Editor's Notebook

20 Under 30

We thank the many people who submitted nominations for our 20 Under 30 Class of 2021. Nominations closed on February 1. We will reveal our awardees in the May issue, with biographical information and photographs!

A gift subscription is always appropriate.

Remember, a gift subscription to The Diapason for a friend, colleague, or student is a gift that is remembered each month. (And our student subscription rate cannot be beat at $20/year!) Subscriptions can be ordered by calling our subscription service at 800/501-7540 or visiting thediapason.com and clicking on Subscribe.

Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines can be found there. Visit thediapason.com frequently.

Here & There

Events

Raymond Nagem at his home setup for Tuesdays at 6 concerts

The Cathedral of St. John the Divine, New York, New York, continues organ recitals, Tuesdays at 6:00 p.m., except where noted. February 2, Raymond Nagem; 2/16, David Briggs; 2/23, Seong-Jin Cho; 3/2, Paul Chou; 3/9, David Briggs; 3/16, Thomas Laub; 3/23, Paul Chou; 3/30, Seong-Jin Cho. All recitals will be streamed at facebook.com/StJohnDivineNYC and youtube.com/CathedralStJohn. For information: stjohndevine.org

St. Mary’s Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. These events are available livestream. For information: stmaryrcathedral.org

Washington National Cathedral, Washington, D.C., announces its Sacred Choral Music Online Festival, February 26–28, featuring the King's Singers and the cathedral choir. The King’s Singers New Music Prize will be presented, and the Wayne Dirksen Centenary Celebration will be featured. Dirksen was a longtime director of music for the cathedral. For information: cathedral.org/sacredmusic.

The Richmond (Virginia) Chapter of the American Guild of Organists announces 2021 recitals in its 57th Organ Repertoire Recital Series, Fridays at 7:30 p.m.: February 26, Amanada Moie, Ginter Park Presbyterian Church; April 30, Aleez Chee, Grace Covenant Presbyterian Church. For information: richmondago.org

Educational programs

Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, resumes recitals, Sundays at 4:00 p.m.: February 7, Christoph Tietze, organ; 2/14, David Briggs; 2/21, Joshua Elwell; 2/28, Amanda Moie. All recitals can be heard at facebook.com/SanFranciscoCathedral.

Duke University Chapel, Durham, North Carolina

Duke University Chapel, Durham, North Carolina, has become the new administrative home for the Royal School of Church Music in America (RSCM). RSCM America will share office space and support staff with the Royal School. The arrangement gives RSCM America a base of operations at a major research university with a vibrant sacred music program, and connects Duke Chapel more closely to RSCM America’s national training programs and network of church musicians. The arrangement provides a foundation for nurturing church musicians, particularly choral singing, at Duke University and around the country. Zebulon Highhen is Duke Chapel director of music. Joseph Caushy is president of RSCM America and director of music and organist at the Episcopal Church of The Chapel of the Cross, Chapel Hill, North Carolina.

Duke Chapel’s music program dates back to the chapel’s founding in the 1930s and includes multiple choirs, weekly worship services, regular organ and carillon recitals, an annual concert series, recording projects, training for singers and organists, and a diverse catalogue of choral compositions published in the “Music from Duke Chapel Series” with EEC Publishing Group. Duke Chapel is a member of RSCM America and has been hosting its summertime Carolina Course for more than a decade. For information: chapel.duke.edu and rscmanow.org.

Workshops

Princeton Early Keyboard Center. Princeton, New Jersey, announces one-day workshops for fall 2021 with PEKC director and The Diapason contributing editor Gavin Black. Subjects will include: The Art of the Fugue: an introduction; Johann Jacob Froberger: his life and music; and An introduction to the harpsichord for organists. The Princeton Early Keyboard Center. For information: chapel.duke.edu and richmundago.org.

People

The Ivors Academy has awarded composer Cecilia McDowall the Ivor Novello Award for Outstanding Performance. Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsubstantiated reviews cannot be accepted.

The Diapason (ISSN 0022-2378) is published monthly by Scarton Gillette Communications, Inc., 2200 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-9026. Phone 847/856-7388. Fax 847/854-0486. E-mail sgschurr@gillette.com.

Subscriptions: 1 yr. $45; 2 yrs. $83; 3 yrs. $115 (United States and U.S. Possessions).

Canadian and Mailing Agents: P.O. Box 300, Lincolnshire, IL 60069-0300.

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices.

POSTMASTER: Send address changes to The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300.

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

Presented at the Ivors Composer Awards 2020 on December 1, the awards were broad-
cast on BBC Radio 3. Since 1956, the Ivor Novello Award has been a peer-
recognition award in songwriting and composition, established to recognize
exceptional UK composers across classi-
cal, jazz, and sound arts.

Cecilia McDowall’s choral works include St. Martin’s Canticles, Missa Brevis (Tongues of Fire), and I Know
That My Redeemer Liveth. Organ works include Celebration, Sacred and Hal-
lowed Fire, and Wo Gott der Herr nicht bei uns hält. For information: oup.com
and ivorsacademy.com/awards/the-ivors-
composer-awards and ceciliamcdowall.co.uk.

Appointments

Jennifer Kluge is appointed execu-
tive director of the National Association
of Pastoral Musicians, headquartered in Silver Spring, Maryland. A resident
of Silver Spring, she was most recently
chief of staff for the office of the dean
of research at Georgetown University.
Washington, D.C., where she managed
administrative functions of the office,
worked with the dean to develop strate-
gies for increasing investigator resources
and ivorsacademy.com/awards/the-ivors-
composer-awards and ceciliamcdowall.co.uk.

Nathan Laube

Nathan Laube is appointed to the organ faculty at the Staatliche Hoch-
schule für Musik und Darstellende Kunst, Stuttgart, Germany, succeeding
his mentor, Ludger Lohmann, at his alma
mater. There he takes part in leading
an international center for organ study.
Prior to his move to Europe, he served
on the organ faculty of the Eastman
School of Music, Rochester, New York,
from 2013 until 2020. Since 2018 Laube
additionally holds the post of interna-
tional consultant in organ studies at
the Royal Birmingham Conservatoire, UK.
He will serve on the juries for the Albert
Schweitzer Organ Festival (United States) and the Silbermann Competition
(Freiberg, Germany), both in 2021, as
well as the International Martini Organ
Competition (Groningen, Netherlands)
in 2022.

In addition to his new duties in Stutt-
gart, Laube will continue to perform in
the United States and elsewhere. Recent inaugural recitals include the new
William Drake organ at St. Bride’s
Church in London, the Mulleisen
organ at Moscou’s new Zaryadye Con-
cert Hall, the restored Lüden organ at
the Vasa Church in Göteborg, Sweden,
and in October 2020, the first solo recital
on Austria’s largest pipe organ at St.
Stephen’s Cathedral in Vienna, built by
the Rieger firm. Laube is represented
by Karen McFarlane Artists, Inc.
For information: concertorganists.com.

Nunc Dimititts

Raymond James Brunner, 71, organbuilder and organ historian, died
November 17, 2020, in East Petersburg,
Pennsylvania. Born June 19, 1949, in
Lancaster, Pennsylvania, he was the author of a comprehensive study of 18th-
century Pennsylvania organ builders
and their instruments, That Ingenious
Business, published in 1990 by the Pennsylvania German Society. He was a member of the Pennsylvania Historical
Society and the American Institute of Organbuilders.

In February 1981, Mr. Brunner
founded the organbuilding firm Brunner & Heller in Marietta, Pennsylvania, with
Alan E. Heller (1952–2008), becoming
sole proprietor of R. J. Brunner & Co. of
Silver Spring, Pennsylvania, in October
1984. Both had worked as organbuilders
at James R. McFarland & Co., Millers-
ville, Pennsylvania. The Brunner firm
reorganized in 2016 as Brunner & Asso-
ciates, LLC, with partners Hans Herr
and Thomas Becker.

Organ performances performed by
Brunner and his firm include the organ
built in 1770 by David Tannenberg
at Zion Moselem Lutheran Church,
Kutztown, Pennsylvania, and partial
restoration of the 1804 Tannenberg
organ in St. John Nepomucene, St.
Louis. For information: npm.org.

Laura Schlappa

Laura Schlappa (photo credit: Matthias Kilmanek)

Laura Schlappa of Cuxhaven, Germany, won the 10th Northern Ireland Inter-
national Organ Competition (NIIOC), which took place virtually from the end
of November 2020, with an online results ceremony taking place via Zoom on December 9. Second place went to Jonas Schauer, and third place to Josua Velten, both also from Germany. Joshua Simoes from the UK and Hannes von Bargen from Ger-
many were both highly commended. The Dame Gillian Weir Medal for an outstand-
ing performance of one piece not by Bach went to Ilaria Centorrino from Italy, and the Bach Prize went to another competitor from Germany, Johannes Güdelhüfer.

Fifteen young performers from five countries reached the final round of NIIOC 2020. When it became clear that the challenges presented by Covid-19 restrictions meant the organists could not travel to Northern Ireland to perform in person, they were asked to submit video recordings of themselves playing their planned programs on any organ in a church, concert hall, or other venue of their choice.

Laura Schlappa, winner of the competition, studies church music at the University of Music in Detmold with Martin Sander. In 2018 she won first place in the interme-
diate competition of NIIOC and in 2019 she won the London Organ Competition. For NIIOC 2020, her program was recorded in the Cathedral of the Assumption of the Blessed Virgin Mary, Hildesheim, Germany. In addition to her prize of £1,500, she will present recitals at St. Paul’s Cathedral and Westminster Abbey, London, St. Thomas Fifth Avenue, New York City, Liverpool Anglican Cathedral, Trinity College,
Cambridge, and St. Anne’s Cathedral, Belfast.

Second Prize winner Jonas Schauer is a student of Martin Schmieder and Daniel
Reichschlafer at the Felix Mendelssohn-Bartholdy University of Music and Theatre, Leipzig. He performed on the Schulze organ of St. Bartholomew’s Church, Arnley, in Leeds. He wins £500 and recitals at St. Alban’s Cathedral, Southwark Cathedral, London, and Christ Church Cathedral, Dublin. Third Prize winner Josua Velten, from Gießen, played in St. Nicholas Church, Leipzig. He wins £200 and recitals at
Glasgow Cathedral and the Kaiser Wilhelms Memorial Church, Berlin.

