-Götz in nearby Pfellendorf, perhaps best known in the United States as builders, with Manuel Rosales, of the iconic “Disney Organ.” I sat one afternoon with Heinz Krenzner, the designer and engineer for the company, who told me about the process of designing and making the huge, curved pipes that have given the organ the sobriquet, “A Large Order of Friezes.” Frank Gehr, architect of Walt Disney Concert Hall and creator of the organ’s visual design, called for the curves.

The first question was whether such an organ pipe would speak, so Glatter-Götz built low DDDD of the 32’ Violin as a prototype. The curves were marked on the huge boards that would be the sides of the pipes and cut using a hand-held circular saw. Big deal. We all have “Skills” in our shops. But remember, that pipe was almost twenty-eight feet long, the length of an average living room. To assemble the pipe, the flat board that would be the back of the pipe was placed on sawhorses spaced far enough apart that the board sagged to approximate the exact curve. Glue was applied, the pipe assembled, and as anyone who has heard the Disney organ knows, the pipe spoke.

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Each curve is a segment of a circle with a huge radius. Twenty-seven pipes of the 32’ Violin and ten pipes of the 32’ Basson are curved. Four different radii
were used: 51.545 meters, 32.102 meters, 20.586 meters, and 13.027 meters. How much is 51.454 meters in feet? 169.11 feet. Double the radius to picture a 338.22-foot circle. That is more than the length of a football field, including both end zones. The length of the segments of those circles would be the speaking length of each pipe. With today’s sophisticated Computer Aided Design (CAD), that would be simple enough to draw. But turning that digital arc into a pencil line on a board is quite a process.

But wait, there is more. Remember there are ten curved reed pipes, the longest of which is over thirty-one feet and remember that reed pipes are tapered. How do you curve a tapered pipe? Easy, there are two different radii for each pipe.

Heinz spent weeks in the Los Angeles offices of Gehry Partners, LLP, designing the complicated supports for the curved pipes. The supports would have universal joints on each end to achieve the multiplicity of angles, and each pipe would have two supports to achieve rigidity. Heinz drew the supports into the CAD drawings, weaving each between the complex shapes and layout of the pipes. Take a look at a photo of the organ and imagine the task. Heinz’s last word on those big, curved pipes, “It was a challenge I really enjoyed.”

On Tuesday, April 13, 2021, The New York Times published a story by Susanne Fowler under the headline, “What Does It Take to Hear Big Ben Again? 500 Workers and a Hiding Place.” The hiding place is the secret and secure location of the workshop where the clock is being restored. Many of the 500 workers are involved in the restoration of the tower and the four twenty-three-foot glass faces of the clock. An amazing 1,296 pieces of mouth-blown pot opal glass have been made, and the fourteen- and nine-foot hands of the clock are being restored to their original condition.

Mr. Westworth explained how they regulate the speed of the clock to keep accurate time. When the clock is operational, its speed varies by plus or minus two seconds in twenty-four hours. The weight of the pendulum controls the speed of the clock. They have calculated that adding or subtracting the weight of a penny (0.56 grams) changes the speed of the five-ton clock by two-fifths of a second over twenty-four hours. The clock is wound each Monday, Wednesday, and Friday. The clock mechanics keep careful track of the time of striking and adjust the speed at each winding by adding or subtracting a penny or two. That might be the only way you can actually buy time.

A penny for your thoughts?

Our system of telling time has been derived from the movements of celestial bodies. The earth rotates in twenty-four hours. The moon orbits the earth in twenty-seven days. The earth orbits the sun in 365 days. There are anomalies in the movements of celestial bodies. The earth rotates in twenty-four hours. The moon orbits the earth in twenty-seven days. The earth orbits the sun in 365 days. There are anomalies in the movements of celestial bodies.

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A penny for your thoughts?

Our system of telling time has been derived from the movements of celestial bodies. The earth rotates in twenty-four hours. The moon orbits the earth in twenty-seven days. The earth orbits the sun in 365 days. There are anomalies in the way those cycles have been divided. Our month has different numbers of days, and there is a corrective “leap day” every four years allowing us to catch up. The exact measurement of time is a complex science, one that I do not have to worry about because my iPhone is the most accurate clock I have ever had. When I cross into a different time zone (which I will do “full-vax” in two weeks for the first time in almost fifteen months), Steve Jobs gives me a nudge with the exact local time.

Mechanical clocks are marvelous machines, and it takes meticulous attention to achieve really accurate timekeeping. Ian Westworth, the clock mechanic for the Houses of Parliament in Great Britain, is leading a team in the restoration of the Great Clock built in 1859 and installed in the Elizabeth Tower of the Palace of Westminster. While many people think “Big Ben” is the name of the clock, in fact, “Big Ben” is the name of the largest of the five bells, the solemn boom that tolls the hour.

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Memories of Charles Hendrickson

By David Engen

Editor's note: many of the organs mentioned in this article can be found with stoplists and pictures at the website of the Twin Cities Chapter of the American Guild of Organists: pipeorganlist.com/OrganList/index.html.

Charles George Hendrickson, 85, died at his home in Saint Peter, Minnesota, on December 17, 2020. He was born June 10, 1935, in Willmar, Minnesota, to Roy and Frances (Eklund) Hendrickson. Roy Hendrickson was an attorney and member of the board of directors at Gustavus Adolphus College in Saint Peter, from which Charles graduated in 1957. His intent was to continue in nuclear physics, but he once admitted to me that during his time of graduate study at the University of Minnesota, aspects of nuclear physics were “beyond me.” He taught physics at the University of Wisconsin-Superior, Union University in Jackson, Tennessee, and Northeast State University, Tahlequah, Oklahoma. I believe it was after his father’s death that his mother became secretary to the president of Gustavus Adolphus. It was she who introduced Charles to the woman he would marry, Birgitta Gillberg, a language teacher at Gustavus Adolphus and later at nearby Mankato State University. He taught physics at Mankato State, and he and Birgitta were married in Sweden in 1964. They had two sons: Eric and Andreas. Birgitta preceded him in death by two years.

In 1964 he started building his first organ in rented space in an old cannery plant in Winthrop, an instrument for nearby First Lutheran Church. The three-manual organ of thirty-four ranks, which has since been enlarged, had the first Rückpositiv division in Minnesota. David N. Johnson, then of Saint Olaf College, played the dedication recital.

Philosophy

I first met Charles at about the time the Winthrop organ was completed in 1966. He was measuring pipes in the new Holtkamp organ (Job Number 1778) at my home church in Minneapolis, Westwood Lutheran Church, Saint Louis Park. He told me of the upcoming David Johnson recital at Winthrop, which I attended. I started working for him in 1970 and continued for much of the time until 1984.

Charles was a fan of the architect Mies van der Rohe and ascribed to his “less is more” philosophy (although in the shop we often changed it to “more is more”). Most of his designs with casework are simple boxes. He also much admired the work of the organbuilder Robert Noehren, whose unit organs on all-electric action were a big influence.

More than one hundred organs came from the Hendrickson shop, ranging in size from a one-stop, one-rank portable “organetto” (Opus 19) to his “magnum opus” Opus 92 of four manuals and seventy ranks for Wayzata Community Church in Wayzata, Minnesota. Most of his organs were built for churches, but many were built for colleges (both concert halls and practice rooms), and several were built for individuals. There was a series of three-three-stop portativ organs built for touring groups, the first for the Saint Olaf Choir, designed to fit through the door of a Greyhound bus.

Many organs had mechanical action, and in general the smaller organs were unit organs on all-electric action. These followed the Noehren philosophy of unification, where octave unification was avoided if possible.

One of Charles’s notable innovations was the use of plywood Subbas pipes. Built in the shop, they were made of three-quarter-inch plywood. In the ravages of Minnesota’s wild seasonal humidity swings, almost every organ we encountered had splits in the big pedal pipes. Plywood avoids this, and these pipes were used in virtually every organ. He also exclusively used aluminum for the façade pipes above 4′, made by Justin Matters of South Dakota.

