Editor’s Notebook

Future cover features

As readers have noted over the last several years, cover features are not just for new organs! These opportunities introduce our readers to freshly rebuilt or restored instruments, as well. Likewise, college, university, and conservatory organ programs have unique opportunities to place their institutions in the forefront of readers’ minds.

Cover features for the 2022 year can be reserved today. Please contact Jerome Butera to reserve a cover feature for your use or to discuss any of your advertising needs in traditional print or modern digital platforms: 608/634-6253 or jbutera@gmail.com.

In this issue

Michael Gault continues his exploration of the musical motives of Johann Sebastian Bach’s Toccata in D Minor, BWV 565, the second installment of his series. In this installment, in addition to the organ, church music, harpsichord, and carillon, strict word count will not be enforced, as some articles will need a number of illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of The Diapason. The winning essay, upon publication in the May 2022 issue, becomes the copyrighted property of The Diapason and Scranton Gillette Communications, Inc.

To submit materials or to direct questions, contact Stephen Schnurr, Editorial Director: sschnurr@sgcmail.com.

Announcing the second Gruenstein Award

Siegfried Emanuel Gruenstein (1877–1957)

The Diapason is pleased to announce its second Gruenstein Award to honor S. E. Gruenstein, founder and first editor of The Diapason, which commenced publication in December 1909. For the journal’s 110th anniversary in 2019, The Diapason established the Gruenstein Award to recognize the scholarly work of a young author who has not reached their 35th birthday. The winner of the inaugural Gruenstein Award was Alexander Mezler.

Submissions of article-length essays will be accepted from September 1, 2021, until January 31, 2022, and the winning article will be published in the May 2022 issue. Authors may not have reached their 35th birthday by January 31, 2022. Submissions must be original research and essays by the authors, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need a number of illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of The Diapason. The winning essay, upon publication in the May 2022 issue, becomes the copyrighted property of The Diapason and Scranton Gillette Communications, Inc.

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Events

This month’s cover feature is the Lewtak Pipe Organ Builders, Inc., Middletown, Connecticut, pipe organ; 7/25, Kevin Navarro, piano, and Yuri Belavsky, violin; 8/11, Olga Sklyarukova, piano; 8/15, Michail Mazurov, organ; 8/25, Jayne Latva, piano, Deborah Hanks, clarinet, Elizabeth Tuma, cello, St. John Cathedral houses organ by Robert Nooren and Nichol & Simpson, Inc. For information: www.stjohncathedral.org.

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals. Sundays at 4:00 p.m.: July 4, Michal Kopycinski, organ; 7/11, Kevin Navarro, piano, and Cheryl Cain, harp; 7/18, Michal Mazurov, organ; 8/25, Jayne Latva, piano, Deborah Hanks, clarinet, Elizabeth Tuma, cello, St. John Cathedral houses organ by Robert Nooren and Nichol & Simpson, Inc. For information: www.stmarycathedral.org.

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Seminaria Mount, Sinimava, Wisconsin, announces its summer organ recital series, featuring Casavant Opus 2547, in the Queen of the Rosary Church, 1871 Fratelli Ruffatti Ruffatti organ of four manuals, 89 ranks. These events are available livestream. For information: www.stmarycathedral.org.
Chapel, Wednesdays at 7:00 p.m.: July 7, Karen Black; 7/14, Elisa Bickers; 7/21, Chuck Barland; 7/28, Josh Ring; August 11, Jan Kraybill; 8/18, Greg Hand; 8/25, Greg Zelek. For information: www.sinsinawa.org.

Conferences and festivals
The Canadian International Organ Competition (CIOC), in collaboration with the Cranby Zoo and the Royal Canadian College of Organists, Announced its 61st annual organ conference Hamilton 2021, filmed an outdoor organ performance on June 22, featuring Jean-Willy Kunz playing Camille Saint-Saëns’ Le Carnaval des animaux on the CIOC Bach-Moole. The video performance will premiere on August 10 as part of the RCCO Festival. Following the festival, the CIOC will release the performance on digital platforms in the fall of 2021.

On June 6, the CIOC presented the world premiere of Cycle des territoires for soprano and organ by Maurice-Gaston Du Berger in collaboration with the Festival de la Poésie de Granby Zoo and the Cycle des territoires. The program featured soprano Andréeane Brison Paquin and organist Jean-Willy Kunz. The poems and texts were by Claude Gervais, Anne Hebert, and Josephine Bacon, and the musical sounds of the Innu language. For information: cioc.org and rccofestival2021.ca.

The St. Olaf Conference on Worship, Theology, and the Arts is offering a virtual preview to its upcoming in-person conference in 2022. July 20, 3:30 p.m. CST. Based on the theme, “Scatter the Imagination of Our Hearts,” this preview invites participants to explore how communities have been scattered in body, mind, and spirit by Covid-19 and structural racism. Registration is free. For information and to register: https://sp.stolaf.edu/etcx.


Lykke Davis
Lykke Davis has been promoted to the status of full professor at Wichita State University, Wichita, Kansas, having served the university’s music department as a tenured associate professor since 2006. She holds the Robert L. Town Distinguished Professor of Organ chair.

The University of Michigan School of Music, Theatre, and Dance announces its 61st annual organ conference, “Passions and Visions” for the future of organ, harpsichord, carillon, and sacred music, October 3–6. The conference will feature guest presenters along with the university’s organ faculty and students. All events may be viewed free of charge via webcast. Live audience attendance will also be available for select recitals. For information: smtd.umich.edu/departments/organ.

The University of North Texas College of Music, Denton, Texas, presents recitals and masterclasses, marking its 50th season of recitals. October 9–10: University of Dubuque, Dubuque, Iowa; November 21, St. Mark Lutheran Church, Marion, Iowa; December 6, St. Mark Catholic Church, Indianola, Iowa; February 27, 2022, St. Joseph Catholic Church, Bronxville, New York; April 10, Dupré, Le Chemin de la Croix, with Michael Barone, narrator, Cathedral of St. Paul, St. Paul, Minnesota; 4/19, Haydn, Little Organ Mass, First Lutheran Church, Marshall, Minnesota, July 10, L’Eglise de la Madeleine, Paris, France; 7/13, St. Peter Cathedral, Trer, Germany; 7/16, Abbey, Ottobeuren, Germany, 7/22, Cathedral, Magdeburg, Germany; 7/29, St. Matthias Lutheran Church, Munich, Germany. For information: stephenjonhamilton.com.

Stephen Hamilton presents recitals and masterclasses, marking its 50th season of recitals. October 9–10: University of Dubuque, Dubuque, Iowa; November 21, St. Mark Lutheran Church, Marion, Iowa; December 6, St. Mark Catholic Church, Indianola, Iowa; February 27, 2022, St. Joseph Catholic Church, Bronxville, New York; April 10, Dupré, Le Chemin de la Croix, with Michael Barone, narrator, Cathedral of St. Paul, St. Paul, Minnesota; 4/19, Haydn, Little Organ Mass, First Lutheran Church, Marshall, Minnesota, July 10, L’Eglise de la Madeleine, Paris, France; 7/13, St. Peter Cathedral, Trer, Germany; 7/16, Abbey, Ottobeuren, Germany, 7/22, Cathedral, Magdeburg, Germany; 7/29, St. Matthias Lutheran Church, Munich, Germany. For information: stephenjonhamilton.com.

Stephen Hamilton
Appointments

Daniel Hancock is appointed to the position of designer for Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada. Hancock practiced as an architect for a decade prior to his five years at Quimby Pipe Organs, Inc., Warrensburg, Missouri, where his responsibilities included sales, design, administration, and tonal responsibilities. He has an interest in aspects of design and organbuilding that extends to the playing of the instrument, its repertoire, and the tonal architecture of the organ. As an organist, he is active in service playing, improvisation, and, occasionally, concertizing. He possesses an interest in the history of the pipe organ—particularly in the North American context—and is committed to the advancement of the pipe organ in today's global culture.

He has served in leadership capacities for the Organ Historical Society, the Associated Pipe Organ Builders of America, and local chapters of the American Guild of Organists. For information: letourneauorgans.com.

Simon Johnson is appointed master of music for Westminster Cathedral, London, UK, effective September 1. Johnson has been organist and assistant director of music at St. Paul’s Cathedral, London, since 2008, during which time he has played for all national events that have taken place there. Previously he was assistant master of music at St. Albans Cathedral and director of music at All Saints’ Church, Northampton.

Johnson is active as a recitalist throughout the United States and Europe and is also an orchestral conductor, his compositions are published by Oxford University Press and Peters. In 2018 he addressed the symposium of the Pontifical Council for Culture in Rome, and in the same year he worked with NASA and the International Space Station in a sell-out performance of Holst’s The Planets at St. Paul’s Cathedral. For information: simonjohnsonmusician.com.

Nicholas Quardokus is appointed canon organist and director of music for Grace Church Cathedral, Charleston, South Carolina, effective August 1. Quardokus has served as assistant organist at St. Thomas Church, Fifth Avenue, New York City, since 2019. Prior to that, he served as organ scholar at St. Paul’s, K Street, Washington, D.C. In addition to duties at St. Paul’s, he was a part-time interim organist at Washington National Cathedral. He has held similar posts at Yale Divinity School’s Marquand Chapel, Trinity Church on-the-Green, New Haven, Connecticut, and Trinity Episcopal Church, Indianapolis, Indiana. He received his Bachelor of Music degree from Indiana University Jacobs School of Music, Bloomington, and his Master of Music degree from Yale School of Music/Institute of Sacred Music, New Haven.

Quardokus has won prizes in competitions around the country, winning first prize and hymn-playing prize at the 2014 Albert Schweitzer Organ Competition in Wethersfield, Connecticut. In 2013, he took first prize in the American Guild of Organists Region V Competition for Young Organists. As a solo recitalist, he has performed throughout the eastern United States, appearing at both regional and national conventions of the American Guild of Organists, the Kennedy Center, and the Piccolo Spoleto Festival in Charleston. His solo performances have been heard broadcast across the nation on public radio’s Harmonia Early Music and PipeDreams. He was the featured organist in the 2018 German documentary Unanswered Ices, broadcast on French, German, and Czech television. As a collaborator, he has appeared at the Cathedral Choral Society, the Orchestra of St. Luke’s, and the Washington Master Chorale. He is a member of The Diapason’s 20 Under 30 Class of 2017. For information: gracechurchcharleston.org.

Other shorter works including Pastoral and Cantilena. The video recordings were made at Trinity United Methodist Church, Atlanta, Georgia, which houses 1912 Austin Organ Company Opus 362.

The organ was chosen for this project to capture an authentic tonal representation of how the music would have sounded with Price’s specific registration suggestions. This summer, Morrison will record two of her major works, First Sonata for Organ and Passacaglia and Fugue, along with other character pieces.