Ilaria Centorrino, from Messina, won the Dame Gillian Weir Medal for her per-
f ormance of Liszt’s Fantasy and Fugue on the name of BACH, transcribed for organ
by Jean Guillou, played in the Cathedral of Sts. Cosmas and Damian in Vairano, Italy. She receives prize recitals at St. Michael’s Cornhill, London, and for the Organ Soci-
ety of the Parish Church of St. Lawrence, Alton, Hampshire. Johannes Güdelhüfer, from Cologne, won the Bach Prize for his performance of “Vivace” from J. S. Bach’s Sonata No. 2, recorded in St. Nicholas Church, Cologne-Sülz, Germany.

The jury consisted of David Titterington, David Hill, and Simon Harden. For information: nioc.com.

Laura Schlappa

(photo credit: Matthias Kilmanek)
Shandon Presbyterian Church  
Columbia, South Carolina  
Three manuals, 47 stops, 59 ranks

www. LEWTAK.com
American history and genealogy, as well included reading, especially early Club-Keystone Region. Other pastimes of America and the Studebaker Drivers enjoyed classic cars, trains, and was a Lutheran Church for 35 years. He Pennsylvania German antiques, becoming a known researcher and dealer in Penn-

Brunner (1889–1982), who was a well-and Pennsylvania German history and working and cabinetmaking, antiques, his lifelong interests in precision wood-careers to pursue organbuilding and

Department, becoming licensed as a degree in civil engineering, Brunner attended Holy Spirit

University, Bethlehem, Pennsylvania, with a major in Physics. After meeting his future wife Birgitta

1910 Casavant organ. The new gallery organ incorporates electric slider and electro-pneumatic actions.

organs of later periods and actions and portable organs on the north end of town. His sons, Eric and Andrea, eventually succeeded him in the business.

Charles Hendrickson

Charles George Hendrickson, 85, died in St. Peter, Minnesota, December 17, 2020. Born June 10, 1935, in Willmar, Minnesota, he graduated from Willmar High School in 1953, Gustavus Adolphus College, St. Peter, Minnesota, in 1957, and University of Arkansas-Fayetteville in 1963 with a master’s degree in physics. He worked at the University of Wisconsin-Superior. While there, his interest in astronomy led him to rest the telescope tracking in their observatory to operating condition. He also built his own six-inch reflecting telescope, gridded and silvering the mir-

rors himself. After graduate school at the University of Arkansas, he also taught at Union University, Jackson, Tennessee, and Northeast State University, Talladega, Oklahoma.

After meeting his future wife Birgitta Gillberg, he taught physics at Mankato State College, now Mankato State University, Mankato, Minnesota. They were married in Sweden in 1984. That same year he was approached by family friend Rev. Lambert Engwall to build a pipe organ for First Lutheran Church, Winthrop, Minnesota. Having been his passion since helping with the installation of the organ at his home church during high school, this was the start of the business he would lead until his retirement. Hendrickson Organ Co. began in the Hendrickson garage in St. Peter and soon moved to a new building on the north end of town. His sons, Eric and Andrea, eventually succeeded him in the business.

Charles’s wife, Birgitta, died in 2018. Charles George Hendrickson is survived by his sons Eric and Andrea (Eva) Hendrickson, along with grandchildren Roy and Vivian.

See the article, “Charles Hendrickson: Profile of a Minnesota Organbuilder,” by David Fienen, in the June 2017 issue of THE DIAPASON (pages 20–22).

Michael Jarvis of Victoria, British Columbia, Canada, 62, died December 25, 2020. A harpsichordist, chamber organist, and fortepianist, he also served as a soloist, arranger, and choir director. Born in Quebec, he went to Nova Sco-

via and Ontario, focusing on rarely heard chamber music repertoire.

Jarvis taught at Universities of British Columbia, University of Toronto, and Wilfrid Laurier University, Waterloo, Ontario, among other institutions, before moving to Victoria five years ago with his wife, Carolyn Sinclair. He continued to perform in ensembles and choirs in recent years around British Columbia, Alberta, Washington State, and Ontario. Jarvis was a regular performer at Victoria’s Pacific Baroque Festival and often arranged concerts on his own with Paul Luchkow, his most frequent collabora-

tor, at Christ Church Cathedral. Jarvis was also artistic director of Bach on the Rock Music Society, the umbrella organiza-

tion for Salt Spring Chamber Choir and Salt Spring Chamber Orchestra, and music director for St. Barnabas Anglican Church, Victoria. Luchkow and Jarvis performed together as a duo and with British viola da gambist Sam Stadlen in LSJ Trio, and Jarvis was also a regular performer at Vic-

toria as world travel with his wife, Martha, and boating, camping, and swimming with his family on his family’s island in the Susquehanna River.

Raymond Brunner is survived by his wife, Martha Swengart Brunner, and by his children with his first wife, organ-builder Ruth E. Rasmussen Brunner (1953–2003). burner’s (Jannie) of Bel Air, Maryland, Amy E. Moore (Jeffrey) of Columbia, Pennsylvania, and Annela R. Brunner (hanné of Nicholas), Rochester, New York. A public memorial service will be planned for a later date.

Parsons Pipe Organ Builders, Canandaigua, New York, will build a new three-manual, 49-rank, 57-rank organ for at St. Benedict Catholic Cathed-

ral, Evansville, Indiana. Delivery of the organ is expected in 2023.

The new gallery organ incorporates electric slider and electro-pneumatic actions and will be situated across the back wall of the expanded rican-

zians’ gallery. The organ will include unenclosed Great and Pedal divisions as well as expressive Swell and Choir divisions. Some of the color divisions of the Great division will be located within the

First Presbyterian Church, Lakeland, Florida. a new four-manual console is being built. For information: austinorgans.com.

For Opus 2754, at First Presbyterian Church, LakeLand, Florida, a new four-manual console is being built. For information: austinorgans.com.

First Presbyterian Church, Franklin, Tennessee: The Swell division is divided into two separate expressive enclosures. Twelve stops were used from a 1910 Casavant organ. At First Congregational Church, Chatham, Massachusetts, celebrating its 300th anniversary; a new three-manual, 22-stop, 26-rank organ has been installed (with preparation for the addition of a seventh-choir division). For information: casavant.ca.

Casavant Frères, Limitée, Saint-Hyacinthe, Quebec, Canada, has recently completed several projects. A two-manual, 23-stop, 25-rank instrument has been installed at First Presbyterian Church, Franklin, Tennessee. The Swell division is divided into two separate expressive enclosures. Twelve stops were used from a 1910 Casavant organ.

Organbuilders Austin Organs, Inc., Hartford Con-

necticut, announces new projects. For Connelly Chapel, DeSales University, Center Valley, Pennsylvania, a new three-

manual, 35-rank organ with a drawknob console is Opus 2800. For the Congrega-

tional Church, the South Glastonbury, Connecticut, new 11-rank organ is Opus 2800. At St. Stephen’s Church, Sewickley, Pennsylvania, the project will include a new four-manual console, pipe cleaning, repairs, and voicing for Austin Opus 531.

First Congregational Church, Chal-
tham, Massachusetts (photo credit: Joseph Marchio)

Casavant Frères, Limitée, Saint-Hyacinthe, Quebec, Canada, has recently completed several projects. A two-manual, 23-stop, 25-rank instrument has been installed at First Presbyterian Church, Franklin, Tennessee: The Swell division is divided into two separate expressive enclosures. Twelve stops were used from a 1910 Casavant organ.

First Presbyterian Church, Franklin, Tennessee: The Swell division is divided into two separate expressive enclosures. Twelve stops were used from a 1910 Casavant organ.

Organbuilders of pipe organs Austin Organs, Inc., Hartford Con-

necticut, announces new projects. For Connelly Chapel, DeSales University, Center Valley, Pennsylvania, a new three-

manual, 35-rank organ with a drawknob console is Opus 2800. For the Congrega-

tional Church, the South Glastonbury, Connecticut, new 11-rank organ is Opus 2800. At St. Stephen’s Church, Sewickley, Pennsylvania, the project will include a new four-manual console, pipe cleaning, repairs, and voicing for Austin Opus 531.

Organbuilders Austin Organs, Inc., Hartford Con-

necticut, announces new projects. For Connelly Chapel, DeSales University, Center Valley, Pennsylvania, a new three-

manual, 35-rank organ with a drawknob console is Opus 2800. For the Congrega-

tional Church, the South Glastonbury, Connecticut, new 11-rank organ is Opus 2800. At St. Stephen’s Church, Sewickley, Pennsylvania, the project will include a new four-manual console, pipe cleaning, repairs, and voicing for Austin Opus 531.

OrgelkidsCAN In Canada, for the first time, three
capita of pipe organs. For organ enthusiasts younger than the 30–40-year-old market, the Orgelkids line of

Orgels Letourneau

1655, av. Savoie, St-Hyacinthe, Quebec J2T 3N1 CANADA

1 866 425-7873

marchio@letourneauorgans.com

Visit our website at www.letourneauorgans.com

Photo courtesy of Eric Johnston

The Sound of Pipe Organs

M. McNeil

191 pages hardbound

now on sale at Amazon books

$29.95

Milnor Organ Company

Excellent used pipes

Very clean, like new

1/4 cost of new pipes

615-274-6400
dennis@milnororgan.com

www.milnororgan.com
ALLEN AB III/68
68 Stops / Three-Manuals
An Allen Designer Series Organ

This 68 Stop Aram Basmadjian design can effectively and convincingly play music of all styles and eras with equal facility. Employing Allen’s state-of-the-art GENISYS™ technology, the organ is equally at home in a church sanctuary or the concert hall.

“The design emphasizes the apotheosis of American organ building as conceived by legendary organ designer, G. Donald Harrison, during the mid-twentieth century. Rich foundation tones with brilliant mixtures, colorful flutes, imitative solo reeds and warm string-toned stops indulge the organist with great musical versatility.