Another unique feature of the small unit organs has to do with celeste and tierce stops. In a very small organ it is difficult to justify the expense of either of these. Both are typically the softest stops, and both can be either string or flute scale. We found that if the tierce is borrowed from the celeste (tuned flat instead of sharp), you can have both in a single stop by adding just a few more pipes. One tunes the tierce perfectly for the celeste and down for a pleasant flat celeste (beats tend to get too wild in that range if tuned to the perfect tierce). It is an inexpensive compromise that is of great benefit to a tiny organ.

Friends and collaborations

Some of the best organs to come from the shop during my time were designed in conjunction with friends who acted as consultants. Among those were Merrill N. (“Jeff”) Davis III, of Rochester, Minnesota, and William B. Kuhlman of Luther College, Decorah, Iowa. Both pushed Charles to some of his most inspired designs, visually and tonally. Opus 4 was a pair of positiv divisions added to a Wicks organ in memory of...
Jeff Davis's first wife at the Congregational Church in LaCrosse, Wisconsin. In an acoustically dry room, these positives pulled the sound of the enclosed Wicks into the church. This was but the first collaboration. Many other projects resulted in very unique and unusual instruments over the years.

Bill Kuhlman was behind what was to become the first mechanical-action organ constructed in Minnesota in the late twentieth century. This was a thirty-six-rank teaching organ for Luther College (Opus 10) in Decorah, Iowa. As a successful teacher, Bill had many students study on that organ who went on to careers in music.

Other consultants included Robert Kendall and Robert Thompson of Saint Cloud State University.

**Significant instruments**

I had personal experience and/or input in almost all of the organs from Opus 1 through Opus 10, and it would be tempting to tell stories of each one. Except for the three portatives, no two were alike. (Fritz Noack once told me that when you mass-produce organs, you have an opportunity to replicate your mistakes!)

One overriding memory I have is that every time we built a mechanical-action organ, the shop looked forward to building electric-action organs. Those were lost in the wiring of electric-action instruments, we would long to build another tracker.

**Luther College, Decorah, Iowa, Opus 10, two manuals, 36 ranks**

pipeorganlist.com/OrganList/dataa/1A-FiskLutherCol-HENDRICKSON.html

After the Winthrop organ had launched the company (we cleaned and added to it some years later after a Christmas Eve fire), all organs through Opus 9 were built in the Hendrickson garage and backyard. Starting with the Luther College organ (Opus 10) the operation moved to the current shop location at the north end of Saint Peter in the City neighborhood. The organ was built during the winter of 1970–1971. During the first rainstorm in 1971 the skylights leaked, and several of us frantically covered the Luther windchests in the middle of the night to prevent damage.

There was a lot of overcompensation in design. The pallets were large, we had complex bleed holes in the channels, and we used foam slider seals. Having a heavy coupled action, it had optional electric couplers. The horizontal trumpet was on electric action and played at 16′, 8′, and 4′ on the Great and at 8′, 4′, and 2′ on the Pedal to create maximum “blast.” There were prepared stops in each division. Perhaps the most unusual feature was that the whole organ could be moved as a unit to a location at the north end of Saint Peter in the City neighborhood. The organ was built in the first rainstorm in 1971 the skylights leaked, and several of us frantically covered the Luther windchests in the middle of the night to prevent damage.

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Saint John Lutheran Church, Owatonna, Minnesota, Opus 34, three manuals, 51 ranks

pipeorganlist.com/OrganList/dataa/1MN-Owatonna-SJLuther.html

Saint John Lutheran Church is a huge A-frame building, but the typical front transcepts are in the back balcony. Floor to ceiling windows in the balcony provide wonderful light, but the acoustic issues for a gallery organ are significant since glass does not reflect bass. Charles’s solution was to cantilever the main organ as far into the room as possible and to provide a very large Rückpositiv as well as a prominent horizontal trumpet.

Since there was virtually no unification on the manuals, I talked Charles into building slider windchests. We opted to try the Hollkamp slider chest design with all-electric magnets on the channels rather than pallets with light. Forty-five years later the organ continues to serve the church—as does Shirley Erickson, who was organist when the organ was installed!

**Hendrickson Opus 1, First Lutheran Church, Winthrop, Minnesota**

(photo credit: David Fienen)
Middle C is the F above C of a 2′ and had to be voiced with a magnesium glass. Like First Lutheran Church, it has a third coupler manual. The cawsework is walnut, and the Contenius division in Rückpositiv postion has no façade.

**Saint John’s Lutheran Church, Kasson, Minnesota, Opus 57, two manuals, 29 ranks**

piperorganlist.com/OrganList/datanms/MNkassonStJohnLutheran.html

Merrill N. Davis, III, was again consultant. Kasson is not far from Rochester. This organ was conceived with a big blockwork on the Great based on a 16′ Principal with a big mixture. There are two cornets on the Great—a four-rank mounted cornet of flute scale, and a three-rank Sesquialtera of principal scale, along with a dark trumpet. Originally the Swell did not couple to either the Great or Pedal. These couplers have since been added. What started as an unsuccessful 1′ Principal on the Great was changed to ⅛′ to add spice to the ensemble and to the two cornets. The organ was originally tuned to Chaumont temperament.

**Saint John’s Lutheran Church, Minneapolis, Minnesota, Opus 63, three manuals, 47 ranks**

piperorganlist.com/OrganList/datanms/MNMinneapolisStJohnLutheran.html

Saint John’s Lutheran Church in south Minneapolis is one of the biggest rebuild projects we undertook. Hillgreen-Lane had rebuilt the previous organ (perhaps a Hall) in 1959 at 32 ranks. Our 1983 rebuild significantly enlarged the organ and made access for tuning and service much easier than it had been in the Hillgreen-Lane organ. Many ranks were retained. Much of the Pedal is recycled from the Hillgreen-Lane. A string had been converted into an 8′ Gdel from Hillgreen-Lane, but the scale was very small and the caps did not seal. We rescaled it again. We presume it had been Hillgreen-Lane that had solivered two diapasons together end-to-end to make a 18′ Principal, which was retained. This organ had one of the early multiplex relay systems, this one donated by Mark Moisseev of Cincinnati (ICMT).

**Union Presbyterian Church, Saint Peter, Minnesota, Opus 64, two manuals, 11 ranks**

piperorganlist.com/OrganList/datanms/MNSaintPeterUnion-HENDRICKSON64.html

Though far from a significant organ, Union Presbyterian Church is an example of the smaller all-electric unit organs that were quite successful. Union Church’s acoustics were horribly dry when the organ was designed, but when the chancel was modified, the new organ discovered a small space with a very warm acoustic. When the organ was first played the room amplified it too much! We dropped the pressure and reverooied everything. For many years this was the location of a well-attended hymn festival, and the organ has often been used with various instruments. A small-scale trumpet was added in later years, and the relay and combination action were recently replaced with current technology. The 4′ Octave, mixture, and trumpet are on the right side near the console. The Bourdon/Rohrflute and 8′ Principal trebles are on the left side behind the choir. The Swell is in the middle behind the grill, with the original 16′ Subbass pipes (plywood) on its roof. Organist at the time, Charles Eggert, was consultant.

To avoid having a temporary electronic organ, Charles assembled parts he had on hand into an eight-rank exposed organ that he leased temporarily to the church. The four-second reverberation made this mongrel organ surprisingly successful. It was later rebuilt for another institution.
Saint Joseph's Catholic Cathedral, Sioux Falls, South Dakota, Opus 78, three manuals, 62 ranks

The two largest organs were built after I left, and I have never seen the Sioux Falls organ. Nonetheless, it is a significant instrument in a large and very reverberant space.

Wayzata Community Church, Wayzata, Minnesota, Opus 92, four manuals, 70 ranks

The company’s magnum opus is in a suburb west of Minneapolis. C. Charles Jackson gave funds for it, and Charles Hendrickson’s long friendship with sculptor Paul Granlund at Gustavus Adolphus was the genesis of the sculpture (“Aeneous Aegis”) in the middle of the organ case. For many years this was home to an extensive organ concert series under staff organist, Diana Lee Lucker. Charles attended most of these concerts. Following Diana Lee’s retirement, this series ceased.