On May 15, Morrison performed the dedication concert of the new organ by Dobson Pipe Organ Builders, Ltd., Opus 97, located in the John and Alice Butler Hall in the Heritage Center of the University of Dubuque, Dubuque, Iowa. The concert included solo repertoire and orchestra/organ works featuring the Columbus Symphony Orchestra, conducted by Rossen Milanov. The concert was performed in front of a partial audience and live-streamed on the Columbus Symphony YouTube channel. For information: alannmorison.com.

Museums and collections

Timothy A. Steinert and his wife Licia Zhang have made a major gift to the Yale Collection of Musical Instruments at Yale University, New Haven, Connecticut. Steinert is the great-great-grandson of Morris Steinert, whose donation of musical instruments to Yale in 1900 established the collection and who founded the New Haven Symphony in 1894. With the new gift, the collection will honor the Steinert family’s legacy in perpetuity with a new name, the Morris Steinert Collection of Musical Instruments.

This gift will enable Yale to reimagine and extend the scope of the collection as a teaching museum where performance and scholarship are enhanced by person and digital access to the collection’s extensive and diverse holdings, through new curricular initiatives and concerts. The endowment will also allow the museum to forge new professional collaborations, bolster conservation efforts with the help of key Yale University partners, and complete necessary improvements to the collection’s historic building. The collection’s holdings now include more than 1,000 objects, and its keyboard collection is considered one of the finest in the world. For information: music.yale.edu/collection.

Organbuilders

The Organ Clearing House has relocated a Schantz organ built for Christ Episcopal Church, Hartford, Connecticut, which closed in 2012. The organ was purchased by St. Patrick-St. Anthony Catholic Church, Hartford, Connecticut, Fr. Timothy Shrennan, O.F.M.,
St. Joseph Catholic Church, Orrville, Ohio, recently completed a project at organclearinghouse.com.


Schantz Organ Company, Orrville, Ohio, recently completed a project at St. Joseph Catholic Church, Tiffin, Ohio, Opus 2337. The 35-rank organ has been voiced so that the twelve ranks from the original Wicks organ (1935), from the original M. P. Möller Opus 924 (1930), a move with additions in 1963, and further additions in 1983. Twenty-seven new ranks from the existing instrument will be retained, while twenty new ranks will be added, including a complete Great Principal chorus, five new reeds, and a speaking façade. A three-stop Antiphonal division will be added, the console control system upgraded, and the mechanism and layout of the organ will be all new. For information: schantzorgan.com.

The mechanism, layout, and control system are new. The façade pipes were made in the Schantz shop, as well as the American walnut cases, utilizing portions of the 1935 decorative elements. The Trompette en Chamade was added to the gallery railing as part of the project. A dedicatory event featuring John Whitlow, organist, Paul Monachino (diocesan musician), Stephen Smith, and Curtis King was held on April 18.

Schantz also announces a contract to rebuild the organ at Trinity Lutheran Church, Ashland, Ohio, Opus 2343. The organ has experienced a move and several upgrades, incorporating pipes from the original M. P. Möller Opus 624 (1908) with three projects by Schantz, including a re-actioning with additions in 1930, a move with additions in 1963, and further additions in 1983. Twenty-seven new ranks from the existing instrument will be retained, while twenty new ranks will be added, including a complete Great Principal chorus, five new reeds, and a speaking façade. A three-stop Antiphonal division will be added, the console control system upgraded, and the mechanism and layout of the organ will be all new. For information: schantzorgan.com.

Schoenstein & Co., Benicia, California, is presently constructing a new three-manual, 27-voice, 32-rank organ, to be installed at St. Alban’s Episcopal Church, Waaco, Texas, as part of a campus-wide expansion and renovation of this growing parish. The main organ is in a north chancel chamber. Unenclosed stops for congregational support and children’s choir accompaniment along with the Pedal Open Wood are in the west gallery.

Acoustical consultation is by Paul Scarbrough of Akustiks LLC, Norwalk, Connecticut. The tonal design is focused on support of the Anglican service. The organist and director of music is Eugene Lavery. For information: schoenstein.com.

Recordings

Summer Echoes: Ocean Grove Auditorium Organ

Raven announces a new CD, Summer Echoes: Ocean Grove Auditorium Organ (OAR166, $15.98), featuring Gordon Turk playing the five-manual, 265-rank organ at the Ocean Grove (New Jersey) Auditorium, a beachfront building constructed in 1894 to accommodate audiences of 10,000 or more at the Methodist camp meeting grounds. Originally built in 1908 by Robert Hope-Jones as “the largest organ in the world” with fourteen ranks of pipes playing on wind pressures of up to fifty inches and contained in four concrete swell boxes bearing thick, lead-covered swell shades, the organ was enlarged over the years to conform more closely to the expectations of musicians and needs of the concert series that occurs every summer at Ocean Grove.

As organist and artist-in-residence of the auditorium since 1974, Turk plays this organ for twice-weekly recitals in July and August and for Sunday services. The disc includes works by Gigue, Karg-Elert, Guilmant, Meyerbeer, Debussy, Dubois, and others. For information: ravencl.com.

Publishers

Banks Music Publications announces new organ music by Vernon Hoyle: Festal Postlude on Mendelssohn (14103, £3.95, download £2.99); Improvisation on Crimond (14112, £3.50, download £2.99); In Memoriam (14111, £3.50, download £2.99); Prelude on a Traditional Norman Melody (14102, £3.50, download £2.99); Sortie Héroique (14113, £3.50, download £2.99). For information: banksmusicpublications.co.uk.

Liturgical Press announces a new publication. Let the People Praise You. page 8

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Nunc Dimittis

Ray McLellan died April 30. Born in 1958 in Florida, he learned to play the carillon while earning his Master of Music and Doctor of Musical Arts degrees at the University of Michigan, and he later studied at the Netherlands Carillon School.

A carillonneur member of the Guild of Carilloneurs in North America, McLellan served on a number of GCNA committees, including as an exam juror. He served as university carillonneur at Michigan State University starting in 1967, when he was an active carillon recitalist in the United States and other countries, and was a faculty member of the North American Carillon School. He taught organ and piano, served as director of music at St. Michael the Archangel Catholic Church, Monroe, Michigan, and was an accompanist for the Kol Halev Choir of Temple Beth Emeth, Ann Arbor, Michigan.

Liuwe Tamminga, 68, died April 29. He was the bassist of the Basilia of San Petronio, Bologna, Italy, which houses historic organs by Lorenzo da Prato (1471–1475) and Baldassarre Malamini (1596). For much of his time at this church, he shared his duties with Tagliazucchi, who died in 2017. Tamminga was noted for his performances of early Italian music on organ and harpsichord. He played and presented masterclasses throughout Europe and abroad, including the Academy for Italian Organ Music at Pistoia, Italy, and the Haarlem Summer Academy for Organists, Haarlem, the Netherlands. He was a collaborative musician with ensembles such as Odcerecat and Concerto Palatino. Tamminga served as curator of the Tagliazucchi collection of instruments acquired in 2010 by Genus Boreale in the Museum of San Colombano, Bologna. The collection includes organs, harpsichords, clavichords, pianos, and automata and automata from the sixteenth through nineteenth centuries. As a musicologist, he edited publications of the music of Marco Antonio Cavazzoni, Jacques Buus, and others. His numerous recordings from 1991 through 2017 include two compact discs of the organ works of Giacomo Pucci. Other recordings featured works of Frescobaldi, Mozart, Palestrina, Cavazzoni, and Giovanni Gabrieli.

Reverend Ralph Verdi, C.P.P.S., 76, died May 10 in Carthage, Ohio. Fr. Verdi was born September 21, 1944, in New York. He entered the Society of the Missionaries of the Precious Blood in 1962 at St. Joseph’s College, Rensselaer, Indiana, and was ordained to the priesthood on June 19, 1971, at St. Charles Seminary, now St. Charles Center, Carthage, Ohio.

After ordination, Fr. Verdi returned to St. Joseph’s College to teach in its music department. He later attended the Benjamin T. Rome School of Music at the Catholic University of America, Washington, D.C., for graduate studies in music, earning a doctoral degree in composition. He then continued in music and education at St. Joseph’s College, particularly with the Benselar Program of Church Music and Liturgy, teaching music theory and composition. In 2005, he was appointed parochial vicar at Our Lady of Good Counsel Parish, Cleveland, Ohio. In 2010, he served as sacramental priest at St. Rita and Precious Blood Parishes in Dayton, Ohio, later becoming part-time chaplain for the Sisters of the Precious Blood in Dayton.

Fr. Verdi retired to St. Charles Center in 2015. With his health declining, he launched his search for a kidney transplant, which took place in late 2017. He faced numerous medical obstacles during his recovery, but eventually made his way back to St. Charles Center, where he spent his last years.

Fr. Verdi incorporated music into his priestly ministry as a teacher and composer. He composed several hymns to the Precious Blood as well as a “Votive Mass for St. Gaspar del Bufalo” and the Precious Blood, Cincinnati Province: cpps-preciousblood.org.

MorningStar Music Publishers announces organ works by Daniel Ficarri, a member of THE DIAPASON’s Under 30 Class of 2019. Visions of the Holy Spirit (0897, $16), for organ and narrator; and Suite No. 1 (5804, $14).

New choral works by Mark A. Miller are also available. God’s Got the Whole World (50-9961, $1.95, print copy or digital) is scored for SATB with divisi. Be Thou My Vision (50-6164, $2.25 print copy or digital) is for SATB and piano. For information: morningstarmusic.com.

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2020-2022 Projects

US Air Force Academy Protestant Cadet Chapel - Colorado Springs, Co. Rebuild Ill/3 Moller/Holkamp


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

Broad Street Presbyterian Church - Columbus, Oh. Build V-mental console with new windchests and more

St Andrew Episcopal Church - Fort Pierce, Fla. New Ill/1 pipe organ

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Reverend Ralph Verdi, C.P.P.S.

Liuwe Tamminga

Ray McLellan
The book is divided into three sections: Chapter 1: Bulgarian Pipe Organs; Chapter 2: Bulgarian Organ Pieces; and Chapter 3: Interviews. The Bulgarian faith tradition of Orthodoxy Christian, which Bulgaria adopted in 865 A.D., is the first issue addressed in Chapter 1. The Eastern Orthodox Church celebrates a sung liturgy that does not include the organ or any other instrumental accompaniment. In my own travels in Bulgaria and Ukraine, I discovered that there are many organs and organ series in these countries that flourish under the auspices of local philharmonia orchestras. There is a hall for the orchestra and then a smaller chamber music hall that includes an organ. This is to add to their repertoire. The Bulgarian organ works are listed by genre: solo works, pieces for organ and voices, and pieces for organ and other instruments. Helpful graphs and diagrams make the musical search process easy for the interested reader.