The organ incorporates a 34-channel audio system. The unique audio design employs specialized speaker cabinets for upper-range voices allowing this expansive audio system to produce sound with impressive clarity and spaciousness, yet fit comfortably into chambers of moderate size.

Aram Basmadjian
Designer, Allen AB III/68

www.allenorgan.com
Carillon Profile
North Carolina State University, Raleigh, North Carolina

The new carillon in the hallowed Memorial Belltower of North Carolina State University, Raleigh, constitutes the second university carillon of the area’s Research Triangle and the first complete carillon cast by B. A. Sunderlin Bellfoundry of Ruther Glen, Virginia. B. A. Sunderlin Bellfoundry is a new, full-service bell foundry in the Richmond area, with other recent projects including the bell renovation of the Leaning Tower of Niles, Illinois; restoration and enlargement of the Indiana University Jacobs School of Music carillon; and expansion of the B. M. C. Durfee High School carillon in Fall River, Massachusetts.

The 55-bell NCSU carillon was cast in 2019 and 2020 and installed August through November 2020. The bourdon bell is pitched at F and weighs 1,800 lbs. The traditional baton keyboard, built to World Carillon standard specifications, ranges from C3 to G7 (absent C-sharp3), transposing up five semitones. The baton keyboard is also outfitted with a pneumatic tube system to allow the bells to be played from a smaller keyboard located in the adjacent Holladay Hall. Inscriptions honor the Henry family as donors, fallen alumni from World War I, and NCSU school spirit. At this time, the new carillons for the instrument are unknown, as is the performance schedule.

The NCSU carillon is the culmination of efforts that began one hundred years ago. In 1920, the project was imagined as a tower complete with bells to memorialize the 34 university alumni who had fallen in World War I. William Henry Deacy of New York City was hired as the architect, while Carroll Mann, an engineering professor, led the building committee. Work on the tower began shortly thereafter, with the Works Project Administration continuing construction through the 1930s. Since the tower was nearly finished by the 1940s, but few donations came in from the mostly agricultural alumni, the project team settled on a more economical electronic carillon system that was installed in the late 1940s. The speakers were positioned at the top of Memorial Belltower, while the finger-played keyboard was set up in nearby Holladay Hall; the current installation maintains this performance capability along with the new baton keyboard. The electronic carillon system was updated two more times, with the last update occurring in 1986 with the installation of a Maas-Rowe digital carillon. By 1989, however, the system was inoperable, although the hourly chimes and occasional tape recordings have played since then.

Over ten years ago, then-student Matthew Robbins and other students spearheaded the Finish the Belltower campaign. To Robbins and other advocates, the iconic tower was simply incomplete without the planned bronze bells gracing its belfry. The campaign raised enough funds to purchase five large bells to play Westminster Chimes, while the NCSU Class of 2010 gave the largest 2,000 pound bell, meant to serve as the bourdon for an eventual installation. The bells were cast by Meeks, Watson & Company and stored, awaiting tuning and its companion bells. The bells could not be tuned to match the sonic profile of Sunderlin’s bell design, however, so Sunderlin Bellfoundry melted them down and used the bronze to cast the full, matched set of 55 bells. The linchpin gift for the carillon arrived in 2017 from Bill (Class of 1981) and Frances Henry. In honor of their generous donation to the Think and Do the Extraordinary Campaign, the tower location will be rededicated as the Memorial Belltower at Henry Square in spring 2021.

—Kimberly Schaefer, PhD

In addition to the gallery organ, a nave organ, to be installed in a chamber located above the west side of the sanctuary platform, is planned so that antiphonal cantor and noiset congregational accompaniment will be possible.

Two identical, moveable consoles are planned. Gallery casework will be designed to conform to the cathedral’s Lombard-basilica style architecture and will incorporate images of the Cross of St. Benedict. Portions of the organ will flank the centrally located stained-glass windows. The cathedral’s rectangular shape, combined with its plaster walls, 65-foot ceilings, and new porcelain and hardwood floors result in an acoustical environment that is favorable for the organ. The Very Rev. Godfrey Mullin, OSB, is cathedral rector, Jeremy Korba is director of music and organist; and Jennifer Korba is director of choirs. For information: parsonsorgans.com.

安装 bells in the tower

The carillon clavier from the front

The carillon clavier from the front

Some of the large bells of the carillon

Installing bells in the tower

The clavier from the back

Kate Sunderlin works on a bell

Josh Gardner (left, background) and Eli Carter (right, foreground) finishing bells

All photos provided by B. A. Sunderlin Bellfoundry
Reborn: The Voice of King’s
2-DVD and 2-CD boxed set: presented and narrated by David Briggs.

A year at stages of the restoration and
rison & Harrison organ of King’s College,
detailing the restoration of the 1934 Har-
fege de fantaisie
WWW.THEDIAPASON.COM THE DIAPASON
l’église Saint-Sulpice
des orgues Aristide Cavaillé-Coll de
Saint-Sulpice
Daniel Roth plays Louis Vierne at
Saint-Sulpice

Fugue State Films announces a new
2-DVD and 2-CD boxed set: A Legend
Reborn: The Voice of King’s (US $90),
featuring an extensive documentary film
detailing the restoration of the 1934 Harr-
son & Harrison organ of King’s College,
Cambridge, UK, filmed over more than
a year at stages of the restoration and
presented and narrated by David Briggs.

In addition, the set includes filmed
performances, duplicated over the two
CDs, by organ scholars past and present.
David Briggs improvises, and Robert
Quannery, Ashley Grote, Tom Winpenny,
Richard Gowers, Henry Websdale, and
Donal McCann play works by Bach,
Mendelssohn, Beger, Vaughan-Williams,
Bridge, Howells, Vierne, Dupré, Alain,
Messiaen, and Bingham. For informa-
tion: fuguestatefilms.co.uk.

Paraty Productions announces a new
CD: Intuitions, featuring Stéphanie
Geiger, organ, with Stéphane Paulet,
Baroque violon. The disc features the
Blumenroeder organ of Église du Sacré-
Cœur, Paris, inaugurated in 1965. Transcrip-
tions of works of Bach, César Franck,
Grieg, Tchaikovsky, and Saint-Saëns are
included, particularly works for solo
organ and violin reworked for organ
and violin duet, including Sonata in

NEW IMAGINE SERIES 351
DISCOVER A WORLD OF POSSIBILITIES

EXPERIENCE UNMATCHED TONAL VERSATILITY
The new Imagine Series 351D & 351T captivate the audience
and organist with magnificent true-to-life pipe organ samples.
Both organs feature 51 main pipe organ stops, including Chimes
and Zimbelstern. Each drawknob or stoptab represents four
selectable stops, resulting in a total of 198 Voice Palette™ stops
spread across 4 unique organ styles: American Eclectic, English
Cathedral, French Romantic and German Baroque.

In addition to the 198 Voice Palette™ stops, the customizable
Organ Stop Library provides another 88 pipe organ stops and
ensembles, while the Orchestral Library offers 37 premium
orchestral voices. With a total of 323 choices at their fingertips,
organists can create personalized registrations for any style
and period of organ literature.

The Imagine Series have been equipped with a high-resolution
color LCD screen which offers you crisp, easy-to-read letters
and images, and vivid colors. Its user-friendly controls allow
for effortless navigation.

rodgersinstruments.com

PUBLISHERS

Banks Music Publications
announces new organ publications:
Rejouissance: A Tuba Tune (14094, £3.50, £2.99 download); and A Trumpet Minuet
(14101, £3.95, £2.99 download), by Vernon Hoyle; Festival Fanfare (14100, £4.50, £2.99
download); by Jennifer Rate; Lacrimae (14096, £3.05, £2.99 download); Fanfare Joyeuse
(14107, £3.50, £2.99 download); and Three Vari-
ants on Ercicky Lexe LifI (14106, £3.95,
£2.99 download), by Andrew Carter; and
An Organist’s Scottish Collection (14104,
£8.95), with national melodies arranged by
Antony Baldwin. For information:
banksmusicpublications.co.uk.

Breitkopf & Härtel announces new
choral publications:
Chartbibliothek (Choir Library:
Sacred Repertoire for
Mixed Choir) is now available in fourth
and fifth volumes. Volume 4: Motet
and Sacred Song (ChB 5333, £28.90)
includes works that are not classified
according to the liturgical year by Mont-
severd, Bach, Brahms, Mendelssohn,
Reger, Palestrina, and others. Volume 5:
Mass and Liturgy (ChB 5334, £24.90)
features liturgical works by Palestina,
Haüler, Mendelssohn, Distler, Reger,
and others. For information:
breitkopf.com.

CanticaNOVA Publications
announces new choral publica-
tions:
O Bread of Life from Heaven (5078,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
£1.95), by Robert Benson, for SATB
and organ; Fove Trelle Motets (5047,
“All the news that’s fit to print”

In an age when it was unusual for a woman to lead in a trade dominated by men, Nannette Streicher, a piano maker in Augsburg, was a wunderkind. At the age of eight, Nannette Stein, the daughter of Johann Andreas Stein (1770–1827), was already refining the action, changing the hammer to fling toward the string. Her father, Johann Andreas Stein, was a piano maker in Augsburg, and after she arrived in Vienna, they began a collegial relationship when Beethoven used her pianos for his concerts. After one concert, Beethoven commented to Andreas that the piano was “too good for him, because he wanted the freedom to ‘create his own tune.’” In a follow-up letter, he complained that the piano was still the least developed of all the instruments and that it sounded too much like a harp. Taking an obvious swipe at the composer, Andreas wrote an essay describing an unnamed pianist as a brutalnurderer at the keyboard, bent on revenge. Beethoven’s comments must not have been lost on Nannette. She was not only a brilliant craftswoman, but a creative innovator as well. She added an octave and a half to the keyboard range of her father’s pianos, which illustrates her prowess with the scaling and tension of strings and the other minutia of piano engineering. In the first decade of the nineteenth century, pianists were taking their performances out of salons and performing in concert halls that sat hundreds of people. Her father had invented what became known as the “Viennese Action,” in which the hammer head pointed towards, rather than away from the player, allowing the advance of an escapement action (a sort of singletone device that allows the hammer to fly toward the strings). Nannette refined the action, changed the dimensions and thickness of the soundboards, and increased the height of the instruments’ frame and case, working astoundingly to create instruments that were up to the demands of advancing keyboard technique and the size of concert venues. Now when Beethoven stood up at the keyboard, the piano could deliver it.