Trinity Episcopal Church, Excelsior, Minnesota, Opus 111, two manual, 29 ranks

Trinity Episcopal Church had been home to a five-rank Möller organ (Opus 8026). The new organ was impetus for a complete church remodel project, which is quite successful with movable chairs and hard surfaces. The Hendrickson organ includes pipes from the Möller as well as pipes from a practice organ (Opus 20) built for the University of Wisconsin in Eau Claire that was repurposed. Andreas Hendrickson designed the unusual façade.

Shop stories

The Luther College organ had a flotation system, which Charles developed the summer of 1971. Each iteration of his design resulted in the call to everyone in the shop to come and stand on a piece of plywood to see if it would float with the added weight. We eventually had a winner that was installed on the organ. There was a fire at the shop on November 15, 2013, that originated in one of the light fixtures. Even though the majority of the building was left intact, insurance deemed the structure a loss, and a new building was put up in its place. Amazingly, only one wood pipe rank was in the shop at the time. The remainder of that particular project was stored down the hill in the nearby shop warehouse.

Children of the shop

Most organ shops have spinoffs, and Hendrickson’s shop was no exception. Notable among the “children” of the shop is Lynn Dobson, of Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, founded in 1974. I succeeded Robert Sperling as voicer in 1979 and remained until 1984. My company, Grandall and Engen, LLC, of Maple Grove, Minnesota, has been operating since 1984 and does tuning and enhancements for many clients in the Twin Cities area and western Wisconsin, including a number of universities. The third offshoot is Bob Hoppe, of Robert D. Hoppe & Associates of Algona, Wisconsin, founded in 1986. He often builds new organs with digital enhancements. Charles’s two sons, Eric and Andreas, took over the business when Charles retired in 2015 and continue today.

David Engen holds degrees in organ from St. Olaf College and the University of Iowa, and a master’s degree in software engineering from the University of St. Thomas. He has been in the organ business since 1970. He is currently president of Grandall & Engen, LLC, in Minneapolis where he shares duties with vice-president David Grandall.

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Much has been written about Johann Sebastian Bach’s Toccata and Fugue in D Minor, BWV 565, and it seems that everything has been said. The work is considered an outstanding example of *stilus phantasticus*, a style of composition that encourages rhythmic and harmonic freedom. Effects play a greater role than contrapuntal substance, and in this respect BWV 565 has always been admired. Observations regarding its compositional quality, however, accumulated to such an extent that many have questioned whether it was actually composed by Johann Sebastian Bach.

In 1998, Rolf Dietrich Claus examined in detail the problem of authorship. From the discussion of plausible answers to the questions raised, it was possible to distill a list of compositional features that exacerbated the questions of authenticity and quality. In turn, Christoph Wolff2 in 2006 and Martin Blindow3 in 2019 showed that certain skilful structures and motivic relationships render doubts about quality or authorship obsolete. Moreover, the hurdle of finding an alternative composer could not be overcome.

Recently in 2020, Andreas Weil4 applied his historical-theoretical method and drew a comprehensive picture of the musical theory of the time based on historic sources. After compiling a timeline from the gained information, features of BWV 565 were assigned to this timeline with the final conclusion that the piece was composed in 1702.

Finally, there is now this present study. Focusing solely on the musical text of BWV 565, it investigates the motivic structures and their development. What the notes can tell us about the unknown of BWV 565.

**The nucleus idea**

The opening phrase does not give the impression of a theme or a regular structure (Example 1). It sounds and looks like a nucleus idea ready for variation. When we disregard the note values, an astonishing proportion emerges. A total of nine notes fall into three groups of three notes each. The example in pitch notation (Example 2) shows their a–b–a form. Two mordent motives frame a trichord. The intervals of the melody progress from major seconds to minor seconds.

Nothing more than a coincidence is the relation to the number 9 when applying the Latin natural-order alphabet to the letters of the notes. The opening mordent notes A–G–A result in 7 + 1 + 9, the trichord notes G–F–E result in 7 + 6 + 5 = 18 = 2 x 9, both motives therefore together 3 x 9.

**The motives**

The following list gives an overview of the motivic substance of BWV 565. All motives can be derived from the opening mordent (Example 3).

- The term mordent designates the ornament, but it is here also used for the motive with the same melodic shape.
- The trichord is created when the second step of the mordent does not return to the principle note, but proceeds in the direction taken.
- The tetrachord adds another note proceeding into the same direction.
- The tetrachord reverses two notes each of the tetrachord.
- The turn motive gets its shape when the last note falls on a downbeat.
- The kink motive is rhythmically shifted so that the second note becomes the downbeat.
- The tetra motif is stretched by a factor of two, the tetrachord—fittingly with a motive of stepwise note progression.
- The turn motive becomes a figura suspansura when the last note falls on a downbeat.

All motives comprise three or four notes. The numbers 3 and 4 play a dominant role in the entire work. Further variations include mirrored versions or the tetrachord being split in two groups of two notes each, with the second group taking another position.

The second phrase varies the nucleus. The mordent opens, followed by a tetrachord whose four descending notes are interchanged forming the cross motive. The third phrase repeats the nucleus two octaves lower. The three phrases in A–B–A form reflect the a–b–a form of the nucleus notes, with both a–b–a and A–B–A arranged in descending order (Example 4).

**Developments**

The last four downbeat notes G–E–C–D in the first half of measure 2 are immediately repeated in reverse order in the second half of measure 2, followed by the transposition of the diminished triad to B-flat–C-sharp–E (Example 5). The B-flat completes the appearance of the main tonal material (Example 6).

The next section, measures 4–7, develops the trichord—fittingly with triplets—in the complete range of the main tone material (Example 7). The motive is rhythmically shifted so that the second note becomes the downbeat note. This creates the “kink” motive that we find well prepared by the suspension figure at the end of the preceding section (Example 8). The fourfold repetition of the motive is repeated three times moving upward along the frame notes D–F–A of the tonic triad (Example 9).

For the illustration of the next section, measures 8–10, the intervals of the kink motive are stretched by a factor of two, the second becoming a third, the third becoming a diminished fifth (Example 10). The preceding section, measures 4–7, had

- a motive of stepwise note progression
- moving upward
- along the frame notes of a triad.

The present section, measures 8–10, switches everything and has

- a motive of triadic note progression
- moving downward
- along frame notes proceeding in stepwise motion.
The trial figures form three descending parallel scales until the leading tone C-sharp is reached to prepare the second pedal entry on D (Example 11).

The nucleus idea (measure 1) started on A5, running down a fifth to D5. The closing part of the first section, measures 10–12, is a variation of the beginning, measures 1–2; a long note, followed by a descending run, a closing mordent, a rising arpeggio, and another closing mordent. Compared to the beginning, the first note is extended upward a minor second to B4. The descending run quotes the complete main tone material, then extends downward a minor second to a second mordent before the beat, and the third mordent after the beat (Example 13).

The first section, based on three-note motives, assigns to the pedal three isolated Ds. The piece starts with an A, the second part starts with an A as well (measure 12), as does then the fugue (measure 30). Every note appears to be placed on purpose.

To be continued.

Notes:
5. Note designations in scientific orthography: C2–C3–C4–C5–C6 (= traditionally C–c°–c–c’–c’’–c’’’).

Michael Gailit graduated from the University of Music and Performing Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1990, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at St. Augustine’s Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the base of their individual performance practices. He toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, masterclasses, invitations to juries, musicological publications, editing sheet music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schubert (1874–1887) that same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy and the organ symphonies of Louis Vierne. Currently Gailit is working on a book The Enigma BWV 565, a study elucidating new answers and new questions.