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The writer carefully documents twenty-four organs in Bulgaria, including photos and descriptions of each instrument, the composer, the year of construction, the number of stops available on each instrument. For example, the two-manual organ at the Catholic Church in Ruse, built in 1907 by Heinrich Votz, has thirteen stops. While the instrument is used regularly for services, it is currently in poor condition. In contrast, the twenty-four stops of the restored Bulgaria Hall in Sofia in 1974 is a three-manual instrument with electronic registration, the largest organ in Bulgaria today. Schuke also installed large concert organs in Dobrich and Varna that are in good condition. At the other end of the spectrum, the organ at Saint Ludwig in Plovdiv has a small one-manual practice organ of five stops built by Werner Bosch, which was donated by a church in Switzerland. Fifteen of the twenty-four Bulgarian organs came to the country as donations from neighboring countries. Only five of these donated organs are still used for religious purposes, as most of the instrument is used for teaching or as a research instrument. Another notable small instrument is the Jens Steinhoff organ at the Evangelical Methodist Church in Varna. Built in 2004, the two-manual, mechanical-action organ has fifteen stops and is used both for the worship services of the faith communities and for concerts. If the author publishes a revised edition of the book, it is suggested that the specifications of these organs are included, so that the reader knows the sonic possibilities of the instrument and the repertoire that may best be performed on each organ.

An important independent organ-building project is now in progress for the Earth and Man Movement, Sofia, under the guidance of organbuilder Rosen Draganov. When completed, the two-manual instrument will have thirty-one stops in Germany and is a driving force in the contemporary organ culture of Bulgaria. The instrument will be the first new organ and will be named Draganov alone, without any workshop to assist him. The concluding chapter of the book investigates the organ literature of Bulgaria from 1972 to the present. The international organ community will find a rich variety of works created in this period, with the majority of the pieces written between 1980 and 2009. Four composers contributed a large volume of organ works: Sabin Levi, Rosen Draganov, Velislav Zaimov, and Neva Krysteva. Levi, age 50, and Draganov, age 40, are young men in the hearts of their careers, and the author rightly singles them out as vital to the growth of a distinctive Bulgarian school of composers. Sabin Levi edited and published twelve volumes of organ music by Bulgarian composers, while Draganov is the only

Reviews

Book Reviews


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Organ Music in Bulgaria?!

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The book is divided into three sections: Chapter 1: Bulgarian Pipe Organs; Chapter 2: Bulgarian Organ Pieces; and Chapter 3: Interviews. The Bulgarian faith tradition of Orthodoxy Christian, which Bulgaria adopted in 865 A.D., is the first issue addressed in Chapter 1. The Eastern Orthodox Church celebrates a sung liturgy that does not include the organ or any other instrumental accompaniment. In my own travels in Bulgaria and Ukraine, I discovered that there are many organs and organ series in these countries that flourish under the auspices of local philharmonic orchestras. There is a hall for the orchestra and then a smaller chamber music hall that includes an organ. This is to add to their repertoire. The Bulgarian organ works are listed by genre: solo works, pieces for organ and voices, and pieces for organ and other instruments. Helpful graphs and diagrams make the musical search process easy for the interested reader.

Choral Music Reviews: New Music for Challenging Times

Publishers are endeavoring to bring forward voices of those who have been repressed and under-represented and also present music with timely topics. The reader will find all that and more in the selections highlighted below. Now that choirs members have largely been inability to sing, it is refreshing to look at repertoires that can once again unite hearts and voices around themes of peace, unity, and action to build our communities ravaged by hatred and violence.

How Firm a Foundation, by Tom Trenney. SATB and organ with optional assembly, Morning Star Music Publishers, MSM-50-5180, 2020, $2.25. Duration: 3:00

This is a five-verse arrangement of the hymn tune FOUNDATION, refreshing as it has an extensive, bright part for organ accompanied with registration guidance. It is clear that the composer loves this American folk hymn tune. Trenney serves as the dedicated minister of music at First-Plymouth Church of Lincoln, Nebraska. There is much joy in the YouTube performance of this piece recorded with Trenney playing the organ and conducting his large choir. Verse four is set up as a three-part canon. Verse five has sopranos and tenors singing the descant, with the organist providing interpolations that add to the power of the text. This provides fun for the organist, choir, as well as assembly! The range reaches to G5 for sopranos. G4 for tenors.

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"Just can’t wait to get on the road again!"

For over fourteen months during the extraordinary time of Covid, Wendy and I stayed at our house in Maine, leaving our apartment in virus-ridden New York City vacant. Until late in 2020, Lincoln County stayed at our house in Maine, leaving our university in Collegedale, Tennessee. I see the spectacular four-manual organ by Martin Organ Builders in Arbor, Michigan. Besides a tour and rich variety of large organs because of the weekly recital series there. Each Friday, I heard a different organist play the instrument. Some were bewildered, bemoaned, even defeated by its complexity, but these organists who could make it sing taught me how a large and varied organ with divisions in four separate locations could combine to produce a sound like that of a big organ. You can count for yourself. There are comprehensive lists of ranks, stops, console layout, and pistons and controls at www.boardwalkorgans.org. It would be difficult to calculate accurately, but it is my gut feeling that the Boardwalk Hall Organ has a formidable string division. Paint pictures.

In the arena

When I first arrived at Boardwalk Hall, I was immediately struck by the organ using files made by Peter Richard Conte, the Organist and Artistic Director of the Wanamaker Organ, along with several other creative players, and stored in the playback system. Peter is unusual among organists because of his affinity for these exceptional organs. While most of us are used to registering a chorale prelude with a concert for the solo line and a few soft flutes and a Subbass for accompaniment. Peter is a sonic wizard with thousands of stops tabs and hundreds of other controls that allow him to command the throness of divisions scattered about in the vast room. Sometimes he throws on a big row of stop tablets as if he were playing a glass instrument. He also uses a glorifying effect to make the organ sound like a huge organ. For example, when I first arrived at Boardwalk Hall, it was 450 feet long and 310 feet wide with a barrel-vaulted ceiling that peaks at 137 feet. Its seating capacity is over 15,000, and it is regularly used for outdoor events, including competitions (they truck in enough dirt during a 4th of July weekend). The organ is home to the Miss America Pageant. It is a mega-monumental symphonic organ allowing expression ranges unheard of otherwise. What do you do with an eighty-rank string division? Paint pictures.

In the wind…
was surreal to stand alone on the empty floor of the semi-lit hall listening to the organ do its thing with the help of Peter's lights. The two main organ chambers are separated in space by the hundred-foot-wide stage. The chamber lights were on, and great swaths of expression shutters were in full view, swishing and fluttering like seashells thirty-foot eyelashes. This was not "All Swells to Swell." The many sets of shutters were moving in contrary motion, each responding to the rise and fall of individual voices in the complex arrangement. Waves of sound were released and flowed like the surf on the sandy beach on the other side of the iconic boardwalk, cascades of notes morphed into fanfares, melodies were “solved out” as if by a platoon of trombones or by four dozen violinsts playing pianissimo in unison. This is the very essence of the symphonic organ, its dazzling array of uses seems an unlikely challenge of learning one's way around the vast instrument. The two Stage Chambers comprise what I perceived to be the main organ. They are huge and jarred with some of the largest organ pipes in the world. There are stops on wind pressure of 100 inches on a water column, an absolute hurricane of air.

When the organ blowers are turned on and the instrument fills with wind, windchests expand visibly, as if the doctor told you to “take a deep breath.” The fifteen-foot-long walls of the pressurized room that houses the organ's main electro-pneumatic switching equipment move so dramatically that I squinted, wondering why the thing does not burst. During renovation, several of the windchests on 100-inch pressure were replaced using more robust engineering, informed by the difficulty of building a wooden vessel to contain such high pressure.

Tuning those gargantuan ranks is a three-person job, one at the console, one in the middle of the hall where it is possible to hear pitches and beats, and the third (with industrial hearing protection and audio headphones) manipulating the pipes. You could try using a starting pistol to signal "next," but you wouldn’t be able to hear it.

Beyond the endless work of restoring, renovating, tuning, and maintaining this organ, perhaps the most difficult and important work has been reintroducing the city and state governments to the ongoing stewardship of the instrument. A vast auditorium with such an unusual array of uses seems an unlikely home for a pipe organ, and the people who have been working with and on the organ have been effective ambassadors, sharing the unique qualities of the largest organ in the world. If you would like to help, visit that website and look for the “Donate Now” button.

**Look to the future.**

After fourteen months at home, it was a joy to be back on the road. My thanks to Didier Grassin of the Noack Organ Company, Ralph Richards, Bruce Fowkes, John Boody, and Nathan Bryson for sharing their work and philosophies with me, and above all, for sharing the joy and pleasure of “knocking around about pipe organs.” Three cheers for all the wonderful work underway on organs both old and new. If this is a taste of the new normal, I am ready to ride.

**Notes**

1. Willie Nelson.

2. By coincidence, one of Wendy's cousins is on the organ committee at Saint Andrew's.

3. In 2010, the Organ Clearing House built the "Blower Room" set for the Saint Bartholomew funeral scene in the spy thriller movie, Salt, starring Angelina Jolie and directed by Philip Noyce. All the sets including the large, the presidential bunker, and the CIA offices were constructed in retired Grumman aircraft hangars in Bethpage, New Jersey, where the Lunar Excursion Module was built. Our set included a couple big Spencer blowers that we had in stock and a huge electro-pneumatic switching machine borrowed from the "other" organ at Boardwalk Hall (a four-manual Kimball in the adjacent theater). I transported the machine in both directions in rental trucks. The set decorator thought the rig was complicated enough that I should be present for filming. I stood around while Mr. John jumped through walls dozens of times, until I heard over the PA system, "Organ guy to the crypt, organ guy to the crypt." The leading lady greeted me with hand outstretched, "Hi, I'm Angie." I described that she should shoot the regulating chain to make the bel lows go haywire and cause the man cipher that would disrupt the funeral. (We provided the hardware, and special effects provided the action.) She said, "I can't shoot that." I replied, "I've seen you shoot. I watched the simple take on Mr. Noyce's monitor and had the honor of shouting "Action!" at his signal, my twelve seconds in Hollywood, another chapter from the life of an itinerant organ joy. Curious? You can stream it on Netflix. And the nice thing about building a movie set? They don't require a warranty.

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[Photo credit: Felix Müller]

**Organ Clearing House**

[Photo credit: Scott Ball]
Exploring the unknown of BWV 565

Part 2

By Michael GaIlit

The analysis of the first twelve measures revealed a compositional technique that can most aptly be described as metamorphosis. The list of the motives that appear in BWV 565, given in detail in the first part of this article, shows how one motive becomes the other (Example 15). In the last consequence, the mordent motive creates all others. This evolutionary style of composition appears on all levels. The mordent creates what we called a nucleus idea, which in turn creates the next two phrases. A part of the nucleus idea creates the ascending triplets, which in turn develop into the descending triplets. The closing section varies measures 1 and 2 and ends with the mordent motive.