Meanwhile, another performer, Friedrich Kalkbrenner (1785–1849), introduced lightning-fast passages of octaves in both hands. Mere mortal keyboard players marvel at the spectacle and sonorities of modern artists playing on a modern piano as they thunder in octaves to the cliricism of a concerto by Saint-Saëns or Rachmaninoff. As an instrument builder, I can imagine the bewilderment of an early eighteenth-century instrument maker witnessing someone doing that for the first time, the force of the entire body poured into the piano. Whoo, whoa, you’re going to bust it!”

Nannette Streicher was the pioneer in transforming Mozart’s light-touched piano toward the versatile powerhouse we know today, capable of taking just about anything a human body can exert, the sonic equal to modern decibel-rich symphony orchestras. Pianists of the early nineteenth century were demanding more of their instruments, often to the point of damaging them as they played. This recalls the legend about Franz Liszt (1811–1886), the demon musician of the following generation, who beat his pianos so hard that he kept a second piano backstage for the second half of the concert. In 1812, Streicher built a 300-seat concert hall adjacent to her workshop, a long jump from the intimate salons that Mozart knew, and as the capacity of concert halls expanded toward a thousand seats in the ensuing years, she tweaked and strengthened the designs of her pianos, producing over fifty instruments a year and earning the reputation among some of the most admired musicians as the best piano maker of her time.

Innovation by replication

During the twentieth century, composers like Debussy, Stravinsky, Schoenberg, and Stockhausen were inventing new musical languages at a rapid rate. As the century progressed, many musicians delved deeply into the study of early music and how the progression of musical styles related to the development of the instruments. Wanda Landowska (1878–1959) was one of the first twentieth-century musicians to advocate the performance of early music. She recorded Bach’s Goldberg Variations in 1933, playing a harpsichord built by the French piano maker Pleyel, an instrument similar to that displayed by Pleyel at the Paris Exposition in 1889. Pleyel harpsichords were built with steel frames and sturdy cases more like a modern piano than a harpsichord, but Landowska’s energetic playing enthralled musicians and led to the modern active industry of harpsichord making. Alfred Deller was the first modern countertenor and a champion of early vocal music, especially that of Purcell. As a boy, he sang in a church choir in his hometown of Margate, England, and musically defiled puberty by simply continuing to sing in the treble range after his voice changed. He formed the Deller Consort in 1948, gathering singers and instrumentalists to perform music from as early as the thirteenth century. His distinctive vocal tone was a revelation, and his interest in early music inspired generations of musicians.
Nikolaus and Alice Harnoncourt founded Concentus Musicien Wien in 1958. This was an ensemble of musicians who focused on the early and Baroque period repertoire through extensive research into the methods of performing in earlier centuries. E. Power Biggs played a weekly radio program on WOR from the Hirsch-Reisinger Museum (now Busch Hall) between 1942 and 1948, performing on an experimental “classic” organ built by the late Harry Amsden. He brought the now iconic Flextone organ to the same hall in 1958 and by 1961 was flooding the market with multiple volumes of Bach Organ Favorites recorded there, still regarded as the best-selling series of solo classical albums in recording history. He recorded The Golden Age of the Organ celebrating the organs built by Arp Schnitger (1648-1719) in 1963 and recently released an expanded multiple-volume series of historic organs of various European countries.

As musicians dug into the study of early music, a parallel study of period instruments was essential. Organ builders like Charles Fisk, Fritz Noack, and John Brombaugh started building organs based on the ideals and principles. They traveled Europe to study and measure the important organs and applied their new knowledge to the instruments they were building. Harpsichord makers like Eric Herz, William Dowd, and Frank Hubbard brought the modern revival of the harpsichord from the battle-ready Fyelows to respectfull copies of the lively and delicate instruments played by Renaissance and Baroque musicians.

Philip Belt was the first to commit to building replicas of early fortepianos. He apprenticed building harpsichords with William Dowd and Frank Hubbard while feeding his fascination with early music. He started a pianoforte workshop on a farmstead in Center Conway, New Hampshire, and purchased a hearse for a farmstead in Center Conway, New Hampshire, and was an accomplished painter and prodigious equestrian. She became interested in instrument building in the early 1960s, building harpsichords from kits, first for herself, and then to be sold to others. He expanded his repertoire as she studied historic instruments in museums in Europe and the United States, and she founded her company to build replicas of at least one piano a year. Under Hood’s influence, Anne ran into Jack at a bookstore a month later, and he asked when she would come to get the harpsichord. The second time she ran into him, she relented. It needed some work, so she made some phone calls, got her hands on some materials, and did the work. Anne spoke of her father with gratitude and admiration, saying that he had instilled in her a love and understanding of tools and things mechanical, and that she had been able to draw on his lessons to make the little harpsichord sing better.

Trevor Stephenson, a student of Malcolm Bilson, came to town to play a recital on his copy of a Stein piano built by Tom Cunliffe. Anne fell in love with the instrument, and through him met Margaret Hood a few months thereafter. Later she and Stephenson debuted one of Hood’s Streicher copies at a Schubertiade at Edgewood College in Madison, Wisconsin, playing Schubert’s F-Minor Fantasie. Under Hood’s influence, Anne became fascinated by the work of Nannette Streicher, and she continued her career, building, restoring, and repairing harpsichords and antique pianos. When Margaret Hood passed away, she had been working on a copy of an 1816 Stein piano. Anne approached Hood’s husband and acquired the unfinished instrument. As she wrote on her website, “After all, it is a design by a woman, Nannette Streicher, daughter of the famous piano Viennese maker Andreas Stein, the replica was begun by a woman, so, as I told Margaret’s husband after her too early passing, a woman needs to finish it.”

Patricia Morrisroe is not a musician—in fact, one of her recent books is a biography of Robert Maplethorpe—but she was inspired by the work of Nannette Streicher when doing research for her recently published novel, The Woman in the Moonlight (Little A, 2020), about the dramatic passion behind Beethoven’s composition of his iconic Moonlight Sonata. I guess I’ll read that next.

That’s all the news that’s fit to print, today.

Notes
3. Ibid.

By John Bishop

Drawing showing “section at F” by John Watson of Nannette Streicher’s Grand Piano No. 1550 (1820), in the collection of the Schuberti Club, St. Paul, Minnesota (reprinted by permission of John R. Watson)

2020-2022 Projects

Rebuild II/83 Moller/Holtkamp

Rebuild II/83 Moller/Holtkamp

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

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

St Andrew Episcopal Church - Fort Pierce, Fla.
New III/31 pipe organ

St Simons Island Presbyterian Church - St Simons Island, Ga.
New III/38 pipe organ

Plus more projects for new consoles, new facades, rebuilding and restoration of vintage instruments.

How can we help you?
www.pipe-organ.com • 800-836-2726

2020-2022 Projects

Rebuild II/83 Moller/Holtkamp

Rebuild II/83 Moller/Holtkamp

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

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

St Andrew Episcopal Church - Fort Pierce, Fla.
New III/31 pipe organ

St Simons Island Presbyterian Church - St Simons Island, Ga.
New III/38 pipe organ

Plus more projects for new consoles, new facades, rebuilding and restoration of vintage instruments.

How can we help you?
www.pipe-organ.com • 800-836-2726
Organs, Organbuilders, and Organists in the Holy Land

By Gunther Martin Göttzsche

In the shelves of our music room in Sinntal, Hessen State, Germany, there is a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

In fact, the fact that there are organs in Israel and Palestine, especially in the Jerusalem and Bethlehem region, is extremely interesting organ world that I was gradually able to get to know.

The shelves of our music room in Sinntal, Hessen State, Germany, contain a very interesting variety. Because each church has organs, and who uses them? Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship in Israel and Palestine, in the center of the Middle East, astonished many people. If I then tell them that the number of instruments is about sixty, these astonishment grows even larger. Where are these many organs, and who uses them?
Tel Aviv-Jaffa, high above the beach of the Mediterranean.

1847 Agati organ, Saint Peter’s Church, Tel Aviv-Jaffa
3’ Principal Bass
8’ Prinzipale Bassi
8’ Principale Sopranini
8’ Voce Angiúbica
4’ Ottava
4’ Flauto a Fuso
2 2/3 Nazardo
2’ Decimaquinta
1 1/3 Decimottava
1’ Flauto in Cottura (or 1 1/3’)
Vigesimaseconda
Timpani (pedal at far right)

1893 Mader organ, Ecce Homo Church, Jerusalem
GRAND-ORGUE (Manual I, C–f3)
16’ Bourdon
8’ Moutre
8’ Flûte harmonique

In 1893 the organ firm of Dinse from Berlin, Germany, built an organ with two manuals and eight stops in Christmas Lutheran Church in Bethlehem. This was the first organ by a German organ builder in Palestine. In 2000, the organ was still intact and more or less playable. It was then completely rebuilt by the American organbuilder Roland Rutz of Morristown, Minnesota. Although the beautiful design was kept and some pipes were used again, the character and the entire sound and technical system were rebuilt. Now the organ has electric action, multiplex windchests, and a MIDI device.
Of the few pipe organs in Tel Aviv, the oldest is the organ built in 1908 by Rieger. Located in the Franciscan Church of Saint Anthony, Tel Aviv-Jaffa, it is still standing, but after various modifications, it is no longer in original condition.

In 1908, the Weigle organbuilding firm from Stuttgart, Germany, constructed a two-manual organ with twelve stops for the German-operated Syrian orphanage in Jerusalem. It was damaged in a fire in 1910 and subsequently rebuilt by the builders. After World War II, the orphanage became part of the State of Israel. The organ was removed to some point, its whereabouts unknown since the 1960s.