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New Organs

Juget-Sinclair Organbuilders, Montréal, Québec, Canada
Christ Church, Episcopal, Pelham, New York

The making of Opus 51
Designing pipe organs has always been a big challenge. The large organs can only be the result of teamwork and are, in a way, a collective work. The point is also that church organs are among the only instruments not to be for private use, but for community use. The process of acquiring an organ is also far from the ordinary procedure of buying a good or a service, it is rather a human experience dotted with twists and turns that ultimately has a positive impact on an entire community.

It is with this in mind that we approached the project for Christ Church, Pelham. Although the beginnings of the project go back more than ten years, the winning conditions were met in 2017, and we consider ourselves privileged to have been given the mission of designing and manufacturing this instrument. As soon as we visited, we received the request to design a casework façade inspired by the motifs present in the church and to respect the Gothic Revival style, typical of the churches of this time, to create a symbiosis between the organ and the church.

The visual and technical concept
The main challenge in the visual design of the instrument was to emphasize verticality. This is why the five main pipes of the Pédale 16′ Principal (7–11) form the backbone of the concept. On each side, the subdivision of the pipe flats arouses visual excitement, as much by the use of small pipes as by the density of decorations and molding. The lateral pipe flats, whose starting point is lower, reinforce the central element, thus creating verticality within the whole. The zimbelstern star, gilded with 23-karat gold leaf, illuminates the façade by referring to the stained-glass window by William Jan Bolton. The Adoration of the Magi (1843). Although the space allocated to the organ is rather limited considering the requested stoplist, we were able to position the divisions without compromising access to the various components of the organ.

Choral music is very important in Pelham, and one of the mandates was to leave space for more than twenty singers between the console and the casework. The detached console has been positioned to leave as much space as possible for the singers while allowing the organist to conduct while accompanying. Finally, the constraints of depth and height guided the positioning of the windchests. The Pédale is on the ground, the Grand-Orgue on the first level aligned with the impost of the casework, and the Récit expressif on the second level, centered above the Grand-Orgue.

At ground level, the electric windchests of the large Pédale 16′ pipes (Principals 16′, 8′, Soubasse 16′–8′, Trombone 16′–8′, and the first octave of the 8′ Violoncelle) are placed at the back and occupy the entire width of the church, the large pipes passing on each side of the swell box. The mechanical windchests, which includes the trebles of all the stops and the entire 4′ Flute, is located under the Grand-Orgue, sharing the space with the three wedge bellows. On the first level, the Grand-Orgue is divided into two windchests, and the basses of the 8′ stops also stand on each side of the swell box. The five-rank Cornet is mounted over the Grand-Orgue pipes, just behind the façade. The Récit expressif occupies the second level above the Grand-Orgue and the Pédale. It is divided into two windchests, and the ceiling of the swell box follows the design of the façade to make it invisible.

The casework and console are in quarter-sawn white oak, stained and oiled. The music rack is made with wattle veneer enhanced with ebony inlays. The keyboards are covered with bone, and the sharps are in solid ebony. The stop knobs are turned in black walnut, and the stop labels are in porcelain. According to our practice, the large wooden pipes, the frames, bellows, and windchests are mostly made of poplar and white oak. The 16′ and 8′ stopped pipes and the 4′ Pédale Flûte are made of white pine and cherry. Most of the mechanical parts are in beech, and the trackers are in carbon fiber. The metal pipes are made using three different alloys: the stopped pipes and flute mutations are 98% lead; all the reeds and the Récit principals are 52% tin; while the front pipes, the Grand-Orgue plenum, the gambas, and salicionals are 82% tin.

The Sound of Pipe Organs
M. McNeil
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GRAND-ORGUE (Manual I)

16′ Bourdon
8′ Moutre
8′ Bourdon
8′ Saliçon
8′ Flûte harmonique (1–17 fr 8′ Bln)
4′ Prestant
8′ Flûte douce
2″ Prin. Flûte à bec
2″ Flûte à bec (V 8′ with 16′)

RÉCIT EXPRESSIF (Manual II)

8′ Principal Amabile
8′ Bourdon
8′ Viole de gambe
8′ Viole-colâtre
4′ Principal
4′ Flûte (tremant)
2½′ Nazard
3′ Piccolo
1½′ Tierce
2′ Flèn-jeu IV
16′ Bassons
8′ Trompette
8′ Basse Flûte
4′ Claviers
Tremulant

PÉDALE

16′ Principal
16′ Soubasse
8′ Principal (ext 16′ Principal)
8′ Bourdon (ext 16′ Soubasse)
8′ Violoncelle
4′ Prestant (ext 16′ Principal)
4′ Flûte
16′ Trombone
8′ Trompette (ext 16′ Trombone)
1/8′
1/4′

General specification

51-note keyboards
32-note AGO pedalboard
Equal temperament
Multi-level electronic combination action
400 memory levels
16 general pistons
6 divisional pistons per division
Scissorfree

Builder’s website:
http://www.juget-sinclair.com
Church website:
https://christchurchpelham.org
35 stops, 42 ranks, 2,353 pipes
The console

**The tonal concept**

From the beginning of the project, the committee’s choice centered on a French aesthetic, adapted to the North American context. Though this choice may seem unusual to support a liturgy inherited from the British tradition, the diversity of color and power of the foundations, the variety in mutations and reeds, combined with the efficiency of the swell box make it a very effective and versatile accompaniment instrument for the Episcopal liturgy.

Generally speaking, as voicers we are looking for refinement in sound colors and balance between each stop rather than power. At Christ Church, we used the progressive *entailles de timbre* (tuning slots) for the bass, tenor, and alto and cut-to-length trebles for the principals. The gamba are voiced with tuning slots only, while the harmonic flutes are cut to length. The windpressures are 90 mm for Grand-Orgue and Récit and 105 mm for the Pédale. The organ is tuned in a Germanic plenum to reinforce the contrapuntal lines.

**The Grand-Orgue division**

The Grand-Orgue division is built on a 16′ Plein-jeu. If an 8′ plenum is registered, the low rank of the Fourniture V (20′–5′) will be automatically removed. The breaks in the Fourniture are on the C’s to favor clarity in polyphonic music. The Grand-Orgue has the four typical 8′ foundation stops of the French symphonic organ. These four stops are complementary in strength and timbre and can blend with each other. The Moutre is rich and generous, and the trebles do not lose their intensity. The Flûte harmonique is the most ascending stop of the organ; it is a self-accompanying stop. The delicate Salicional brings richness when mixed with other 8′ stops while the Bourdon brings depth. The 16′ and 8′ Bourdons and the 4′ Flûte douce have chimneys. The Cornet V has two main roles: it can be considered a solo stop, and in the tutti, it compensates for the natural loss of power of the reed stops in the trebles. The Grand-Orgue 8′ Trompette is uninhibited without being vulgar and brings power to the whole organ. The Cromorne is in the French tradition, but in the fashion of the nineteenth century; it is rounder and warmer than its eighteenth-century predecessor. This therefore makes it a fairly versatile stop that can be used in Baroque, Romantic, and contemporary music. The Trompette is constructed with Bertounèche-type shallots and the Cro- morne with slightly conical shallots to the bass and cylindrical shallots in the trebles.

**The Pédale division**

Based on a 16′ Principal, the Pédale division has a variety of foundations covering the principal, flute, and gamba families. The S′ Violoncelle is a change- leon stop that blends with the Principal as well as with the Bourdon. The 4′ Flûte is strong enough to allow it to be played solo. German-style plated shallots have been used for the 16′ Trombone and 8′ Trompette to allow these stops to be more versatile than typical French reeds. Although the Trombone is powerful enough to support the whole organ, it is much rounder than a Bombardé, and it is balanced with the large plenum and full swell to support the accompaniment of large hymns. The S′ Trompette can be easily included in a Germanic plenum to reinforce the contrapuntal lines.

**Project completion**

The instrument-making process required nearly 18,000 man-hours of work from summer 2018 to fall 2019. Installation of the instrument was from October to November 2019, and the end of the voicing coincided with American Thanksgiving. The assembly of the casework and the mechanical action took place over two weeks, and voicing over seven weeks. During this period, we were able to establish close relationships with the community of Pelham, in particular with the main actors of the project, without whom all of this would not have been possible. We warmly thank the members of the organ committee who put trust in us: Martin A. Nash, Margaret Young (chairman), Jeffrey Hoffman, Father Matthew Mead, Kari Black, Jeff Bodemann, and Kim De Beaumont, as well as all our hosts and collaborators in this project.