From three to four

The second section, measures 12 through 30, continues this concept, only that the focus changes from three-note motives to four-note ones. In order to achieve a smooth transformation, the section starts with an upbeat to a trichord. The following tetrachords are rhythmically shifted in the same way, so that they appear as trichords with upbeats. The passage also prepares the fugue theme that shows a very similar structure of four consecutive tetrachords. Pitch notation of the opening phrase of the first part had aimed to discover the 3 x 3 form of the nucleus idea. Pitch notation of the current phrase now reveals a 4 x 4 structure (Examples 16 and 17). Both lines add another 4 x 4 notes as inserted repetitions of the dominant tone.

Simultaneous notation of the immediate two voices in measures 13 through 15 helps to understand the process. Edition Peters gives the original text of the earliest manuscript. Baerenreiter and Breitkopf & Härtel in their Urtext editions align measures 14 and 15 by substituting measure 14 with the octave transposition of measure 15. As we observe now, this contradicts the overall concept of continuous transformation. Measure 14 quotes the nucleus idea; measure 15 prepares the next section by changing the ending with the surprise of an eighth-note rest on beat one of measure 16 (Example 18).

In 1845–1846, the complete organ works by Johann Sebastian Bach appeared in print for the first time. This release by Edition Peters is considered a milestone, due in part to the substantial adjustments as well as the syncopated chords, skillfully calculated effects in BWV 565. The editor. He replaced it with a manual D3 without any reference to a manuscript source. In view of the preceding threefold thundering D2 on the pedals, the eighth-note rest is only one of the many skillfully calculated effects in BWV 565.

The motivic substance of measures 16 through 20 consists of the tetrachord and the turn motive. Both textures, the figurations as well as the syncopated chords, follow a harmonic progression commonly known as the Phrygian cadence. This harmonic pattern is frequently inserted after a slow movement in order to prepare the listener for a finale. The transition from Adagio to Allegro in a voluntary by John Stanley (1712–1786)—with quite similar motives as BWV 565—demonstrates this function (Example 19).

The Phrygian cadence in BWV 565 comprises four chords consisting of four motives, two tetrachords and two turn motives (Example 20). The middle voice can count for two as the doubling of these notes in the thirty-second-note figurations suggests. The syncopated chords appear four times, with a different pedal phrase each time (Example 21). The evolutionary concept of motive metamorphosis in BWV 565 requires abstention from the editorial practice of unification, in this case to replace phrase 2 by phrase 1. In measure 17, the bass and tenor notes are exchanged. The tenor varies the tetrachord E–D–C–B-flat in a new way by placing the first note at the end and an octave lower.
Whereas the Phrygian cadence aims to the last note in measures 16 through 18, its third and fourth appearances in measures 19 and 20 shifts the accented beat to the second note. This gives room for another chord on the last eighth-note beat in measure 20. On this beat, the new note of a G-sharp surprises; it gives the base for another diminished seventh chord. The G-sharp descends to the dissonance G-natural of the dominant seventh chord that spans over five more measures to be resolved only in measure 27.

Pitch notation shows that the run in measure 18 is a variation of measure 11, with some added notes (Example 22). It consists of a collection of the prime suspects—three tetrachords, a mordent, and a turn motive. Also, the arpeggio appears, this time following the tonic chord. The passage ends in measure 19 with a scale comprising the complete tone material including the B-natural. This run is repeated in measure 21 without the passing notes (Example 23).

Four descending tetrachords run into a halt on the diminished seventh chord, before a prestissimo tremolo breaks loose. The toccata returns here to triplets and the mordent, whose intervals are stretched to thirds, with alternating upper and lower neighbor notes. The pedal surprisingly takes on a melodic role, worthy of the designation Recitativo. With the exception of the final cadence, the pedal lines up ten seconds, the last one repeating the first (Example 24). Probably just a coincidence: we discover the first six notes of the pedal...
line in the Advent hymn, Nun komm, der Heiden Heiland (Example 25). More striking is that the pedal line cites the nucleus idea in the form of the second phrase in measure 1 (Example 26). The manual parts, note repetitions, and voice doubling omit, consist only of seconds, which in turn are condensed tetrachords (Example 27).

The purpose

On the second page of Ringk’s manuscript, the last four staves are left blank. The fugue begins on a new third page.

Bingk wrote, ‘Verte. Fuga.’ (in Latin: Turn! Fugue!) before the final cadence on page 2. So before we turn the page and continue with the fugue, let us look at what has happened so far. BWV 565 is a work that undoubtedly attracts attention. So what was the purpose of the composition, why was it created? We need to leave the objective path of note-by-note analysis here. The meaning of a text cannot be grasped comparatively by counting the letters or discussing grammar and spelling.

Measures 16–17 and 19–20 were the first to open a new perspective. As mentioned earlier, we often find the harmonic pattern of the Phrygian cadence by default as a bridge between a slow movement and the following finale, as a musical announcement, and to increase the tension that a finale or something similar is to be expected. In measures 16 and 17, the Phrygian cadence is repeated four times, but it remains without consequence. After an extended run, the cadence is repeated again, a full three times, and it again remains without consequence. Is this a joke? A prank?

The impression is reinforced by the inverted echoes of the section. It is in the nature of an echo that the return sounds a little flat. However, in the Phrygian cadential measures in BWV 565, the reverse is true. The harmonic pattern is introduced with a thin texture of broken chords, only to be answered with heavy chords above a pedal line, plus hammering syncopations. Is this a provocation?

Flip the part-writing includes avoidance of parallel octaves and fifths. Let us imagine a student, required to submit a clean four-part piece, presenting the strict teacher something hitherto unheard like BWV 565. Seated at the organ console, the teacher begins to play. On the first phrase parallel octaves as far as one can see. The first note isolated, naively with a mordent and a fermata, immediately followed by a rest. Short phrases, constantly interrupted with more rests. Laughter in the background, when the teacher has to take note that his organ is missing the bottom C-sharp. Broken chords are based on parallel fifths. In the pedal, there are only three roaring Ds, above them long-held quadruple dissonances. Then one finds a run pointing to a D, but silence instead. The inverted echoes startle. The Phrygian cadence remains without consequence, sounding seven times in vain.

There is no evidence whatsoever that BWV 565 was intended as a joke or prank, just as a joke does not have the caption, “This is a joke.” The nature of a text can be discerned from its content and setting alone. The amazing thing about this theory is, however, that it can answer all thetherto-raised questions, among them:

• Only one copy of the autograph survives, some of the notation is only considered certain. Stay tuned.

Notes

1. Note designations in scientific orthography: C2–C3–C4–C5 (的传统 C–c′–
―c′′–c′′′).

2. The Phrygian church mode has the half-tone step between the first and second and the fifth and sixth scale degrees. Church modes, however, are melodic, not harmonic entities.

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 1989, he has also conducted the organ studio at the Musikhochschule, improving organ and organ symphonies of Louis Vierne. Currently Gailit is working on a book The opening page of Johann Sebastian Bach’s Toccata and Fugue in D Minor, BWV 565, in Johannes Ringk’s manuscript.
Pipe Organ history

Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

Part 8: Grace Lutheran Church

By Stephen Schnurr

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

Grace Lutheran Church of La Grange was organized on April 14, 1887, as the Swedish Lutheran Church, the sixth congregation founded in the village. The lot at the southeast corner of Ogden and South Kensington Avenues was purchased the next month for $600. In June, an architect’s plan for a church measuring twenty feet by fifty feet was accepted, and ground was broken. The basement portion of the church was dedicated on September 20, 1887. The remainder of the structure was completed for dedication on October 8, 1887. This church was served by a reed organ.

Reverend Alfred Ostrom was called as first resident pastor in 1887 at a salary of $600 per year, plus a Christmas Day collection. A musician, he served as an editor of the first English hymnal of the Augustana Synod in 1901. In 1904, the congregation took the name Swedish Evangelical Lutheran Emmaus Church of La Grange. Reflecting the change of language for services from Swedish to English, the congregation became known as Emmaus Evangelical Lutheran Church in 1922.

In 1926, a committee was formed to plan for much-needed larger facilities, to be built on newly acquired property across Ogden Avenue. That year, the congregation became known as Grace Evangelical Lutheran Church, though “Eng-lish” was dropped in 1927. On the church’s fortieth anniversary in April 1927, a campaign was announced for the new church building to be in a chamber provided near the rear of the nave, at second-floor level. A second tonal opening was located in the ceiling of an adjoining dining room. The organ was dedicated in service on June 4, 1929, two days after the church itself. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. Wind pressure was five inches. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. Wind pressure was five inches. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. Wind pressure was five inches. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. Wind pressure was five inches.

For the present sanctuary, M. P. Möller of Hagerstown, Maryland, provided its opus 5522 costing $4,200. The contract was dated January 30, 1929, with completion set for June 1 of that year. An addition was typed onto the standard Möller contract stating that the builder “guarantees the workmanship, material, and tone qualities of this organ to be equal or superior to any organ built.” Wind pressure was five inches. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. A second tonal opening was located in the ceiling of an adjoining dining room. The organ was dedicated in service on June 4, 1929, two days after the church itself.

1929 M. P. Möller Opus 5522

GREAT (Manual I, enclosed)
5’ Open Diapason 73 pipes (scale 40, wood bass)
8’ Concert Flute 73 pipes
$’ Dolci (scale 56) 73 pipes
4’ Solo Flute (ext 8’ Concer’t Flute) 73 pipes
2’ Dulzian (ext $’ Dolciana) 73 pipes
Tremulant
Chimes (Silent stop)

SWELL (Manual II, enclosed)
8’ Bourdon 97 pipes
5’ Stopped Diapason (ext 16’ Bourdon) 73 pipes
8’ Salicional (scale 66) 73 pipes
4’ Vox Celeste (TC, scale 62) 61 pipes
8’ Flute d’Amour (ext 16 Bourdon) 61 pipes
4’ Voix Humaine (ext 8’ Salicional) 61 pipes
2’ Nazard (ext 16 Bourdon) 73 pipes
8’ Cornet (Small scale) 73 pipes
4’ Vox Humana (scale 40, wood bass) 61 pipes

Tremulant

ECHO (Manual I, prepared at console)
5’ Echo Flute 73 pipes
4’ Muted Voix 61 pipes
$’ Voix Angelica 61 pipes
4’ Wahls (asa) Flute (ext 8’ Echo Flute) 61 pipes

Tremulant

PEDAL
16’ Sub Bass 44 pipes
16’ Lieblich Gedekt (Swell, 16’ flue) 44 pipes
8’ Bass Flute (ext 16 Sub Bass)
The initial concept was to expand the existing organ chambers to either side of the chancel, involving small additions to the building. An initial proposal from Möller, June 7, 1957, called for a modest instrument with Great, Swell I, Swell II, Antiphonal, Pedal, and Antiphonal Pedal divisions, showing the influence of Ernest White’s tonal direction. The Aeolian-Skinner, Casavant, and Möller proposals were sent (without builder identification) to several Chicago area organ experts, with opinions and comparisons received from Edward Eigenschenk (American Conservatory and Second Presbyterian Church), Heinrich Fleisher (University of Chicago and DePaul University), Austin Lovelace (First Methodist Church and Northwestern University, Evanston), and Stanley Martin (Emmanuel Episcopal Church, La Grange, and the Chicago Sunday Evening Club). The overwhelming response was in favor of the Möller proposal, though several had caveats.