In 1909, the newly built Church of the Redeemer of Jerusalem received an organ from the Berlin company Dinse. It stood at ground level north of the main aisle, where the baptismal font stands today. In 1938 it was rebuilt by Weigle, of Stuttgart, in the style of the organ builder’s movement (Dregelbewegung). In 1970, when the Schuke organ firm from Berlin installed a new instrument, the organ case and façade were not reused.

In 1909, a Walkerc organ with seven stops was built for the church hall of the German Templars in the Belzians plain just outside the walls of the Old City of Jerusalem. Today this is the street corner that marks the beginning of the “German Colony” in the Jerusalem suburbs. The pretty garden around the church is now wedged between huge hotel buildings. In the small church, which after World War II first fell to the State of Israel and then passed on to the Armenian community, the sad ruins of the Walkerc organ still stand in the gallery (Figure 7). In the aftermath of the war, all usable wood and metal parts were appropriated. The Armenians do not need the organ in worship, but they honor its remains.

A parallel instrument to the organ in the Ecce Homo Church is the organ built in 1900 by the same organbuilder (F. Maier) for the Church of Saint Peter of Zion, part of the Ratisbonne Abbey in West Jerusalem. It has ten stops and was completely overhauled in 2007.

Also in 1909, the organ of the Dominican Church of Saint Stephen, which is outside the city wall in the immediate vicinity of the Damascus Gate, was installed. With fourteen stops on two manuals, it was built by Matthias Mauracher of Austria. Since 2005, the organ has been thoroughly rebuilt and has an electric console from which the modernized pipework is operated on a new windchest. The old Mauracher console is still held in honor and is in the entrance hall of the church.

In 1904, Bevington & Sons of London, England, built a new organ for the Anglican Saint George’s Cathedral in Jerusalem. It was replaced by a new Rieger installation in 1964, but its wonderful façade (including pipes) was moved elsewhere in the church.

Another English late-Romantic organ from 1904, built by the British organbuilder Thomas Casson, stood until 2001 in Willington, England, and was moved the following year at the instigation of the Israeli organbuilder Gideon Shamir to the church of the Trappist monastery Latrun (near Highway 1, about halfway between Jerusalem and Tel Aviv). It seems unplayable for now, as during my last visit to the church in 2017 an electronic organ had been put in front of the Casson console.

Around 1910, the Austrian Hospice Chapel in Jerusalem received an organ from Rieger of Jägerndorf (formerly in Austrian Silesia, now the Czech Republic), with seven stops on one manual and pedal. It is untouched—only the front pipes had to be renewed in 1989 as some were damaged by missiles. With its late-Romantic, warm sound, based almost entirely on S’ registers, it is similar to its "big sister" instrument at Church of the Ascension (Figure 8), the latter being an important organ in the Holy Land. Also in 1910, an organ by Wilhelm Sauer was erected in the newly built Church of the Ascension of the Augusta-Victoria Foundation, a German hospital complex on the Mount of Olives. With twenty-four stops on two manuals and pedal, including five 16’ registers, it is a perfectly harmonized synthesis of space and sound. It may certainly be considered the most beautiful among the historical organs of Israel, because it is completely preserved to the last pipe. It has never undergone any change apart from the installation of an electric blower and repair work, but remains in the same tonal state and appearance as it did in its year of construction.

This organ, as well as the organ of the Church of the Redeemer, has been looked after and maintained for decades by the organbuilder Rainer Nasser (formerly with Schuke, Berlin) and is in very good condition. This is one reason it is regularly used for concerts.

The third instrument built in 1910 is the organ of Saint Salvator’s Church, Jerusalem. The organbuilder Veggesi-Bossi of Turin, Italy, built a large instrument with forty-four stops in the Italian style. This organ was rebuilt in 1977 by Delloxo Taborda. It remained intact until 2008 before being rebuilt by the Rieger organ company. Only the case of 1910 remains.

This is a summary of how more than a dozen new organs were built in just seventeen years! After this prolific period of organbuilding came the years of the two world wars, the time between them, and the time after that until the founding of the State of Israel in 1948. In all these years with one exception (the YMCA organ, discussed below), no significant new organs were installed in the Holy Land.

In addition, there were some major alterations to Jerusalem organs in the 1930s:
• the reconstruction of the organ in the church of the Latin Patriarchate in 1933 by Gebrieder Spald from Mengen-Ennetach;
• the reconstruction of the organ of...
the Church of the Redeemer in 1938 by Weigle of Stuttgart
• the reconstruction of the organ in the Ecce Homo Church in 1935 (see and below)
• the reconstruction of the Mau raucher organ of Saint Stephen (by Rieger?) in 1933
The only major organ to be built in this politically troubled time was a concert hall organ. For the YMCA building, one of the most striking buildings in West Jerusalem in the mid-1930s, located in the immediate vicinity of the King David Hotel, the American Austin Organ Company built in 1932 a large instrument with forty-eight stops, the only organ with four manuals ever in Israel!

Because of the limited space available on the stage for this concert hall, the pipework was distributed to several small chambers adjacent to the hall, creating numerous acoustic problems and tonal issues. Nevertheless, the organ has been heard in many concerts and recordings for Israeli radio over the years. Most of these were played by the Israeli organist Max Lampil (1900–1987), who was also an organ teacher at the Jerusalem Music Academy. The instrument was disassemble in 2006 originally with the aim of rebuilding it elsewhere, but this did not happen for financial reasons. The location of the organ is currently unknown.

In the twentieth and early twenty-first centuries, the activity of two organbuilders based in the Holy Land made a considerable contribution to the preservation and care of many organs in Israel and the Palestinian Territories. Given the limited technical capabilities of their workshops and the tight budgets provided by their clients, the indefatigable activity of these two pioneers of organbuilding cannot be overestimated.

Brother Delfino Fernandez Taboada, OFM, 1924–2002, of Spanish descent, who had been the director of the organbuilding workshop of the Franciscans in Jerusalem since the 1950s. In his approximately fifty years of activity for the Custodia Terrae Sanctae, he built, repaired, and restored numerous organs.

His workshop also served as a supply house for organ pipes and other parts. In 2007, he offered the instrument for the project for the hall of the University of Haifa (Figure 11). He worked on the project for a total of seven years, completing it in 2000, using parts of three different historical organs, namely the Bevington organ of Saint George’s Cathedral, Jerusalem, from 1904, an Italian organ from 1869, and the old organ of the Church of the Redeemer, Jerusalem, from 1980/1934. The dedication concert was played by the Russian-Israeli organist, Roman Krasnovsky. Today, recitals on this organ are an integral part of the concert series of the Israel Organ Association and are enthusiastically received by audiences. The Israel Organ Association, founded in 2003 by Gerard Levi in collaboration with Gideon Shamir, strives to make the organ popular as a concert instrument in Israel. This is primarily done by organizing concerts with international artists, many of whom are not Israeli. Concert attendees come from all over Israel to Jerusalem or Haifa for these events.

Gerard Levi (1936–2020), an Israeli with French roots, was a retired businessman and organ lover. In addition to his work with the Israel Organ Association, he wrote a book in English in 2005 about all the organs of Israel (Organ Reform Movement, whose return to Baroqu of its longtime organist Elisabeth Roloff (1937–2008), who played there from 1982 until her death. The organbuilder Rainer Nass of Berlin has been associated with this organ and the German Luther community since 1984. He comes to Israel every year to look after the organs of the Church of the Redeemer and the Church of the Ascension. In addition, he has worked on many other organs in the country, such as Immanuel Church of the Reform Movement, whose return to Baroque ideals at that time shaped almost every new organ, especially in Germany. The Roethinger organ has electric action and includes bright mixtures and mutation stops. The instrument has been preserved unchanged and was cleaned and overhauled in 2014 by the organbuilder Rainer Nass of Berlin. The organist is the music teacher at the university, Sister Patricia Croxford.

In 1961, the Berlin organ workshop Karl Schuke GmbH built the new organ for the Church of the Redeemer in Jerusalem. It was expanded by three stops in 1984, bringing it to twenty-one stops on two manuals and pedal. Not without reason it is considered one of the best-preserved organs of Israel and is often heard in concerts. This organ is one of the best-preserved organs of Israel and is often heard in concerts.

* Figures and tables located in the digital version of the book.

### 1961 Max Roethinger organ, Bethlehem University

#### GRAND-ORGUE (Manual I, C–g’)
- 8’ Montre
- 8’ Bourdon
- 4’ Prestant
- 2’ Doublette

#### FRUITS (Manual II, enclosed, C–g’)
- 8’ Cor de nuit

#### Prestant
- 8’ Cor de nuit

#### RÉCIT (Manual II, enclosed, C–g’)
- 8’ Principal

### Figures

**Figure 10:** Shamir organ in the concert hall of the University of Haifa

**Figure 11:** Rainer Nass and Heidi Berens work on the organ of the University of Bethlehem

---

**Pictures at an Exhibition**

Martin Baker, organist

A handsomely-packaged compact disc of the music from the April 2018 dedication of the 100-rank twin-console Ruffatti organ at Buckfast Abbey in Devon, recorded in April of 2019.

Martin Baker’s excellent playing of music by Wolff, J. S. Bach, de Grigny, Jongen, and Widor, in addition to his transcription of the Missorgsky, will be a welcome addition to your audio library.

**Fratelli Ruffatti**

Builders of Fine Pipe Organs to the World

[www.ruffatti.com](http://www.ruffatti.com)
in Jaffa (Figure 12), the University of
Bethlehem, the Arab-Lutheran Church
in Jaffa, and others. On the website of
the Israel Organ Association, he has
been honored as the “Santa Claus of the
Israel Organ Association.”