Robin Côté, President
Juget-Sinclair Organbuilders

Robin Côté, President
Francois Couture
Dean Eckmann
Jean-Dominique Felix
Denis Juget
Michel Michalik
Alexander Ross
Stephen Sinclair
Mathieu Thomas-Guy
Philipp Windmüller

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**Bassons.** The swell shades system we use allows the box to be opened completely, giving the most presence to the sound. This opening system also provides greater control and a better dynamic range between open and closed box. The full swell can literally disappear completely behind the Grand-Orgue foundations when the box is closed.

**The Récit expressif division**

The Récit expressif is a great 16′ symphonic swell and has some of the most colorful stops of the organ. A secondary 8′ plenum is present to be able to dialogue with the Grand-Orgue. The breaks of the swell Plein-jeu are on the second, third, and fourth F so as not to coincide with those of the Grand-Orgue. The gamba have the narrowest scales of the organ. They bring clarity to the foundations of the whole organ and allow the Voix-céleste to be sparkling. The mutations are cylindrical and fluffy according to French tradition. The Trompette and Clairon have harmonic trebles, which favors their presence in the church. Bertounèche reeds were used for Trompette and Clairon and tear-drop shallots for
Orgues Létourneau, St-Hyacinthe, Québec, Canada
First United Methodist Church, Lubbock, Texas

Even when measured by expansive Texas standards, First United Methodist Church in Lubbock is extraordinary in scale. The church’s Gothic bell tower is visible from just about anywhere in downtown Lubbock. The church campus sprawls over two city blocks and includes spacious wings for music, Christian education, youth, and even physical fitness. Completed in 1955, the sanctuary seats over 1,900 people, and its spectacular rose window is reportedly among the eight largest in the world. Confronted with such a voluminous space, organ enthusiasts and builders alike would be forgiven if their thoughts gravitated towards grand schemes. Nonetheless, First Methodist’s sanctuary opened its doors in March of 1955 with M. F. Möller’s Opus 8530, a positively ascetic instrument of 54 ranks and supplemented by nearly a dozen digital voices, the instrument could fill the church with sound. The Möller pipework was nonetheless uniformly under-scaled for the space and sounded forced as it was inevitably “pushed” for maximum output. For such a large room, the Pedal division was also curiously limited to two dedicated ranks, a skinny wooden Contrabass and a generally Bourdon.

By the mid 2010s, parts of the instrument were failing. Some of the organ’s largest reed pipes were collapsing, wind reservoirs were audibly leaking, expression mechanisms were unreliable, and the instrument’s electro-pneumatic windchests were ciphering with regularity. The church’s organ committee, ably led by Mr. Danny Johnston, explored options to replace the obsolete Möller mechanisms while retaining as much of the pipework as was practical. The committee travelled to listen to various instruments in Texas, and four companies were invited to submit proposals. Two instruments convinced the committee that Létourneau was the right choice: our Opus 88 at Saint Andrew United Methodist Church in Plano (four manuals, 77 ranks) and our Opus 127 at Saint Mark’s School of Texas in Dallas (three manuals, 61 ranks).

After listening to the church’s aspirations for the project, studying the situation carefully, and surveying the Möller organ’s pipework, we developed a proposal for First United Methodist in several phases that retained nearly thirty ranks from the previous instrument. The project kicked off in the spring of 2019 with the replacement of the Antiphonal Great and Antiphonal Swell organs on either side of the gallery with new Antiphonal and Echo divisions totaling eleven ranks; the voicing was completed later that summer. Independently expressive, these two divisions served as a small but capable foundation for the new instrument, allowing the choir to be independently expressive.

In July 2021, the new Opus 135 was dedicated. It has been a labor of love, and we are deeply grateful to the First United Methodist Church and its congregation for their trust in us to help them realize their vision for a new instrument that would fulfill their musical aspirations while respecting the historic Möller organ. We are thrilled to have been a part of this exciting project and look forward to seeing the organ continue to inspire and move the community for many years to come.

Cover feature

Létourneau Opus 135 at First United Methodist Church, Lubbock, Texas

**Great Manual**

- **Manual I** — 110mm pressure
- **Manual II** — 95mm pressure
- **Manual III** — 115mm pressure

**Antiphonal**

- **Manual I** — 115mm pressure
- **Manual II** — 115mm pressure

**Swell**

- **Manual I** — 115mm pressure
- **Manual II** — 115mm pressure

**Choir**

- **Manual I** — 110mm pressure
- **Manual II** — 110mm pressure

**Echo**

- **Manual I** — 110mm pressure
- **Manual II** — 110mm pressure

**Choir (enclosed)**

- **Manual I** — 115mm pressure
- **Manual II** — 115mm pressure

**Antiphonal (enclosed)**

- **Manual I** — 115mm pressure
- **Manual II** — 115mm pressure

**Swell (enclosed)**

- **Manual I** — 115mm pressure
- **Manual II** — 115mm pressure
The chancel organ arrived in Lubbock towards the end of 2019, and a second shipment arrived in early 2020. As the full extent of Covid-19 made itself known, how to continue the organ’s installation became a preoccupation as lockdowns and international travel restrictions sidelined our company’s Quebec-based organbuilders. After some logistical reshuffling, we engaged a crack team led by Samantha Koch and Daniel Hancock to continue the installation in Lubbock that included the talents of Ryan Boyle, Brian Seeve, and Jon Lester. (Daniel and Samantha subsequently joined our team in Quebec at the end of 2020.) This last phase of the installation included the Great division and the four 16’ tin façades with their oak casework around the church’s chancel area. Our Opus 135 is playable from two new consoles. There is a large and traditional four-manual stopknob console in the chancel, and a two-manual console in the gallery with touchscreen controls. The gallery console offers the same stop controls as its larger brother at the other end of the sanctuary, giving organists complete control of the instrument in real time. Both consoles also share the same capture system, allowing the organist to move from one end of the building to the other without concern for registrations. The system boasts 999 levels of memory, as well as an independent sixteen levels of memory for the division pistons. Using Solid State Organ System’s powerful MultiSystem II platform, the switching system in all four organ chambers is linked by fiber optic cable for effortlessly rapid communication.

### PEDAL – 105mm pressure

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### SOLO division: flared violas and wood Doppelflöte in the foreground, French Horn and Tuba behind

### The south chancel façade, displaying pipes made from 70% tin representing the bass of the Great 16’ Double Diapason

### First United Methodist Church, Lubbock, Texas

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Further, the organ has SSO's Organist Palette, an iPad interface allowing wireless record-playback throughout the sanctuary, a transposer, and a clock with stopwatch. The Organist Palette offers control to adjust the General Susanot sequencer, the various Sostenuto functions, and the point of division for the Pedal Divide feature. Both consoles also use a programmable expression matrix, a concept we borrowed from Richard Houghten, which allows all five of the organ's expressive divisions to be interchanged between any of the consoles' three expression pedals.

The new organ's tonal design took shape with an comfortably English mold based on a large and noble Great division. Split between the two chancel façades, the Great offers colorful foundation stops, an elegant 16′ principal chorus topped with a six-rank mixture, and large-scale trumpets at 8′ and 4′ pitches. The 16′ Double Diapason is extended to play as the 8′ Open Diapason No. 2, the rank's slotted pipes are voiced for a harmonically richer timbre to contrast with the larger, more foundational Open Diapason No. 1.

The Swell offers all the dynamic and tonal range one would expect for choral works or organ repertoire. Its specification is disciplined, containing the organ's secondary principal chorus, a richly colored string and celeste, and a light-hearted chorus of flutes. The Swell foundations smooth the buildup between the Choir and Great divisions but equally reinforce the Great in orchestrally minded registrations. The Swell's battery of trumpets with English shallots dominates the division without stretching above their station; they enrich the choral ensemble with nuance and color.