A revised Möller proposal dated February 24, 1958, abandons the divided Swell plan and enlarged the Antiphonal division, so that it would be more useful in leading the congregation from the rear of the nave. An 8’ Principal was also added to the Great specification. By May of that year, Grace Church was contemplating placing most of the organ in the rear gallery. With this change of focus, the chambers in the chancel would be reused for an antiphonal organ for the gallery instrument.

A contract dated September 11, 1958, was signed for Möller Opus 9325, in the amount of $45,400, with completion set for December 1, 1959. Perhaps recalling a certain condition of the 1929 contract, this one stated, “The organ shall be a distinctive work of the builder, a product of his factory, and in no way an assembled instrument.” A three-manual gallery organ was provided, and the old organ was rebuilt as a two-manual chamber instrument, played from the gallery console. The church’s choir moved from the chancel to the gallery. For the gallery organ, wind pressures were three-and-a-half inches for the Great, four inches for the Swell, Choir, and Pedal.

1959 M. P. Möller opus 9325

GREAT (Manual II)
16’ Quintalet 73 pipes (scale 46, 24 zinc basses, remainder spotted metal)
8’ Principal 61 pipes (scale 48, 24 zinc basses, remainder spotted metal)
8’ Celesta 61 pipes (“Reg. Stopped Flute Bass & Treble”)
8’ Quintatons (ext 16’ Quintatons)

CHANCEL GREAT (Enclosed)
8’ Harpsichord 73 pipes (new pipes, old action, scale 50, 12 zinc basses, remainder spotted metal)
8’ Concert Flute 73 pipes (old pipes and action, “Reg. Concert Flute” wood and metal)
4’ Flute (ext 8’ Harpsichord)

SWELL (Manual III, enclosed)
8’ Rohrpfeife 61 pipes (scale 56, 12 zinc basses, remainder spotted metal)
8’ Voix Celeste 61 pipes (scale 52, 12 zinc basses, remainder spotted metal)
4’ Siuval 61 pipes (scale 60, spotted metal)
2’ Zupfinflöte 61 pipes (scale 62, spotted metal)

CHOIR (Manual I, enclosed)
16’ Gemshorn 73 pipes (scale 40, 10 1/2 pipes, 24 zinc basses, remainder spotted metal)
8’ Bordon 61 pipes (scale 56, 12 zinc basses, remainder spotted metal)
8’ Gemshorn (ext 16’ Gemshorn)
4’ Koppelflöte 61 pipes (scale 64, spotted metal)
2’ Doublebass 61 pipes (scale 72, spotted metal)
16’ Basso Suprematurhair 122 pipes (new pipes, old Diapason action, scale 50, 12 zinc basses, remainder spotted metal)
8’ Krummhorn 61 pipes (1 3/4” scale, “Brass Treble”)

PEDAL
16’ Salicional 32 pipes (“Large Pedal Bdn., 3 1/2’ Grav. Mixture”)
16’ Quintalet (Great, 16’ Quintalet)
16’ Gemshorn (Choir, 16’ Gemshorn)
8’ Quin 44 pipes (scale 41, 13 zinc basses, remainder spotted metal)
8’ Quintatons (Great, 16’ Quintatons)
8’ Gemshorn (Choir, 16’ Gemshorn)
4’ Oktav (ext 8’ Quin)
4’ Quintatons (Great 16’ Quintalet)
II Bks. Graevahewa 89 pipes (5 zinc basses, remainder spotted metal)

CHANCEL SWELL (Enclosed)
8’ Salicional 61 pipes (old pipes and action, scale 60, 12 zinc basses, remainder spotted metal)
4’ Spitzprieval 73 pipes (new pipes, old action, scale 60, 12 1/2 pipes, spotted metal)
4’ Gedecft (ext 16’ Gedecft)
16’ Octav (ext 4’ Spitzprieval)
16’ Nasat 61 pipes (new pipes, old Vox Humana action, scale 80, 12 1/2 pipes, spotted metal)
8’ Fagotto 61 pipes (new pipes, old Cornopean action, 2 3/4” half length, “Open Oboe”)

CHANCEL PEDAL
16’ Bourdon 44 pipes (new pipes and action, “Reg. Ped. Bdn.”)
16’ Gedecft (Chancel Swell, 16’ Gedecft)
8’ Bourdon (ext 16’ Bourdon)
8’ Gedecft (Chancel Swell, 16’ Gedecft)
8’ Gedecft (Chancel Swell, 16’ Gedecft)

COUPLERS
Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Chancel Great to Pedal 8
Chancel Swell to Pedal 8
Chancel Swell to Pedal 4
Great Union Off
Swell to Great 8
Swell to Great 4
Choir to Great 4
Choir to Great 8
Chancel Swell to Great 8
Chancel Swell to Great 4
Chancel Swell to Great 8
Chancel Union Off
Choir to Choir 4
Great to Choir 8
Swell to Choir 8
Swell to Choir 4
Swell to Swell 16
Swell Union Off
Swell to Swell 4

ACCESSORIES
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Choir to Pedal reversible (thumb and toe)
Balanced Swell and Chancel Swell expression shoe
Balanced Choo expression shoe
Balanced Chancel Great expression shoe
Balanced Crescendo shoe (with indicator light)

FLUTES
Principal 61 pipes
Quintatons 61 pipes
Graevahewa 61 pipes

GREAT (Manual II)
16’ Quintatons 61 pipes
8’ Principal 61 pipes
8’ Holz Gedecft 61 pipes

Pipe organ history

A vintage postcard view of Grace Lutheran Church

Adjustable Combos
6 General pistons (thumb, 5–8 toe)
6 Great Organs pistons (thumb)
3 Chancel Great Organ pistons (thumb)
6 Swell Organ pistons (thumb)
3 Chancel Swell Organ pistons (thumb)
6 Choir Organ pistons (thumb)
6 Pedal and Chancel Pedal pistons (toe)

General Cancel (thumb)
Combination adjuster (thumb)

1993 Dan Vaughan organ

GREAT (Manual II)
16’ Quintatons 61 pipes
8’ Principal 61 pipes
8’ Holz Gedecft 61 pipes

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Pipework of present organ

Nave towards rear gallery, Grace Lutheran Church

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Associated Pipe Organ Builders of America
Music director's perspective

The story began with our church’s celebration of its fiftieth anniversary. Like so many congregations, those years were filled with wonderful accomplishments as well as challenges and changes. As the people of Seven Oaks stepped forward in faith to envision what our next fifty years would look like, there was prayerful thought and deliberation given to the nature and forms of our worship. Worship is a defining feature of our congregation and serves as a touchstone around which we organize and prepare ourselves for lives of discipleship. The music ministry is a highly valued component of our worship and has a long tradition of excellence. As part of our visioning, a commitment was made to continue using the organ as the central instrument for accompanying, supporting, and enhancing our worship.

When the sanctuary was built, an eleven-rank W. Zimmer & Sons organ was installed. After more than thirty years of service, electronic and mechanical systems were failing. That, combined with the excessive unification of the pipework and lack of color and distinctiveness in the voicing, made it extremely difficult for the instrument to continue fully supporting our congregation’s worship.

Around the same time, Tom Lewtak, founder of Lewtak Pipe Organ Builders, was in the midst of installing a large new tracker instrument in a nearby church. He generously agreed to meet with us, look over our instrument, and make suggestions for how we might proceed.

From our first meeting, it was clear that his philosophy was grounded in historical organbuilding practices and informed by a thorough understanding of twenty-first-century advances. More importantly, his advice revealed his attention to detail, passion for excellence, and heart for serving the needs of congregations. Then, after experiencing the exquisite craftsmanship and stellar tonal work done exhibited by some of the skilled craftsmen at Lewtak Pipe Organ Builders, we were confident his tonal work done exhibited by some of our own skilled volunteers labored for several months to improve the pipe chamber space. Our own skilled volunteers labored for several months to improve the pipe chamber space. Our own skilled volunteers labored for several months to improve the pipe chamber space.

The project proceeded, and there were a variety of challenges and changes that came along. The vast majority of the organ’s systems were found to be simply inadequate and needed to be replaced. As an example, the original console and keyboards could not be rebuilt, necessitating the construction of a brand new console. Still, every step of the way Tom found workable solutions that enhanced the sound, the visual beauty, and functional integrity of the instrument. In the end, what began as a renovation idea ended up as truly much more than a rebuilt instrument. We had a new organ.

Our new twenty-four-rank instrument has over 1,300 pipes. The original pipework, after proper revoicing, was used primarily to create the Great division. New pipework and chests make up an enclosed Swell division and significantly expanded the Pedal division. The project was capped off with the installation of Tom Lewtak’s handsomely designed and crafted organ façade, which not only enhanced the aesthetic quality of our worship space.

All in all, this project has reformed our church’s music and worship by creating an instrument having independent divisions, each splendidly colorful and powerful in ensemble. Our completed organ is tuned to Neidhardt 1724 “Grosse Stadt,” a temperament that is more consistent with classical temperaments, enhancing the overall quality of the sound and adding a touch of historical authenticity to the music. The project was capped off with the installation of Tom Lewtak’s handsomely designed and crafted organ façade, which not only enhanced the aesthetic quality of our worship space.

At Seven Oaks Presbyterian Church, our congregation and serves as a touchstone around which we organize and prepare ourselves for lives of discipleship. The music ministry is a highly valued component of our worship and has a long tradition of excellence. As part of our visioning, a commitment was made to continue using the organ as the central instrument for accompanying, supporting, and enhancing our worship.

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pandemic lit and worship was moved online. Now, a year later our congregation has regathered and is once again enjoying the transformation of our organ and the rich musical experience with which it enhances our worship.

We have been deeply blessed by our partnership with Tom Lewtak and Lewtak Pipe Organ Builders. Their commitment to excellence, fastidiousness, and generous spirit has made them valued partners. We now look forward to decades of music ministering and inspiring all who hear our organ to join us in giving praise to God.