As early as 1960, the Church of
the Redeemer received an additional small
organ built by the Führer company of
Wilhelmshaven, Germany. It has five
stops and pedal and was originally in
the gallery of Saint John’s Chapel. In
2015, it was moved to the sanctuary of
the Church of the Redeemer and inad-
portable, serving now as a choir organ
(Figure 13). In 1977, Paul Ott built a two-manual organ with seventeen stops for Imman-
uel Church (formerly German, now
managed by the Norwegian Church) in
Tel Aviv under the direction of the
organist Arnt Mysk. There is a well-
established concert series in which organ
concerts are an integral part. Arnt is the
successor of her father, Valery Mysk
(1942–1981), a well-known organist in
Israel and Europe.

Continuing in the series of new
instruments, a three-manual organ by
Oberlinger of Windesheim, Germany,
was built in 1980 for the German Bene-
dictine Dormition Abbey on Mount
Zion next to the Old City of Jerusalem.
(Figure 14). This instrument was very
often played in concerts, but will now
be replaced by a new instrument at
some future time. The Oberlinger
organ was bought by a Russian investor
in 2020 and is to be used as a concerto
organ in a former Orthodox church
near Jekaterinburg, Russia. P. Ralph
Greis, who had been active as organist
of the Dormition Abbey for a long time,
died in Jerusalem in 2017; his successor
is Brother Simon Gloger. The Dormi-
tion Abbey as well as the Church of
the Redeemer and the Church of the
Ascension play an important role in
the international organ concerts organized
regularly by the Israel Organ Association.

In 1984, the Austrian company Rieger
built a new organ with thirty-one reg-
isters for the Anglican Saint George’s
Cathedral in Jerusalem (Figure 15).
The organist is Inna Dudakova. In
1987, the Concert Hall of the Mor-
avian-British University on the Mount of
Olives received a three-manual organ with thirty-nine stops, built by the Dutch
company Marconius & Son (Figure 16).
The organ is maintained and heard on weekly tours and in regular
concerts. Various American organists
carry out residency programmes there.

In 1994, in the Franciscan church ‘‘Emmanu’’ in Qbeibeh, between Jeru-
salem and Ramallah, a new organ from
Inzoli, Crema (North Italy), was built in
the Italian-historical style with six stops
and a short pedal (Figure 17).

In 2002, a large concert hall organ
with three manuals by Eule of Bautzen,
Germany, was built for the campus of the
Music Academy in Tel Aviv. Alexander
Gorin supervises organ students there.

The aforementioned Austrian com-
pany Rieger, which had already built
a new main organ (two manuals, thirty-
ine registers) in 1982 in the gallery of
the rotunda in the Jerusalem Church of
the Holy Sepulchre, became the exclu-
sive organ supplier for the churches of
the Franciscan Custodia Terrae Sanctae
and built a number of organs of out-
standing quality in the ensuing decades.
In 2002 in the Church of Saint Catherine
in Bethlehem, a new organ was built by
Rieger that gained notoriety, because
during the final phase of the construc-
tion fighting took place between Israelis
and Palestinians. As a result of fire dam-
age, many of the pipes became unusable;
since then, the organ could not be
charged until 2003. The organist is Fr. Jago Soce.

In 2005, in Saint Salvatore’s Church
in Jerusalem, an instrument with forty-
four stops on three manuals and pedal
was installed by Rieger. It can be played
by a mechanical-action main console as
well as an additional electric-action
console behind the altar. The design of
this organ, as well as most of the other
organs of the Custodia Terrae Sanctae,
was the responsibility of P. Armando
Piucci. Born in 1935, he was the long-
time organist of the Church of the Holy
Sepulchre and of the Church of Saint
Salvatore. He is now retired.

In 2012, in Nazareth, the Church of
the Annunciation of the Annunciation
in Nazareth was the responsibility of P.
Armando Piucci. Born in 1935, he was the
long-time organist of the Church of the Holy
Sepulchre and of the Church of Saint
Salvatore. He is now retired.

In 2015, the Mormon concert hall
of the Mormon Church of the Mo-
rant of Olives was dedicated.

In 2016, the Church of the Holy
Sepulchre, there is the new Magdalene
organ (two manuals, fifteen stops) near
Christ’s grave (the Edicule), which is
connected to the main organ and its
electric console from the gallery above.

The following year, again in the Church
of the Holy Sepulchre near the Golgotha
Rock (Figure 18), there was installed a
very small organ with two manuals and

(continued on page 17)
five stops. It is completely enclosed in a cabinet.

2016 Rieger organ near the Golgotha Rock, Church of the Holy Sepulchre, Jerusalem

Manual I (C–d3)
N' Principal
4' Oktava
2' Quintadena

Manual II (C–d3)
N' Bordone
4' Flauto Koppel

No pedal

As a tireless promoter, sponsor, and organizer of the Franciscan organ constructions, Br. Peter Schüler, OFM (now editor-in-chief of the Franciscan magazine *In the Land of the Bible* located in Munich, Germany) also helped out as an organist at the Church of the Holy Sepulchre when he worked in Jerusalem.

The organs of the Custodia Terrae Sanctae have also been featured in a new series of concerts for several years, namely the “Terra Sancta Organ Festival,” which also takes place in Lebanon, Jordan, Cyprus, and Greece (www.tsrorganfestival.org). The festival is a very well organized and widely promoted concert series in which organists from all over the world perform. The artistic director is Fr. Riccardo Ceriani.

Another current organ installation in Israel is in the north, not in a church, but in a concert hall. The Elma Arts Center is a spacious, architecturally interesting hotel and conference center in Zichron Ya’akov. It offers a rich cultural program of events in a concert hall seating 450 people. In 2014, the organbuilder Klaus of Bonn, Germany, built an organ with twenty-four stops on two manuals and pedal for this center.

The status of organs in the churches of the Arab Lutheran Churches of the “ELCJHL” (Evangelical Lutheran Church in Jordan and the Holy Land) should not go unmentioned. Not all of their churches have pipe organs, but Arab Lutherans also have a tradition of organ-accompanied congregational singing. The organ in the Christmas Church in Bethlehem has already been mentioned. Next to the organ of the Church of the Redeemer, Jerusalem, which is also used by the Arab Lutheran congregation that meets there, it is the largest instrument the ELCJHL has. There are also small pipe organs in the Arab-Lutheran churches in Ramallah and Beit Sahour. The ELCJHL also includes the pilgrimage center Bethany-beyond-the-Jordan in Jordan, whose church in 2013 received a large electronic organ by the Content company with three manuals, numerous stops, and a pipe façade.

Finally, in Israel there are many small organs, including a number of private house organs. The largest, with seven stops, belongs to Gerard Levi, former chairman of the Israel Organ Association, and is located in his home in Yavneh in northern Israel (Figure 19). The instrument was built in 1902 by Gideon Shamir and contains a number of pipes from historic organs. In addition, some orchestras, private families, churches, and other associations have house organs, private organs, and/or portable church organs. On the campus of the Tel Aviv Music Academy, there is the above-mentioned concert hall organ as well as a smaller practice instrument with seventeen stops, built by Gideon Shamir in 1996. In the Jerusalem music school of the Franciscans, called Magnificat, stands a small, older practice organ by the German company Walcker.

Thus, all in all, the Holy Land offers a very multifaceted, colorful picture with organs of various stylistic characteristics, different ages, different qualities, and in different states of preservation. It would be worthwhile, though not the subject of this article, to report on the current status of organ playing in Israel. The number of organists is easy to tally. For detailed, up-to-date information on all organs in Israel, visit the website of the Israel Organ Association, www.organ.org.il.

For all photos were taken by the author, Gunther Martin Göttche, except Figure 20 (© Petrus Schüler, OFM).

Gunther Martin Göttche is a German composer and organist. After completing master’s degrees in Mannheim and Berlin, he worked as organist and choir conductor in Aden-Württemberg and Brandenburg. From 1992 until 2013 he was director of the Church Music Academy in Schlüchtern, Germany (near Frankfurt). From 2005 until 2013 he also worked as a teacher of organ improvisation at the Hochschule für Kirchenmusik Heidelberg. From 2013 until 2015 he lived in Israel, serving as organist and choir director of the German Lutheran Church in the Old City of Jerusalem.

Göttche is known as a composer, especially in sacred music, and has published numerous works. Visit: www.gunther-goettche.de.

This article was first published in Jerusalem-Gemeindebrief-Stiftungsjournal 2/2019 (quarterly magazine of the German Lutheran Church in Jerusalem) and is reprinted here with permission.
Quimby Pipe Organs, Inc., Warrensburg, Missouri: Fifty Years and Counting

Fate, luck, and surprising interactions with others fascinated with the pipe organ—along with the imprints for the founding of Quimby Pipe Organs, Incorporated, in August 1970. The same scenarios have continued over the years until the company reached its fiftieth birthday this past August 2020.

I was exposed to pipe organs when I was a fourth grader, while my father was accomplishing his residence work on his doctorate in agriculture economics at Oklahoma State University, Stillwater, Oklahoma. I was encouraged by my mother to join the boys’ choir at First United Methodist Church, Stillwater, whereas I was required to be out of town working on pipe organ projects.

Early Influences

My formative years in pipe organ building were significantly influenced by Colin A. Campbell, a service representative for M. F. Möller, and Charles Moeller, a representative for M. P. Möller, and Charles Moeller, an organbuilder and who passionately loves the pipe organ has orange shellac flowing in their veins.

To me it seemed obvious that an organbuilder should know how to play the instrument and have an understanding of the repertoire. I studied organ under Frederick W. Hornsby and Dr. William E. McCandless at the University of Central Missouri, Warrensburg, where I completed bachelor’s and master’s degrees in music. Today I play the instrument for my own enjoyment and occasionally substitute. I did not start learning the method Church, Warrensburg, for forty years, thankfully with a readily available substitute instrument that was required to be out of town working on pipe organ projects.

In 1970 the restoration of a splendid two-manual, 14-rank mechanical-action (tracker) instrument by an unknown builder, the relocation of a two-manual, 13-rank Pfeiffer tracker; the restoration of a one-manual, 10-rank Kilgen tracker; and the relocation of Möller Opus 5518. Two other two-manual instruments were also built during this decade.