The Choir is the tertiary division, with a range of mellow foundations, from its slotted principals to the open Concert Flute to the delicate Lieblich Gedackt rank. The organ's softest stops, the Erzähler and Erzähler Celeste, possess more character than a typical Flute Celeste. When used in tandem with the Echo Trumpele, the ethereal shroud over the sanctuary, ideally proportioned to introduce solo colors from the Great, Swell, or Solo. With all the harmonic vibrancy and carrying power of a solo stop, the Choir's concert décomposé is still controlled in power such that its mutations can reinforce the principals for smaller contrapuntal works or in alternatim passages with other divisions. More English Horn in 1954 was thoroughly revised, and its hollow, peaky timbre contrasts beautifully with the Swell's warm 8′ Oboe.

A new Clarinet was fitted with teardrop shallots for a slightly bolder timbre than a prototype English example without limiting its utility. Both reeds are balanced for use in dialogue with each other against the Swell, but they can also be strengthened with elements from the cornet.

The Solo division stands out with a strong Doppelflote and a pair of warm reverse-tapered gambas. The 8′ Tuba pipes by A. R. Schopp's & Sons merit special mention for their resonators' enormous scale, as well as their early jump to harmonic length at 4′ C. The Tuba rank was revoiced on nearly seven-inch pressure with a round, fundamental tone that works beautifully as a solo voice—especially when employed in octaves—but can also buttress the whole ensemble. It will contrast magnificently as the darker foil to the future Trompette en chamade to be installed above the rear gallery. We also added a new 16′ octave to the Tuba using shallots and heavy zinc sheets supplied by Schopp's for seamless cohesion. Intended to give the pedals the last word in extraordinary circumstances, the 16′ Ophicleide's effect is especially astonishing from the chancel console!

The organ's twelve-rank Pedal division features independent metal principals at 16′, 8′, and 4′. A five-rank mixture complete the Pedal chorus, with the mixture incorporating a soft tierce rank for a subtly distinctive timbre. The pedals are reinforced by a large 16′–8′ Open Wood rank and the restored Möller 16′–8′ Sub-bass, as well as a 16′ Trumbone and 8′ Trumpet on nearly six inches pressure. The Pedal is also augmented by four digital 32′ stops provided by Walker, including a penetrating Contra Bass, a subtle Bourdon, a vibrant Contra Trombone, and a milder Contra Fagotto, with this last voice usefully enclosed within the Swell division.

As with any Létourneau instrument, a great deal of reflection went into how Opus 135 could best serve a host of musical needs, whether it is supporting a modern worship service, accompanying a grand choral anthem, or serving as the vehicle to present the organ's repertoire. We believe the specification bears this out. With 75 ranks and five expressive divisions there are endless possibilities for creative registration without having to turn the instrument on its head. Each of the main divisions is based on foundations appropriate to the space, with incisive 16′ ranks that enhance their respective choruses without opacity. At the other end of the spectrum, great attention was paid to the role of upperwork with the happy result that the mixtures and higher pitches add presence and texture without overwhelming the balance of the choruses. The overall effect is one of grandeur, cohesion, and warmth.

We have thoroughly enjoyed working with so many fine people at First United Methodist Church during the course of this fulfilling project, despite some unexpected twists and turns. Our work has been greatly helped at various points along the way by Danny Johnston, Dr. Seung-Won Cho, David Warren, Keith Bell, and the Reverend Todd Salzwedel. We are also grateful to Mrs. Mary Frances Bancewicz and the church's Board of Trustees who were so supportive of the organ committee's work and recommendations.

Within the company, there is a growing sense of being in a strong position. The second generation of leadership has many lessons from the past to guide us into the future while still having the freedom to advance in new and exciting directions. With several exciting projects in the years ahead, we invite you to watch this space!

—Orgues Létourneau

Builder's website: letourneauorgans.com
Church's website: www.fumc.com

New Recordings

Concerto Grosso in F Major, op. 6, no. 9. Arcangelo Corelli, arr. Thomas Bil- letheim of the Diapasons and Oboe,” and “Cornet Movements, “Introduction (Adagio)” performed for the rich and famous in palaces, stately homes, and for the general public in pleasure gardens. Corelli’s “Moderato” for full organ in a style not well suited to this arrangement. The performer on this compact disc is Thomas Trotter (b. 1957), who was educated at Malvern College, an independent school in Worcestershire, and at King’s College, Cambridge, where he was an organ scholar under David Willcocks. He undertook further study in Paris with Marie-Claire Alain. In 1983 he became the Organist of Christ Church, Westminster. The palace connection is that Thomas Trotter is also the organist of Saint Margaret’s Church, Westminster, the palace of the House of Commons in the Palace of Westminster. He holds honorary doctorates from Birmingham University and the University of Birminghams. His organ tours have given numerous public organ recitals throughout the world. It is probably naught of use to say so, but something I especially like about Thomas Trotter is his transcription of Lenny Anderson’s Sleigh Ride. Arcangelo Corelli was an immensely popular composer in eighteenth-century England, and his works were widely performed for the rich and famous in palaces, stately homes, and for the general public in pleasure gardens. Corelli’s Gavotte in G Major, composed for the organ, harpsichord, or piano in six movements. To make the works of Corelli more accessible Thomas Billington produced this transcription, Corelli’s celebrated twelve Concertos, Adapted for the organ, harpsichord, or piano forte, Opera IX (London, published by Mr. Billington, [1795]). Thomas Trotter modified this edition for the current recording, and it shows the kind of thing that might have been played on the organs of pleasure gardens by such figures as William Russell and James Hook during the Napoleonic Wars. The binaries and sonatas of Corelli and Spitalfields organ is well suited to this arrangement. The son of a Norwich knife-grinder, James Hook, like John Worgan, was a child prodigy. Best known today for his work in the Napoleonic Wars. The bright, limpid character of the Spitalfields organ is well suited to this arrangement.

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The second Gruenert Award nominating essays will be accepted September 1, 2021, through January 31, 2022.

The staff of The Diapason congratulates Alexander Meszler as the winner of the inaugural Gruenert Award.

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Reviews

must have been very intimidating for an organist to have Handel in his garden, though. Anyway, later became Handel’s literary executor. Stanley’s involvement in London life went much further than that. He studied with William Boyce as the Master of the King’s Music, was a frequenter of Handel and other publishers, and participated in the performances of the Covent Garden Opera and the Drury Lane Theatre. Voluntary in F Major, op. 7, no. 6, from the first set of ten voluntaries Stanley published for organ or harpsichord. It is a rare example of a French Horn voluntary, and is a fine example of a Galant style of the best. Thomas Trotter plays it in his own organ reduction.

William Russell, Jr., was the son of a London organist and harpsichordist, William Russell, Sr., and the brother of another organbuilder, Timothy Russell. William Russell, Jr., became organist of St. Anne’s, Limehouse, in 1795. In 1801 he secured the extremely important post of organist of the Foundling Hospital, a large orphanage whose fashionable musical life approached that of the Temple Church and Christ Church, Spitalfields, and was the runner-up in a field of eleven candidates. He obtained his Bachelor of Music degree from Trinity College, Cambridge, in 1808. Russell also worked in theaters and opera houses, including Sadler’s Wells Opera Company, Covent Garden, Theatre, and a theater that delighted in the unlikely name of the Royal Circus and Esquifian Philharmonic Academy. This was part of a popular genre of the time known as hippocramna, combining equestrian shows with dramatic productions and performed with a fidity on the Hippodromes. Russell published two sets of Twelve Voluntaries for the Organ in 1804 and 1812. Both sets have a Voluntary in F. In G Major, op. 1, no. 1, from the second set, consisting of a “Largo Maestro” followed by a “Fugue” based on a theme of Haydn. Russell was among the earliest English organists to include a rudimentary pedal part in his voluntaries, as he does towards the end of this fugue.