—Lloyd R. Pilkington, Ph.D.
Director of Music Ministry

Technical remarks

Because right from the beginning it was obvious that this would not be a mechanical-action organ, we approached the Seven Oaks project with a dose of nervousness. Throughout our twenty years in business, we have performed many renovations of non-tracker instruments, but we had never built one thus far! In the process, we have certainly learned many things that are specific to electric-action organs—and by that we mean both the good and the bad. In general, it confirmed our long-standing conviction that, if at all possible, the choice of mechanical action is overall a better one. However, not to sound negative, we are rushing to admit that there are circumstances that make it impossible to build mechanical, and then the choice of an electric action is necessary and it can be executed in a quite satisfactory manner.

At Seven Oaks Presbyterian Church, for the new Swell division main windchest, we selected a particular chest construction, one that we felt would deliver the most satisfying musical results and be reliable for a very long time. The windchest is of a slider-and-pallet type, with pallets being fitted with balanced valves and pulled down by electromagnets. This was to avoid the effect of sudden wind rush and abrupt pipe speech caused by the magnet moving too quickly. It is not a new idea, of course, but every builder puts his/her own twist on it, and so did we, naturally. Working through the trial and error process, we arrived at a “sweet spot” ratio of the pneumatic-to-pallet area, which ended up giving us the desired effect of natural pipe speech behavior. We tried, and I think that we succeeded, to avoid having an organ that behaves too much like a machine and not enough like an instrument. The responsiveness and natural performance of the Swell chest turned out to be most pleasing both for the player and the listener.

For several other ranks, in particular in the Pedal division, we had to build many more windchests with other kinds of action. In total, because of the space limitations, there are thirteen new windchests in this organ, some as small as twelve notes and as big as sixty-four, with a variety of action types. This entire array of components is controlled by an electronic system, integrated with the console interface. As for the division placement, once again we had to face the limitations of available real estate. The organ chamber offered generous height, but little square footage area. With the new, greatly enlarged front opening for the façade, we decided to keep things as centered and as symmetrical as possible. The Great division was therefore placed centrally behind the front pipes, with the largest Pedal pipes occupying the space directly behind it against the back wall. The Swell, however, would not fit above it, and our solution was to split it into C and C-sharp sides and place it on two opposing ends of the organ chamber. Therefore, in reality, there are two expression boxes, with two sets of lower operators operated synchronously, and with the wind supply interconnected to assure that the windchests behave like one, not two separate entities. An interesting challenge came with the tremolo, which stubbornly affected one side more than the other! It took several attempts and serious tricks to get it under control.

In all of our organs, the wind supply is purposely left a bit unstable. Not to push the needle of good taste to either extreme, we simply do not like the wind to be a “flatline,” or to be as unsteady as to become an annoyance. A middle-ground solution seems to be pleasing to most people. The organ at Seven Oaks has only one but fairly large set of bel lows with double rise, inverted ribs. It guarantees generous storage capacity and steady wind pressure even at times of the highest demand. The windchests do not have schrinner plates or “floating” regulators. Instead, there are small concession bellows attached to individual chests, allowing for much finer regulation of wind behavior. The result is the sound that breathes with the music, naturally and discreetly.

The console layout follows a minimalistic, yet very functional design. It offers utilitarian simplicity and friendliness even at the very first contact. There is everything one might need for both service playing as well as for the most arduous literature performance. The design of the console shell is an extension of the façade motif and was made from the same species of wood. Our intention was to create a strong visual link between the two.

Lastly, I want to offer not a technical remark but something that is truly important in the overall project of this scope—the human aspect of it. At Seven Oaks Presbyterian Church, we have encountered so much kindness, understanding, respect, trust, and goodwill that we would be remiss not to give it a special mention. This was perhaps not the most high-value contract an organbuilding establishment would ask for, but in terms of personal satisfaction, it was a remarkable experience for our entire team. We are sincerely grateful for the friendship and support of good folks in this graceful worship community.

—Tom Lewtak, MM, MA
President
Lewtak Pipe Organ Builders, Inc.

The dedicatory recital will take place in October. The program, “Pipes of Praise,” will include music from across the centuries from Bach to Bock. Dr. Lloyd Pilkington, Director of Music Ministries, will present the recital.

Builder’s website: www.lewtak.com
Church’s website: www.sopc.net
Reviews

When I Survey the Wondrous Cross: from Melodious Accords, by Alice Parker. SATB Choir, alto solo, keyboard or harp, E. C. Schirmer, 9054, 1977, 2020, $1.95, harp score $5.00. Duration: 2:05.

The text is based on the classic Lenton text from 1767 by Isaac Watts. The harp accompaniment provides just enough support to keep the choir on pitch. A bell choir could also conceivably play the harp part, as the instruction is given, “like bells.” The sung parts are set in canon-like fashion. The final verse is a canon at the fourth between the alto soloist and the tenors, with the rest of the choir singing supporting “ah” harmonies. In the third verse, the harp part is moved up a step from F2 to G3, about a tenth higher while the tenors sing a parallel melody with the harp, but at a 14th below the harp melody. The piece is crafted with care and has a mystical element befitting of Watts’s stirring text. It is ideal for Lent or for the Exaltation of the Holy Cross (September 14).


The text is based on a traditional Irish blessing, and the melody is lovely and lyrical with Irish Bournishes that your singers will enjoy singing. The text is of comfort and reassurance that is most appropriate for these times of distress and uncertainty. Before a key change and again at the end of the piece, the text changes to “ol” and “oo” to highlight the soaring dynamics. This is an absolutely beautiful setting of this text, which is accessible, but also very atmospheric. Dissonances are gentle, not spheric. Dissonances are gentle, not unlike the writing of Morten Lauridsen.

The accompaniment moves to a triplet pattern in the middle of the piece to keep things going. This is an entire new part that is not difficult, but adds a rich dimension. It would also translate well to flute, and the piano part could translate to the organ quite well, which is not possible with all keyboard accompaniments.


This traditional spiritual is arranged by the director of The Spirituals Project at the University of Denver. This version preserves the original key of E minor but adds the hopeful, Picardy chord of E major. It is very accessible, and the piano part could translate to the organ quite well, which is not possible with all keyboard accompaniments.

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The composer creates a new melody for the familiar hymn text, but the hymmning SLANE returns for the final verse, which is preceded by a key change. Miller recommends a soloist or small group for the opening verse, which expands to a duet, and the soloist/small group briefly returns for two measures near the end of the piece. There is quite a bit of syncopation in the choral parts leading up to the final verse, which is not difficult if spoken through the text is rehearsed while the group taps out the main beat. The keyboard part could be adapted for organ, as much of the range is in the middle of the keyboard, and adding a pedal part would not be difficult. Sixteenth notes in the accompaniment keep the piece moving forward. The tempo changes help the piece expand and add to the majesty of the final verse.

—Karen Schneider Kirner South Bowl, Indiana
her future career as a concert organist. The instrument is particularly interesting as it was one of the last large instruments built when Joseph-Claver Casavant was tonal director. Thévenot is clearly very fond of the instrument, as manifested in her making this recording. After her experience working on the cathedral organ Thévenot obtained her Master of Music and a Musical Arts degrees at the Manhattan School of Music. Since 2014 she has been director of music and organist at Holy Rosary Cathedral, unlike Saint Paul’s, is all in one place, but though the absence of “surround sound” might make a difference to the effect of the score of the piece in a live performance, it does not matter on the recording. As the title—Laudate Domino (Psalm 150)—suggests, the work is a paean of praise played in massive chords. Based in Toronto, Ruth Watson Henderson (b. 1932) has long been a leading Canadian composer of church music. She wrote Celebration to mark the centenary of the Royal Canadian College of Organists in 2009. In 2014 she went on to win first prize in the Annual Festival of New Organ Music in Westminster Abbey, where Maxine Thévenot performed it. Once more this compact disc incorporates the world premiere recording. Like the Philip Moore piece, Celebration features massive chords on the organ and has very much more of a forward rhythmic thrust. It reminds me of a couple of other pieces, both, oddly enough, named Céréal. Céréale Académique by the Canadian composer Ernest MacMillan, and Céréale (op. 3 of Trois Improvisations) by Louis Vierne as reconstituted by Maurice Durufle. The rest of the compact disc consists of core repertoire by European composers. The first of these pieces is the well-known Adagio in E Major by Frank Bridge, primarily remembered as the teacher of Benjamin Britten. The revised opinion, as reflected in the leaflet, is that Bridge was an innovator who communicated his advanced ideas to his student Britten. My own take, however, is that progressive though he may originally have been, he was later radicalized by the experience of teaching Benjamin Britten, so that his later work is much more progressive than his earlier work. What I particularly like about the Adagio in E Major is the way Bridge manages repeated modulations with a skill that rivals that of César Franck. Maxine Thévenot’s interpretation ranges between extremely tender and very thrilling. By a happy coincidence we next get an opportunity to experience César Franck’s masterful modulations in the Prelude, Fugue, et Allegro. The registration, particularly the reeds, well demonstrates the excellent training the Casavant brothers received. Clara Schumann wrote her Prelude and Fugue in D Minor, op. 16, no. 3 for piano, but Maxine Thévenot plays it here in Barbara Harbach’s organ transcription. The work translates very well onto the organ and receivers added depth from having a substantial pedal part. The warmth of the prelude, played on foundation stops, contrasts with the rather crisp style of the fugue, which gradually builds up toward the end. The final work on the compact disc is César Franck’s Pièce Héroïque wherein the Casavant organ again displays its suitability for romantic-symphonic French repertoire. The full organ at the end, particularly the pedal, is quite thrilling. Maxine Thévenot has done a musical world a great service by showing one of the Casavant brothers’ masterpieces in the cathedral at Regina in the Saskatchewan prairies by adoption rather than by birth. He came originally from Quebec City and obtained his bachelor’s degree in organ with highest honours from the Conservatoire de musique de Quebec. He studied further in France and with Gustav Leonhardt in Amsterdam. He returned to the Conservatoire de musique de Quebec as a professor and was organist of several churches in Quebec City before moving west to the University of British Columbia in Vancouver in 1997. Since 2001 he has been director of music and organist at Holy Rosary Cathedral in Vancouver. He is currently featured on this recording by his variations on Ralph Vaughan Williams’s hymn tune, SINE NOMINE. This work consists of three sections: “Maestoso” (basically a statement of the chorale), an upbeat dance-like “Allegro moderato,” “Très calme,” “Allegro non troppo” with a loud arpeggiation “Maestoso.” Rich harmonies are reminiscent of the music of Herbert Howells.