1980s

The 1980s proved to be quite beneficial to the growth of QPO. In 1982 we were appointed curators of the Auditorium Organ, the four-manual, 110-rank Aeolian-Skinner Opus 1300, located in Independence, Missouri. Dr. John Obetz was the principal organist. This appointment was the launching pad for future work because of the credibility and the instrument had prematurely failed. The console was also failing due to the extraordinary amount of use that it endured. At this time, it was decided to completely revoice the instrument. The revocing work was accomplished by John Hendriksen, former head voicer of Aeolian-Skinner, and Thomas H. Anderson, former head of the Aeolian-Skinner pipe shop, who built four new ranks. This project resulted in a long-standing relationship with both John and Tommy. John was not only an excellent flue voicer but was also an artist at knowing the potential of vintage pipework. He was able to change their character by scale changes, changing cut ups, or adding nickle bronze. Tommy was the builder. Old pipework could take on a completely new purpose and look.

In addition to these, fifteen new instruments along with six rebuilds were completed during this decade.

1990s

The 1990s proved to be a pivotal decade. In 1991, I convinced Eric Johnson, who apprenticed with L. W. Franklin, to join QPO. Through this interview, Eric brought with him the Blackinton slider chest design, which incorporated a different pallet design, along with other features that eliminated the need for slider seals. These windchests exceeded my expectations and allowed our pipe-work to be voiced to its full potential by eliminating the explosive attack experienced when using individual pipe valves. In 1997, Eric, Michael Brittenhock, organist of St. Margaret’s Church, Thomas Brown, and myself, embarked on a journey to Europe, led by Jonathan Ambrosino, to study notable English organs of the nineteenth and early twentieth centuries, along with the works of Aristide Cavaillé-Coll. This fact-finding mission was in advance of building our Opus 50 (IV/71) at Saint Margaret’s Episcopal Church, Palm Desert, California, which was designed by Mr. Ambrosino. Also, on that same trip we were fortunate to have Stephen Bicknell and Jean-Louis Coggart offer their expertise. Todd Wilson recorded his CD Frank Bridge and Friends on the instrument at Saint Margaret's (available on the web). Ever since that trip, whenever possible, our instruments have an 8’ Diapason in each manual division with developed diapason and reed stop work. This was a radical shift in tonal design from the terraced diapason choruses of McManis. Our thoughts about solo and chorus reeds also evolved significantly. During this trip, Eric and I confirmed the significance of appropriate metal thicknesses for flues and reeds also. Years before I had noticed, quite by accident, how foundational timbre and balance in the overtone series was affected just by holding the body of the pipe. The English and French organs that we studied confirmed the need for heavier metal thicknesses. When I examined a spotted metal 8’ Diapason pipe built by T. C. Lewis, which showed no evidence of collapse, it prompted me to have the metal analyzed, which confirmed the addition of antimony and other trace elements in the metal.

2000s

The first decade of the twenty-first century opened with the decision to expand our pipe shop and make and voice our own reeds whenever possible. This change made it possible to differentiate our reeds from that of other builders. Our head reed voicer, Eric Johnson, developed the chorus and solo reeds that we have become noted for their timbre and excellent tuning stability. The first instrument built with our new tonal philosophy was the three-manual, 55-rank organ located in Gano Chapel of William Jewell College, Liberty, Missouri. This organ was especially important to me as I was allowed complete freedom in the design of the instrument to express my own thoughts and creativity. This instrument still holds a special place in my mind, even with the passage of time. In 2005, QPO was entrusted with the rebuild of the four-manual, 143-rank Aeolian Skinner Opus 1504, located in the Cathedral of Saint John the Divine, New York City, following the fire of 2001. The instrument was removed in 2005 and then returned in the early summer of 2008. Its first public use following the fire was on November 30 of the same year.
year. The work was primarily a restoration except for a new replica four-manual console built to AGO standards, solid-state conversion, and the addition of two ranks. All Ernest Skinner windchests from his 1910 Opus 150 remain, with the exception of two unit chests. This job remains the single most demanding and rewarding job to date.

Other notable new instruments include: First Baptist Church, Jackson, Mississippi (V/155); Dauphin Way United Methodist Church, Mobile, Alabama (IV/71); Canyon Creek Presbyterian Church, Richardson, Texas (III/58); Kirkwood Baptist Church, Kirkwood, Missouri (III/43); and First Christian Church, Jefferson City, Missouri (III/46).

2010s

All of the instruments built in the 2010s have proven to be emotionally satisfying to their owners and consultants, when involved. The most challenging projects in this decade were Fourth Presbyterian Church, Chicago, Illinois (V/143), and Dunwoody United Methodist Church, Dunwoody, Georgia (IV/100).

When Eric Johnson and I first visited Fourth Presbyterian, we were astonished that the 1970 Aeolian-Skinner Opus 1516 was not able to effectively accompany congregational singing, even with a substantial Antiphonal division. Not much was heard past the fourth pew other than mixtures and the 32' reed. The same issues accompanied its predecessor, the 1913 Ernest M. Skinner Opus 210. Leo Sowerby described the E. M. Skinner as a fantastic instrument for accompanying and softer effects, but devoid of a satisfactory ensemble.

We were fortunate to develop a specification, with the assistance of Dr. John Sherer, that could lead congregational singing without being offensive, and, at the same time, perform the vast majority of pipe organ repertoire. The existing tone openings included one that spoke directly into the chancel and another, added by Coddington & Wood Pipe Organ Builders in their 1984 rebuild of the instrument, that spoke directly into the nave. The nave opening proved to be inadequate for optimal tonal egress, so we were able to create a larger opening by removing the solid decorative panels at the top of the case and replacing them with acoustically porous panels on which the original artwork was duplicated. We also designed and built a Positive division in a matching case in the balcony, opposite the main organ. By doing this, we achieved the satisfactory results we had hoped for.

Dr. Sherer used the organ of Woolsey Hall, Yale University, as the demarcation point. Dr. Jan Kraybill's recording, Live in Concert—The Quimby Pipe Organ of Fourth Presbyterian Church, Chicago (found at https://quimbypipeorgans.com/quimby-sound/) provides an excellent presentation.

Dunwoody United Methodist Church did not want a new instrument, but the merger of two instruments from the past. Their desire was to create a new Romantic pipe organ. The instruments selected were 1912 Ernest M. Skinner Opus 195 and 1938 Casavant Opus 1600. The results exceeded my fondest expectations: that no one would be able to determine where repurposed original ranks were assigned in the new tonal specification. The hard surface chancel was a superb sounding board along with the high vaulted ceiling, making the acoustics of the room the best stop on the organ.

Other new instruments from this timeframe include the following: The Church of Saints Andrew and Matthew, Wilmington, Delaware (III/45); Central United Methodist Church, Concord, North Carolina (III/38); All Saints William Jewell College, Liberty, Missouri

The Episcopal Church of Saints Andrew and Matthew, Wilmington, Delaware
Episcopal Church, Southern Shores, North Carolina
Saint John’s Episcopal Church, Lafayette, Indiana
First United Methodist Church, Athens, Georgia
Trinity Episcopal Church, Indianapolis, Indiana
First United Methodist Church, Athens, Georgia

Looking ahead
Despite Covid-19, the sixteenth decade for QPO looks to be very exciting. Work in progress includes the rebuild of Skinner Organ Company Opus 325 for Church of the Messiah, Rhinebeck, New York; tonal rebuild of the Schantz organ located in the Messiah, Rhinebeck, New York; tonal rebuild of Skinner Opus 265, with Pedal 32 Comp. art for Saint Bernard’s Catholic Parish, Madison, Wisconsin; a new IV/55 organ for First Presbyterian Church, Charlotte, North Carolina, and rebuild and enlargement of Austin Opus 1162 located in Hendricks Hall, University of Central Missouri, Warrensburg, Missouri.

To ensure our work continuing well into the future, we have instituted a succession plan, prepared for us by Stinson Attorneys of Kansas City, Missouri. Present associates of QPO are as follows: Melody Burns, Nancy Dyer, Chris Emerson, Charles Ford, Eric Johnson, Kevin Kissinger, Bryce Munson, Michael Quinby, Brian Seever, Dan Sliger, Anthony Soun, Maloney Soun, Chirt Touch, and Bailey Tucker.

—Michael Quinby

Epiphany). The books contain hymn-and Volume 3 (Advent, Christmas, and Epiphany). In addition: Deus in Adjutorium
Four Advent Chorales for Flute and Harpsichord or Organ (6923), $5.95), by Stephen McManus. For information: canticanova.com.

Daniel E. Gawthrop announces new organ publications: 24 Microvades for Organ, Volume 2 (Advent and Christmas) and Volume 3 (Advent, Christmas, and Epiphany). The books contain hymn-based and freely composed pieces ranging from 30 seconds to two minutes in length. Information: danielegawthrop.com.

Editions Walhalla announces a new publication for Lent: Stabat Mater, by Giovanni Battista Pergolesi (PG3205, $19.90), for soprano, alto, and organ, arranged by Jan Devlieger. For information: editions-walhalla.de.

MorningStar Music Publishers announces new publications for vocal solo and accompaniment, particularly geared for use during the current pandemic: ... still all my song shall be: a collection of heart songs (40-525, $25), by Tom Trenney, a collection of 11 works; Sing Praise: Sacred Vocal Solos (40-550, $25), a collection of works by seven composers; Bread of the World: Songs for Worship (40-751, $16), by Wayne Wold, works for use throughout the liturgical year; and Great Is Thy Faithfulness (40-700, $8), by Duane Funderburk. For information: morningstarmusic.com.

Carillon News
The Mayo Clinic’s mission in the creation of new art beneficial to the patient experience, and illustrate the carillon’s role as the “People’s Instrument” in the Rochester community.

Compositions selected will be premiered on the Mayo Clinic Rochester Carillon in a recital during the 2021 Humanities in Medicine Symposium. Following the performance, PDF copies of the winning scores will be made available via the Mayo Clinic Humanities Connect webpage. Composers of prize-winning works will receive a hard copy of the scores, printed and bound in a collection by Mayo Clinic. Deadline for submissions is April 16. For information: https://mayocl.in/2SPkbuc.