More than 285 years later, the Richard Bridge organ of Christ Church, Spitalfields, remains a superb instrument. Thomas Trotter’s compact disc is a very interesting illustration of the musical milieu in which organs were working as a hundreds of years ago, and I thoroughly recommend it.

John L. Speller Port Huron, Michigan

played both in church and in the pleasure gardens. Johann Christoph Pepusch was born in Berlin but came to London around 1700. He founded the Academy of Ancient Music, which was a noted competitor of Corelli, and published an edition of Corelli’s works. Pepusch was organist of the Charterhouse, a retirement home for male pensioners and a boys’ school, the latter of which is still operating today as one of England’s leading independent schools. In addition to this he was also on the music staff of James Brydges, First Duke of Chandos, in his establishment at Cannons, where Handel was concertmaster. Pepusch was heavily involved in London’s theater life, and this makes him a good candidate for this concerto. His Concerto in C Major, besides being his only surviving solo organ work, is remarkable if not unique in having no fewer than twelve movements, including sections for Soprano, Tenor, Treble, Bassoon, Treble, and Trumpet, besides some shorter movements, and culminating in a fuge. The very adequate supply of varied eighteenth-century voices on the Spitalfields organ makes it an ideal instrument for performing this piece. Pepusch had never heard of a Twelfth movement before and wondered how it ought to be registered now from the foliage that Thomas Trotter just used St. Anne’s Diapason and Twelfth. Wonder, however, if it was intended to be the English equivalent of the French Jous de nozard, in which case one might add a 4th Principal as well. Who knows?

Returning to the Duke of Chandon’s command, residence, George Frideric Handel, the next composition to feature on the compact disc is Organ Concerto in D Minor, op. 7, no. 4. Handel wrote two sets of organ concertos—op. 4 and op. 7—the first set of which was first published in a keyboard reduction, possibly the work of Handel himself, by John Walsh in 1738. Walsh published the second set in 1761, two years after the death of Handel. Although the oil movements included, to have been lost. It is thought that op. 7, no. 4 was used at the premiere of Occasional Oratorio in 1748. Numerous keyboard reductions have been made over the centuries. Thomas Trotter transcribed the version used in that recording himself. It is again a very good example of the kind of music that was used in the London theaters, opera houses, and pleasure-gardens in the middle of the eighteenth century. Thomas Trotter achieves a particularly pretty effect on the sparkling choruses of the Spitalfields organ in the second, “Allegro,” movement.

John Stanley was yet another child prodigy on the eighteenth-century London music scene. Left almost blind by a childhood accident, he became an organ student of Maurice Greene and obtained his first church organ post at the age of eleven. At the age seventeen he became the youngest person ever to obtain the degree of Bachelor of Music at Oxford University. He was best known as the celebrated organist of the Temple Church, one of the centers of the legal profession in London. (For more on Temple Church and its organs, see “A History of the Temple Church organs” by Roger Sayer, November 2019 issue, pages 19–21.) Handel frequently left his family at Cannons, where Handel was one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools. The latter of which is still operating today as one of England’s leading independent schools.
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. + = 0HS 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 JUNE
Jeremy Bruns; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Filippa Dake; St. Paul’s Episcopal, Greenville, NC 7 pm

Derek Nickels; Christ Church, Michigan City, IN 12:15 pm

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)

Mark Pacce; St. Paul’s Episcopal, Greenville, NC 7 pm

Todd Wilson; Cathedral of St. Philip, Atlant:fe, GA 7:30 pm

Matt Gerhard; Christ Church, Michigan City, IN 12:15 pm

26 JUNE
Karel Keldermans, carillon; Centralia Carillon, Centralia, IL 6:30 pm

30 JUNE
Christopher Houihain; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Garret Law; St. Paul’s Episcopal, Greenville, NC 7 pm

Carey Scheck; Christ Church, Michigan City, IN 12:15 pm

3 JULY
Elieh Buerc; carillon, with tenor; Centralia Carillon, Centralia, IL 6:30 pm

7 JULY
Rhonda Sider Edginton; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Kent Jager; Christ Church, Michigan City, IN 12:15 pm

Wayne Marshall; Northrop Auditorium, Minneapolis, MN 7:30 pm

10 JULY
Janette Fishell, masterclass; Lutheran Church of the Incarnation, Columbia, SC 10 am

Wylie Crawford, carillon; Centralia Carillon, Centralia, IL 6:30 pm

11 JULY
Alan Lewis; St. Paul Catholic Cathedral, Pittsburgh, PA 9:00 pm

Janette Fishell; Lutheran Church of the Incarnation, Columbia, SC 5 pm

13 JULY
Janette Fishell; All Saints Episcopal, Hilton Head Island, SC 7 pm

14 JULY
Stephan Griffin; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Jonathan Laube; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Carol Garrett; Christ Church, Michigan City, IN 12:15 pm

17 JULY
Roy Kroezen, carillon; Centralia Carillon, Centralia, IL 6:30 pm

18 JULY
Larry Allen, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 8:30 pm

James Brian Smith; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm

21 JULY
Mark Pacce; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Mark Budeith; Christ Church, Michigan City, IN 12:15 pm

22 JULY
Katherine Melcan; St. John’s Lutheran, Sayville, NY 7 pm

25 JULY
Mark Anderson with soprano; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

28 JULY
Stefan Donner; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Bill Haller; Christ Church, Michigan City, IN 12:15 pm

UNITED STATES
West of the Mississippi

15 JUNE
Chad Winterfeldt; Grace Lutheran, Manka-to, MN 10:10 pm

20 JUNE
Hyunjui Hwang; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

22 JUNE
David Fienen; Grace Lutheran, Mankato, MN 12:10 pm

27 JUNE
Elieh Buerc; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

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Calendar

29 JUNE
Garrett Steinberg; Christ the King Lutheran, Markato, MN 12:30 pm

4 JULY
National Lutheran Choir; St. Mark's Episocpal Cathedral, Minneapolis, MN 7:30 pm

5 JULY
Isabelle Demers; Basilica of St. Mary, Minneapolis, MN 7:30 pm

Karen Beaumont; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

12 JULY
Michael Bower; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 JULY
Sheila Bristow, with trumpet; Christ Episcoopal, Tacoma, WA 12:10 pm

19 JULY
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 JULY
Jordan Prescott, Vienna, Symphonie V; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

INTERNATIONAL

15 JUNE
Boomer Kantori; Münster, Bern, Switzerland 8 pm

16 JUNE
Andreas Meisner; Kreuzkirche, Dresden, Germany 8 pm

17 JUNE
Marcel van Westen; St. Kazimierz, Nowy Sacz, Poland 7 pm

19 JUNE
Kasia Pogorelaja, with VivalVoix Ottoebeuren; Pfarrzentrum, Ottoebeuren, Germany 4 pm

Sophie-Véronique Cauchefer-Choplin; Saint-Sulpice, Paris, France 4 pm

Nathan Laube; St. John the Evangelist, Islington, UK 7:30 pm

20 JUNE
Anne Horsch; Dom, Magdeburg, Germany 4 pm

Jean-Paul Imbert; Dom St. Martin, Rottenburg, Germany 5 pm

Anagar Schlei, with chamber orchestra; Willibrordi-Dom, Wesel, Germany 6 pm

21 JUNE
Johannes Lang, children’s program; Friedenskirche, Potsdam, Germany 6:30 pm

Anagar Schlei, with saxophone; Münster, Bern, Switzerland 8 pm

23 JUNE
Sten Sandell, with Designing Voices; Nikolaikirche, Potsdam, Germany 7:30 pm

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

25 JUNE
Barry Jordan; Dom, Magdeburg, Germany 7:30 pm

26 JUNE
Timo Rink; St. Michaelis, Hamburg, Germany 7:30 pm

27 JUNE
Angela Amadoli; Dom, Magdeburg, Germany 4 pm

Daniel Beckmann; Liebfrauenkirche, Ham, Germany 5 pm

Ludger Lohmann; Aulenbergkirche, Calw-Hirau, Germany 7 pm

Bart Jacobs; with instrumentalists and vocalists, works of Bach; Klosterkirche, Muri, Switzerland 9 pm