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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, • organ recital dedication, ++= OHS 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

15 JULY David Jonies: Chapel of the Holy Name, Madison, WI 7 pm
18 JULY Larry Allen, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
21 JULY Mark Pacoe; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
22 JULY Katherine Meloan; 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)
30 JULY Simon Gheller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
31 JULY Josh Ring; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)
1 AUGUST Mark Anderson; St. Paul’s Catholic Cathedral, Pittsburgh, PA 3:30 pm
2 AUGUST John Paul Cappa; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
4 AUGUST Alcoe Chiss; Union Chapel, Oak Bluffs, MA 7:30 pm
5 AUGUST Nicole Keller; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
6 AUGUST Lee Meyer; Christ Church, Michigan City, IN 12:15 pm
8 AUGUST John Paul Cappa; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
11 AUGUST Caroline Robinson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
13 AUGUST David Clevett; St. Paul’s Catholic Cathedral, Pittsburgh, PA 3:30 pm
15 AUGUST Christine Clovek; St. Paul’s Catholic Cathedral, Pittsburgh, PA 3:30 pm
18 AUGUST Rosalind Mohrnsen; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
20 AUGUST Oliver Rzycki; Christ Church, Milwaukee, WI 12:15 pm
21 AUGUST Michael Miller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
22 AUGUST Jillian Gardner; St. Paul’s Catholic Cathedral, Pittsburgh, PA 3:30 pm
25 AUGUST Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
26 AUGUST Greg Zelek; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

UNITED STATES

West of the Mississippi

17 JULY Sheila Bristow, with trumpet; Christ Episcopal, Tacoma, WA 12:10 pm
18 JULY Michael Bower; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
18 JULY Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
25 JULY Justin Brueggerman & Rodney Ward; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
1 AUGUST Michal Szostak; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
8 AUGUST Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
21 AUGUST Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm
22 AUGUST Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
24 AUGUST Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)
29 AUGUST Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
30 AUGUST Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

INTERNATIONAL

15 JULY Martin Schmeding; Dom St. Petri, Bremen, Germany 7 pm
15 JULY Ludger Ohmann, Dom, Altenberg, Germany 8 pm
15 JULY Leticia Romiti; Notre-Dame des Neiges, Aix d’Huez, France 8:45 pm
16 JULY Giampaolo di Rosa; Dom, Magdeburg, Germany 7:30 pm
17 JULY Jörg Endebrock; St. Michaels, Hamburg, Germany 12 noon
18 JULY Klaus Sonneleiter; Klosterkirche, St. Florian, Austria 5 pm
19 JULY Roman Hauser & Peter Frisée; Dom, Magdeburg, Germany 4 pm
20 JULY Dietmar Hiller; Evangelische Kirche, Kolnau, Germany 7 pm
20 JULY Sarah Kim; Stadtkirche, Karlsruhe, Germany 8:30 pm
20 JULY Stefan Schmidt; Stiftsbasilika, Aschafenburg, Germany 8 pm
Calendar

21 JULY
Isabelle Zeyer: St. Michaelis, Hamburg, Germany 7 pm
Johannes Lamprecht: Friedenskirche, Potsdam, Germany 7:30 pm
Björn O. Wiede: Nikolaikirche, Potsdam, Germany 7:30 pm
Jörg Abbing: Kathedralne, Dresden, Germany 8 pm

22 JULY
Barry Jordan; Dom St. Petri, Bremen, Germany 7 pm
Joelhas 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, Ottobeuren, Germany 4 pm
Isabelle Demers; Marktkirche, Hannover, Germany 6 pm
Wolfgang Karius; St. Cyprian und Constantin, Ganderkesee, Germany 7:30 pm

25 JULY
Hans Leitner; Klosterkirche, St. Florian, Austria 5 pm
Ka Young Lee; Dom, Magdeburg, Germany 4 pm
Andrew Forbes; Stadtkirche, Karlsruhe, Germany 8:30 pm

26 JULY
Gerhard Löffler; St. Jacobi Hamburg, Germany 8 pm
Martin Ennis; Münster, Bern, Switzerland 8 pm

27 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

29 JULY
Angela Metzger; Dom St. Petri, Bremen, Germany 7 pm
Jean-Christophe Geiser; Dom, Altenberg, Germany 8 pm

30 JULY
Isabele Demers; Dom, Magdeburg, Germany 7:30 pm
Dieter Hubov, with trumpet; Münster, Konstanz, Germany 8 pm

31 JULY
Jul 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

1 AUGUST
Gerhard Paulus; Klosterkirche, Maulbronn, Germany 11 am
Stefan Gottfried, with saxophone; Dom, Magdeburg, Germany 4 pm
Tobias Frank; Liebfrauenkirche Arnstadt, Germany 5 pm
Christian-Markus Raiser; Stadtkirche, Karlsruhe, Germany 8:30 pm

3 AUGUST
Isabele Demers; St. Jacobi Hamburg, Germany 8 pm
Thomas Trotter; Münster, Bern, Switzerland, 8 pm
James O’Donnell; Abbey, Selby, UK 12:30 pm

4 AUGUST
Gerhard Gnann; St. Michaelis, Hamburg, Germany 7 pm
Philipp Christ; Apostelkirche, Münsingen, Germany 7 pm
Luise Räpa; Erasmuskirche, Potsdam, Germany 7:30 pm
Stephen Hamilton; Cathedral, Trier, Germany 7:30 pm
Christian Bischoff; Katholischen Pfarrkirche, Koln, Germany 7:45 pm
Bine Katrine Bryndorf; Frauenkirche, Dresden, Germany 8 pm

5 AUGUST
Stephen Tharp; St. James Basilica, Prague, Czech Republic 7 pm
Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm
Rolf Müller; Dom, Altenberg, Germany 8 pm

3 AUGUST
Rolf Müller; Klosterkirche, Maulbronn, Germany 11 am
Margaretha Christina de Jong; with dancers; Pfarrzentrum, Ottobeuren, Germany 4 pm

30 JULY
Konstanz, Germany 8 pm

29 JULY
Dresden, Germany 8 pm

2127 - The Art of the Young Organist (I) . . . to begin a year of celebration of the AGO’s Year of the Young Organist, a sampler of youthful talent.
2128 - Kansas Concerts . . . more performances from the American Guild of Organists 2018 Convention in Kansas City.
2129 - The Art of the Young Organist (II) . . . continuing a year of celebration of the AGO’s Year of the Young Organist with an additional sampler of youthful talent.
2130 - International Bach . . . a globally geographic celebration of the foremost composer for the pipe organ, Johann Sebastian Bach.

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6 AUGUST
Markus Neumüller, St. Cyriakus and Cornelius, Ganderkesee, Germany 4 pm
Gerben Bügler, Münster, Konstanz, Germany 8 pm

7 AUGUST
Paul Faasang, St. Michaelis, Hamburg, Germany 12 noon
Philipp Christ, Dom, Merseburg, Germany 12 noon

Daniela Grüning: Willibrordi-Dom, Wesel, Germany 12 noon
Matthias Neumann: Marktkirche, Hannover, Germany 6 pm

8 AUGUST
Thorsten Pech, with trumpet; Dom, Magdeburg, Germany 4 pm
Alexander Fiseisky, Münster, Obermarkt, Germany 5 pm
Stanislav Surin: Stadtkirche, Karlsruhe, Germany 8:30 pm
Jillian Gardner: St. Paul’s Cathedral, London, UK 4:45 pm

10 AUGUST
Suzanne Z’Graggen: St. Jacobi Hamburg, Germany 8 pm
Andreas Jost: Münster, Bern, Switzerland 8 pm
Alekander Nisse: Forum, Prague, Czech Republic 7 pm

11 AUGUST
Wolfgang Zerer: St. Michaelis, Hamburg, Germany 7 pm
Konrad Paul: Apostelkirche, Münster, Germany 7 pm
Boudevijn Zwart: Friedenskirche, Potsdam, Germany 7:30 pm
Giulia Blagetti: Kreuzkirche, Dresden, Germany 8 pm

12 AUGUST
Karel Martinek: St. James Basilica, Prague, Czech Republic 7 pm
Andreas Sieling: Dom St. Petri, Bremen, Germany 7 pm

13 AUGUST
Stephen Hamilton: St. Matthias Lutheran, Munich, Germany 7 pm
Michael Harris: Dom, Magdeburg, Germany 7:30 pm
Bernadett Šunavská: Münster, Konstanz, Germany 8 pm

14 AUGUST
Jörg Endebrock: St. Michaelis, Hamburg, Germany 12 noon
Moritz Schäfer: Stadtkirche, Karlsruhe, Germany 8 pm

15 AUGUST
Christoph Guida: Dom, Magdeburg, Germany 4 pm

Felix Hell: Stadtkirche, Karlsruhe, Germany 8:30 pm
17 AUGUST
Albrecht Koch: St. Jacobi Hamburg, Germany 8 pm
Roman Summereder: Münster, Bern, Switzerland 8 pm
Benjamin Morris: Abbey, Selby, UK 12:30 pm

18 AUGUST
Mona Rozdvestynsky: St. Michaelis, Hamburg, Germany 7 pm
Tomasz-Adam Nowak: Apostelkirche, Münster, Germany 7 pm
Jens Kondorfer: Nikolaikirche, Potsdam, Germany 7:30 pm
Andrew Lucas: Kreuzkirche, Dresden, Germany 8 pm

19 AUGUST
Johan Hermans: St. James Basilica, Prague, Czech Republic 7 pm
Roland Dopfer: Dom St. Petri, Bremen, Germany 7 pm
Andreas Meisner: Dom, Altenberg, Germany 8 pm
Alice Haro: Notre-Dame-des-Neiges, Alpe d’Huez, France 8:45 pm

20 AUGUST
Winfried Bönig: Münster, Konstanz, Germany 8 pm

21 AUGUST
Joachim Vogelsänger: St. Michaelis, Hamburg, Germany 12 noon
Denny Wilke: Dom, Merseburg, Germany 12 noon

22 AUGUST
Simon Botschen: Dom, Magdeburg, Germany 4 pm
Markus Kühnis, with panflute; Münster, Obermarkt, Germany 4 pm & 6 pm
Jörg Nitschke: Münster, Bern, Germany 8 pm

24 AUGUST
Barbara Streit: Dom, Magdeburg, Germany 7 pm
Johannes Strobl: Klosterkirche, Münster, Switzerland 3 pm & 5 pm

25 AUGUST
Peter van der Velde: St. Michaelis, Hamburg, Germany 7 pm

Martin Bambauer: Apostelkirche, Münster, Germany 7 pm
Tobias Scheetz: Erlöserkirche, Potsdam, Germany 7:30 pm
Sietze de Vries: Frauenkirche, Dresden, Germany 8 pm

26 AUGUST
Irena Chribková: St. James Basilica, Prague, Czech Republic 7 pm
Christian Barthen: Dom St. Petri, Bremen, Germany 7 pm

27 AUGUST
Thomas Opasal: Münster, Konstanz, Germany 8 pm
Bach Cantatas 170, 54, 35; Klosterkirche, Münster, Switzerland 7:30 pm

29 AUGUST
Emmanuel Duperrey: Dom, Magdeburg, Germany 4 pm
Martin Gregorius: Liebfrauenkirche, Hamm, Germany 6:30 pm

31 AUGUST
Martin Schmeding: St. Jacobi Hamburg, Germany 8 pm
Sven Angelo Mindeci: Münster, Bern, Switzerland 8 pm
Daniel Cook: Abbey, Selby, UK 12:30 pm

Carillon Calendar
By Brian Swager and Stephen Schnurr

Auburn Hills, Michigan
Oakland University, Fridays at 5 pm
July 9, Helen Hofmeister
July 16, Sue Bergen
July 23, John Widmann
July 30, Keiran Cantilina
August 6, Julie Ford
August 13, Dennis Curry

Bloomfield Hills, Michigan
Christ Church Cranbrook, Sundays at 4 pm
July 4, Tom Gurin
July 11, Helen Hawley
July 18, Sue Bergen
July 25, John Widmann
August 1, Keiran Cantilina
August 8, Jenna Moon

St. Hugo of the Hills, Thursdays at 7 pm
July 8, Helen Hawley
July 15, Sue Bergen
July 22, John Widmann
July 29, Keiran Cantilina

Centralia, Illinois
Saturdays at 6:30 pm
July 3, Elijah Buerk, carillon, with Carmen Cole, tenor
July 10, Wylie Crawford
July 17, Roy Kroezen

Fort Washington, Pennsylvania
St. Thomas Church Whitman, Tuesdays at 7 pm
July 6, Carlo von Uff
July 13, Frank DeiPaenna
July 20, Joey Brink
July 27, 12 noon, Lisa Lonie

Grosse Pointe, Michigan
Grosse Pointe Memorial Church, Tuesdays at 6:30 pm
July 6, Tom Gurin
July 13, Helen Hofmeister
July 20, Michelle Lamm
July 27, John Widmann

Hartford, Connecticut
Trinity College, Wednesdays at 7 pm
July 7, Joey Brink
July 14, Paul Stelben
July 21, Ellen Dickinson
July 28, Ellen Dickinson

New York, New York
The Riverside Church, Tuesdays at 6:30 pm
July 6, George Matthew, Jr.
July 13, Austin Ferguson
July 20, Carla Staffaroni
July 27, Roy Kroezen
August 3, Charles Semowich

Owings Mills, Maryland
McDolough School, Fridays at 7 pm
July 2, Carlo von Uff
July 9, Buck Lyon-Vaiden
July 16, Frank DeiPaenna
July 23, Joey Brink
July 30, Roy Kroezen

Princeton, New Jersey
Princeton University, Sundays at 1 pm
July 4, Carlo von Uff
July 11, Frank DeiPaenna
July 18, Frank DeiPaenna
July 25, The Treblemakers
August 1, Roy Kroezen
August 8, Jim Packenthal
August 15, Linda Dzuir
August 22, Lisa Lonie
August 29, Princeton Carillon Studio
September 5, Alicia Ding

San Francisco, California
First Presbyterian Church, Thursdays at 7 pm
July 8, Charles Semowich
July 15, Andy Zhang
July 22, Roy Kroezen
July 29, Tatiana Lukyanova

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Recital Programs

GAIL ARCHER, St. Joan Baptiste Catholic Church, New York, NY, March 16: Fanfare, Beneéditux. Song of Zachar- riah, Kotyuk; Peace in Five Movements, Mach; Fantasia, Canzaro: Passacaglia, Kolesza, Chacona, Ostrov, Fantasia, Krzysznowski.

DIANE MEREDITH BELCHER, Holy Trinity Lutheran Church, New York, NY, March 21: Prelude in E-flat, BWV 552; O Lamentation, unschuldig. BWV 618, Christ, unser Herr: zum Jor- dan kam, BWV 684, Pièce d’orgue, BWV 572, Fugue in g, BWV 578, O Mensch, bencein dein Sünde groß, BWV 662, Fugue in E-flat, BWV 553a, Bach.

KELSEY BERGE, Cathedral of St. Philip, Atlanta, GA, March 7: Prelude and Fugue in B, BWV 544, Bach; Recol- lection (Soliqouy No. 2), Conte; Corte- tège et Litanie (Quatre Pièces, op. 19, no. 2), Dupré.

STEPHEN BUZARD, with Carol Symes, narrator, St. James Episcopal Ca- thedral, Chicago, IL, March 21: Le Chemin de la Croix, Dupré.

CAROLYN CRAIG, St. John’s Epis- copal Church, West Hartford, CT, March 7: Rhapsody in D-flat (The Star-Spangled Banner), McDowall; Ada- gia, Final (Symphony III in f-sharp, op. 25), Vierna.

LYNNE DAVIS, Wichita State Uni- versity, Wichita, KS, April 7: Prelude, adagio, et choral varié sur le thème du 94th Psalm, Rowley; Em- n Melody, Davies; Emerger (Sechs Fugen über der 94th Psalm, op. 51, no. 1), Howells; Et quiet Mood, Price; Lita- nies, Alain.

JAMES KENNERLEY, Merrill Au- diatorium, Portland, ME, March 20: Pre-lude in E-flat, BWV 552ii, Bach; Prelude and Fugue on God Save the King, BWV 656, Bach; Fugue No. 5, du Pré, Le Tombeau de Ti- telouze, op. 38, Cortege et Litanie (Qua- tre Pièces, op. 19, no. 2), Lamento, op. 24, In Memoriam, op. 61, Dupré.

JEREMY FILSELL, with Rev. Carl F. Turner; narrator, St. Thomas Church Fifth Avenue, New York, NY, March 20: Le Chemin de la Croix, Dupré.

CLARA GERDES, Woolsey Hall, Yale University, New Haven, CT, March 13: Orb et Scepter, Walton, transr. McKie; Scherzo, op. 5, Durufle; Idyll (Organ Album, volume 1); Coleridge- Taylor, transr. Hull, Phantasie über den Choral Halleluja! Gott zu loben bleibe meine Seelenfreud (Drei Choralfantas- sie, op. 52, no. 3), Beyer, Improptu (Douce Pièces pour Grand Orgue), Lit- arie; Meapholo Waltz, No. 1, S. 514, Liszt, transr. Cowan, Gerdes.

RICHARD HOSKINS & THOMAS COLAO, St. Christsow’s Episcopal Church, Chicago, IL, March 14: Jezus Christus, unser Heiland, Bach; Con- temptation, Roxley. O Lamm Gottes, unschuldig, Bach, Prelude sur l’Attende Domine, Dumesnes, Psalm Prelude No. 1, Howells; In Quiet Mood, Price; Lita- nies, Alain.

JAMES JORDAN & SHARON ROSE, Cathedral, Chicago, IL, March 21: Et Resurrexit, Leighton.

MARGARET DICKINSON, Cal- vary Episcopal Church, Louisville, KY, March 17: Concert Variations on The Star-Spangled Banner, Buck; Vari- ations and Fugue on God Save the King, Reber, Double Fugue on God Save the Queen, Pane.

JEREMY FILSELL, St. Thomas Church Fifth Avenue, New York, NY, March 6: Panneve XVIII, op. 47, Miser- erere Mei, op. 46, Nos. 7–12 (24 Inven- tions, op. 50), Vision, op. 44, Écocation, op. 37, Dupré.

MARGARET DICKINSON, St. Peter’s Episcopal Church, Morristown, NJ, February 24: Retrospection, First Sonata for Organ, Price.

JEREMY DAVID TARRANT, St. Paul’s United Methodist Church, Roch- ester, MI, February 19: Overture (Oce- anal Oratorio), Handel; Handel, with variations, Mendelssohn-Bartholdy; Passacaglia in e, BWV 582, Bach, Sketch in D-flat (Vier Skizzen für den Pedalflügel, op. 58, no. 4), Canon in a, Canon in E (Sechs Studien in kanonis- cher Form, op. 36, nos. 2–3), Pugne No. 5, Fugue No. 5 (Sechs Einen aber den Namen Bach, op. 60), Schumann, Lied (24 Pièces en style libre, op. 31, book II, no. 17), Carolin of Westmin- ster (24 Pièces de fantaisie, Troisième suite, op. 54, no. 6), Vierna.
The University of Notre Dame seeks a music historian, appetible at the level of associate or full professor, with tenure, who will direct Notre Dame's Graduate Program in Sacred Music (SMND). The person appointed to this position will have a distinguished record as a scholar, a gift for and interest in teaching graduate students, and successful experience in or a strong aptitude for administrative work and collaboration within the arts. Knowledge of the musical and liturgical traditions of some period within the history of the Roman Catholic Church, and/or an understanding of contemporary issues regarding music and liturgy within the Church is essential. Deadline: July 31, 2021. The committee will begin reading applications during the Summer of 2021, and interviews will be in the early Fall, 2021, with a starting date of July 1, 2022. The appointment as Director will be for three years, with the possibility of renewal. Applicants should upload a cover letter, a CV, and three letters of recommendation addressing teaching and research, as well as administrative abilities and experience, to http://apply.nd.edu/about. Please send a resume and letter of application to the Director of Music at chormaster@stlukesevanston.org.

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Organist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking 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 resume and cover letter to the Director of Music at mikenelson71@comcast.net.

Organist position. St. Luke’s Church, Evanston, Illinois, is seeking an organist to play their E. M. Skinner Opus 327 four-manual, 72-rank pipe organ and to assist and accompany their RSCM-based choir. This position is part-time. Please send a resume and cover letter to the Director of Music at chormaster@stlukesevanston.org.

Fruhauft Music Publications: to celebrate the year’s halfway point, a return to the hymn tune Bussenas is featured, this time as a set of three variations for carillon (or for generic keyboard instruments), once again with a reminder of the text commonly associated with the tune, “Morning has broken.” Please visit FMP at www.fruhauftpub.net to access this and other complimentary score offerings to be found on the Downloads page.


Raven offers Music of Karl Höller played by Jeremy Thompson on the 1948 Aeolian-Skinner/2010 Quinty of 74 ranks at St. John’s Episcopal Church, Roanoke, VA. Works include Ciaccona, op. 54, Chorale-Passacaglia Die Sonn’ hat sich mit ihrem Glanz gewendet, op. 61; Chorale Variations Halft mir Gottes Güte preisen, op. 22, once again with a reminder of the hymn tune Nettleton. For information: can Kurt Knecht, a set of variations on hymn for viewers to sing, as well as a newly commissioned piece from American Kurt Knecht, a set of variations on the hymntune Nettleton. For information: organhistoricalsociety.org.


The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. “Kaleidoscope of Colors” will feature a wide range of instruments spanning three 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 relevance 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 Nettleton. For information: organhistoricalsociety.org.

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