29 JUNE
Daniel Glaus, with cello; Münster, Bern, Switzerland 8 pm

30 JUNE
Jörg Endebrock; St. Michaelis, Hamburg, Germany 7 pm

Matthias Ciferno; Nikolaikirche, Potsdam, Germany 7:30 pm

Jean-Baptiste Monnot; Kathedrale, Dresden, Germany 8 pm

1 JULY
Johan Hermans; St. Margaret’s Basilica, Navny Sacz, Poland 7 pm

Martin Kalešicek; Dom St. Petri, Bremen, Germany 7 pm

2 JULY
Roland Döpter; St. Cyprian und Cornelius, Ganderkesee, Germany 4 pm

Martin Setzcht; Dom, Magdeburg, Germany 7:30 pm

3 JULY
Jörg Endebrock; St. Michaelis, Hamburg, Germany 12 noon

Marcus Strümpfe; Willibrordi-Dom, Wesel, Germany 12 noon

Gillian Blythman; St. Alphage, Edgeware, UK 7:30 pm

4 JULY
Miryam Haiawi; Dom, Magdeburg, Germany 4 pm

6 JULY
Silvius van Kessel; St. Jacobi Hamburg, Germany 8 pm

Bernhard Haas; Münster, Bern, Switzerland 8 pm

8 JULY
Susanne Roht; St. Michaelis, Hamburg, Germany 7 pm

Johannes Lang, with percussion; Friedenskirche, Potsdam, Germany 7:30 pm

Anthony Burnam-Cox; Katholischen Pfarrkirche, Koln, Germany 7:45 pm

21 JULY
Johannes Zeinler; Dom, Merseburg, Germany 7:30 pm

22 JULY
Barry Jordan; Dom St. Petri, Bremen, Germany 7 pm

Balthasar Baumgartner; Dom, Altenberg, Germany 8 pm

Sara Musumeci; Notre-Dame des Neiges, Alpe d’Huez, France 8:45 pm

23 JULY
Peter Kofler; Dom, Magdeburg, Germany 7:30 pm

24 JULY
Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon

Etienne Walhain; Dom, Merseburg, Germany 12 noon

Margaretha Christina de Jong, with dancers; Pfarrzentrum, Ottoebeuren, Germany 4 pm

Isabelle Demers; Marktkirche, Hannover, Germany 6 pm

Wolfgang Karlus; St. Cyprian und Cornelius, Ganderkesee, Germany 7:30 pm

25 JULY
Hans Leitner; Klosterkirche, St. Florian, Austria 5 pm

Ka Young Lee; Dom, Magdeburg, Germany 4 pm

Andrew Hauser; Stadtkirche, Karlsruhe, Germany 8:30 pm

Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 & 5 pm

27 JULY
Gerhard Löfler; St. Jacobi Hamburg, Germany 8 pm

Martin Ennis; Münster, Bern, Switzerland 8 pm

28 JULY
Henry Fairs; St. Michaelis, Hamburg, Germany 7 pm

Sebastian Heindl; Dom, Merseburg, Germany 7 pm

Björn O. Wiede; Nikolaikirche, Potsdam, Germany 7:30 pm

Stephen Hamilton; Kreuzkirche, Dresden, Germany 8 pm

29 JULY
Angela Metzger; Dom St. Petri, Bremen, Germany 7 pm

Jean-Christophe Geiser; Dom, Altenberg, Germany 8 pm

30 JULY
Isabelle Demers; Dom, Magdeburg, Germany 7:30 pm

Dieter Hubov, with trumpet; Münster, Konstanz, Germany 8 pm

31 JULY
Juli Enrico Langer; Dom, Merseburg, Germany 12 noon

Kathryn Emerson; St. John the Evangelist, Islington, UK 7:30 pm

Jonathan Hope; All Saints, Cheltenham, UK 7:30 pm

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The cover of the 100th Anniversary Issue of The Diapason is now available on a handmade 10” x 13” plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marble-embossed plaque is available for $45, shipped. Inscription in USA included. $10 discount for members. For details, contact Jerome Butera. 608/634-6253
Organist position. Northwest Cov- enant Church in Mt. Prospect, Illinois (Chicago's northwest suburb) is seek- ing an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning service. If interested please send résumé and cover letter to the Director of Music at mkeneis:on71@comcast.net.

Foley-Baker, Inc. of Tolland, CT has an open position in our pipe shop. Duties include all aspects of metal and wood pipe repair and restoration. Expe- rience is preferred, but we will train the right person. Basic familiarity with shop tools and an understanding of soldering is required. Candidates must also be able to work independently. Occasional travel is required. We offer excellent pay, with health insurance and 401k retirement plan. Send resume to Milo- van Popovic: milovan@foleybaker.com.

Celebrate the Summer “outside” your comfort zone! Imagine your “Summer outside” your own creation! Raven imports videos and CDs produced by Fugue State Films. Released in December, 2020, is A Legend Reborn: The Voice of King’s in a set of 2 DVDs and 2 CDs featuring a 2-hour documentary video detailing restoration of the 1934 Harrison & Harrison organ of King’s College, Cam- bridge, with video shot over longer than a year, at all stages of the restoration, and presented by David Briggs. The set includes filmed performances on the DVDs, duplicated on the two CDs, by organ scholars past and present. David Briggs improvises; Robert Quinney, Ashley Grote, Tom Winpenny, Richard Gowers, Henry Webbsdale and Donal McCann play music by Bach, Men- delsohn, Reger, Vaughan-Williams, Bridge, Howells, Vierne, Dupre, Alain, Messiaen and Bingham. FSFDV-013, $39.95 postpaid in the U.S. from RavenCD.com, 804/355-6386.

New from Franhau Music Publica- tions: a transcription for organ drawn from the keyboard music of J. K. F. Fischer’s Blumen-Bäschlein, Opus II; this detailed edition of Praeludium VIII includes a full realization of the arpeg- giated introductory movement. Please consult www.franhaupub.net’s home page announcements and bulletin board, as well as the Downloads Page, to access this and other complimentary letter sized PDF booklets that continue to be available for download.

Raven has released “Prairie Sounds,” with Maxine Thevenot playing the 1930 Casavant of 57 ranks at Holy Rosary Cathedral in Regina, Saskatchewan, Canada. Works on the CD include sever- al “first recordings: David L. McIntyre: Joyful”; Guillain: Récit de tierce en taille; Basse de trompette; Denis Bedard: Variations on Sine Nomine; Gilles Leclerc: Récit de tierce en taille”; Philip Moore: Laudate Dominum”; Ruth Watson Henderson: Celebration”; Dupré: Angelus; Frank Bridge: Adagio in E; César Franck: Prélude, Fugue et Variation, op. 18; Clara Schummann: Pre- lude & Fugue in D Minor, op. 16, no. 3; César Franck: Pièce Héroïque. Raven ORG-162, $15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

Raven imports videos and CDs produced by Fugue State Films. Released in December, 2020, is A Legend Reborn: The Voice of King’s in a set of 2 DVDs and 2 CDs featuring a 2-hour documentary video detailing restoration of the 1934 Harrison & Harrison organ of King’s College, Cambridge, with video shot over longer than a year, at all stages of the restoration, and presented by David Briggs. The set includes filmed performances on the DVDs, duplicated on the two CDs, by organ scholars past and present. David Briggs improvises; Robert Quinney, Ashley Grote, Tom Winpenny, Richard Gowers, Henry Webbsdale and Donal McCann play music by Bach, Mendelssohn, Reger, Vaughan-Williams, Bridge, Howells, Vierne, Dupre, Alain, Messiaen and Bingham. FSFDV-013, $39.95 postpaid in the U.S. from RavenCD.com, 804/355-6386.

The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. “Kaleido- scope of Colors” will feature a wide range of instruments spanning centuries of construction, from one- manual to five-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its storied history, and its re- evolution 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 American Kurt Knecht, a set of variations on the hymntune Netleton. For informa- tion: organhistoricalsociety.org.

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