The National Association for Olmsted Parks announces a carillon composition competition, “Inspired by Olmsted,” for its “Olmsted 200” celebration of the bicentennial of the birthday of Frederick Law Olmsted, the groundbreaking American landscape architect, in 2022. Carillonneurs around the United States will be encouraged to play the winning compositions throughout 2022, especially in cities with parks and other areas of Olmsted’s design.

Original compositions (not arrangements or transcriptions) of 5–10 minutes in length are sought. Compositions should be inspired by and/or address the life and legacy of Olmsted. Deadline for submissions is July 1, 2021. Prize-winning compositions will be announced January 1, 2022, and will be premiered at Bok Tower Gardens, Florida, Washington National Cathedral, and the University of Chicago. For information, contact Dede Petri: petredi@naop.org.
New Organ Music

Carson Comman is a friend of Andreas Willshire, who is the organist of Saint Francis of Assisi Catholic Church in Northside, Germany. It may be the connection that inspired Comman to write this organbook on the life and legends of Saint Francis. So I am not sure if it is the music, but just the music, that I would recommend this book to a friend. I did not have the opportunity to hear a performance of Willshire's at the beginning of the year and I am not sure if he has used this book.

I utilized the two volumes to play three Sundays of music about Saint Francis, and I will be using the music in my sermons next year. I wrote extensive program notes that were printed in the weekly church newsletter and were posted on the church website in full.

In general, the music is not too difficult, but I was amazed with the musical symbology when I read, listened, and thought about the titles. The pieces are 1. "Brother Sun who brings the Day," 2. "Toccata" (He is beautiful and radiant in all his splendor!), 3. "Saint Francis, poor and humble, enters heaven rich," 4. "The Owl with the Stars," 5. "Saint Francis Devotion to Hussel of All Work and All Words," 6. "Saint Francis and the Sermon to the Birds," 7. "Saint Francis and the Wolf of Gubbio."

The "Sermon to the Birds" was one of my favorite pieces; it is a passacaglia with the musical symbols of the birds responding to his sermon, asking for his blessing. Finally, after receiving the blessing, the birds fly off into the distance. The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on an A-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on a G-flat major scale, while the town is a G major scale. The piece ends with the stake being set on fire.
A gift subscription to
THE DIAPASON
The perfect gift for
+ organist colleagues
+ choir directors
+ students
+ organ builders
+ teachers
+ clergy

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

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

$45 one year USA; $35 one year digital; $20 one year student

reviews


The Chicago Gargoyle Brass and Organ Ensemble, originally founded nearly three decades ago as a brass-only group by Dr. Rodney Holmes (its artistic director), here presents a novel program of Peter Meechan’s Love Songs along with arrangements by Craig Garner. Certainly these works give the brass quintet pride of place, but the organ is a worthy compatriot here, and this recording’s central work, Love Songs (2016), by Peter Meechan, is a Canada-bred composer who has written dozens of works for brass and concert band. Love Songs, a setting of four Shakespearean sonnets, provides the recording’s title; from Sonnet 43, “All days are nights to see till I see thee/And nights bright days when dreams do show thee me.” Set for brass quintet, organ (Martha Stahlman, organist), narrator, and choir, Love Songs features narrator Kevin Goduldah (a noted actor with a long tenure at the Chicago Shakespeare Theater) plus the Oriana Singers and City Voices of Chicago, conducted by William Chin.

The work deals with life and love through Sonnets 71 (Lost Love: “No longer mourn for me when I am dead”), which features the chorale groups, 4/4 (Love’s Betrayal, “My love is as a fever, longing still”), whose organ part is on more equal footing with the brass, and in which the narrator delivers the text on a choral background. 43 (Love’s Dream: “When most I wink, then do thy eyes play the best see’st”), and 116 (Love’s Ideal: “Let me not to the marriage of true minds”). The different moods of the sonnets are expressed through varied approaches to scoring design and offer a way for brass, organ, and repetition (as in “Love’s Betrayal”), resources and textures (the choir in “Lost Love,” and choir and narrator in “Love’s Dream”), and repetition (as in “Love’s Ideal”). This is a thoughtful and sensitive work that should find a place on many brass and organ recital programs.

Two more settings by veteran arranger Craig Garner round out the program. Gustav Holst’s plainsong Song without Words “I Love My Love” gives the second iteration of the tune to the organ, highlighting the lovely principal stops, accompanied by a trumpet descant. Mark Stedeford is organist on this and several other great works for brass and organ, piano, and percussion to perform organ recital programs.

Robert James Stove is something of a musical entrepreneur as an organist, musicologist, and composer. Holding a Bachelor of Music degree from Monash University, he is currently pursuing a doctoral degree with a focus on the organ music of Charles Villiers Stanford at the University of Melbourne, Australia. A convert to Catholicism, he has published a number of compositions for organ. A convert to Catholicism, he has played the organ regularly in church for many years. He is also the founder of the recording company, Ars Organica. On this compact disc he plays the 1975 Kenneth Jones & Associates three-manual, 39-rank mechanical-action organ in the Chapel of Trinity College at the University of Melbourne.

The compact disc begins with Stove’s own transcription of the Welsh national anthem, God Bless the Prince of Wales. Caernarfon organist Bradley Rawlings wrote this for the Caernarfon Eisteddfod of 1862, a replication true to the original. The title of the work was the wedding of the Prince of Wales and Princess Alexandra the following year. Apart from God Bless, Rawlings’ works have not come across much of the repertoire on this compact disc, and indeed eleven of the eighteen tracks comprise music that has never been recorded before. The sheet music of most of these compositions can be found on the imslp.org website.

There are a couple of well-known pieces, such as Stanford’s Andante con moto, number six of the Six Preludes and Postludes, op. 101, based on the Irish hymn St. Columba. Also familiar is number three of Elgar’s Vesper Voluntaries, from a long-lost manuscript of organ music published by Orborn & Tuckworth, rediscovered by the Elgar Society and made popular in recent years by the Organ Historical Society. Also enjoying a revival at present is the one-popular music of blind English organists William Wolstenholme and Alfred Rawlings, represented here by Wolstenholme’s Communion and Rawlings’s Allegro con spirato. Samuel Taylor-Colledge, another composer who is increasingly popular today after long neglect, is represented by two pieces—his well known in his day as a pedagogue and the author of a series of seminal articles on historical performance practice. Meditation in a Village Churchyard, a touching evocation of how it feels to be surrounded by the graves of the dead.


God Bless the Prince of Wales, Bradley Rawlings, Organ in E Flat Major, Op. 22, No. 1; Allegro con spirato, Alfred Rawlings, Op. 39: No. 3. William Wolstenholme, Meditation in a Village Churchyard, another composer who is increasingly popular today after long neglect, is represented by two pieces—his well known in his day as a pedagogue and the author of a series of seminal articles on historical performance practice. Meditation in a Village Churchyard, a touching evocation of how it feels to be surrounded by the graves of the dead.
Perhaps the most interesting composer included on this recording is Charles John Grey, who spent almost his entire life as a teacher of the organ. His father was successively organist of St. Stephen’s Church, Diss, Norfolk, and later in Bexley, Kent, where his whole life living with his parents in Diss, Norfolk, and later in Bexley, Kent.

The most interesting composers represented on this CD are Ethel Smyth, whose Organ Sonata in F minor (W. 639) was commissioned by Pine Shores Presbyterian Church, Sandestin, Florida, and later in Bexley, Kent.

New Handbell Music
Cathedral Windows, arranged for 3–5 octaves of handbells, with music and texts are reproducible, which makes it easy for congregations to sing hymns in quarter-note patterns.

Ring & Sing Hymns, arranged for 2 and 3 octaves of handbell or handchime choirs, by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), Code No. 2762, Level 1–2 (E – M+), $4.50.

For information on rates and specifications, contact Jerome Butera: jbutera@sgcmail.com or 608/634-6253.

Your professional card could appear here! Contact: jbutera@sgcmail.com or 608/634-6253

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO
The calendar runs from the 10th 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; + = COBO chapter event. **= new organ 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

16 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

17 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

18 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

19 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

20 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

21 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

23 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

24 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

25 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

26 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)
Brenda Mole; Ginter Park Presbyterian, Richmond, VA 7:30 pm

27 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

28 FEBRUARY
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)

29 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

March

2 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

3 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

4 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

5 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

6 MARCH
David Hurd; St. John's Episcopal, West Hartford, CT 3 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

7 MARCH
Cecil Craig; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

Monica Causae; Evangelical Lutheran Church, Frederick, MD 3 pm

Todd Wilson; Covenant-First Presbyterian, Cincinnati, OH 4 pm

8 MARCH
Todd Wilson, masterclass; Covenant-First Presbyterian, Cincinnati, OH 10 am

9 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

10 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

11 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

12 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

13 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

14 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

15 MARCH
Raymond Hawkins; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

16 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

17 MARCH
Gail Archer; St. Jean Baptiste Catholic Church, New York, NY 7 pm

18 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

19 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

20 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

21 MARCH
Raymond Hawkins; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

22 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

23 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

24 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

25 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

26 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

27 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

28 MARCH
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

30 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

31 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

**UNITED STATES**

West of the Mississippi

21 FEBRUARY
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 FEBRUARY
Jin Kyung Lim, with mezzo-soprano & tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

3 MARCH
Lynne Davis; Wichita State University, Wichita, KS 5:15 pm (livestream)

7 MARCH
Federico Andreoni; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

14 MARCH
Michael Hey; St. Francis de Sales Oratory, St. Louis, MO 2 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

21 MARCH
Hans Uwe Hielischer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 MARCH
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm

**INTERNATIONAL**

3 MARCH
Stephan Polhammer; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm
THEO S. DAVIS, National City Christian Church, Washington, DC, Oct. 2: Organ Sonata No. 1, Price; Nef, Roseace. Tu es pêtra (Esquisse Byzantins), Mulet.

JOHN FENSTEMAKER, with Emerson Millar violin, & Susan Bergeron, cello. Trinity-by-the-Cove Episcopal Church, Naples, FL, October 4: Allegro cello, Trinity-by-the-Cove Episcopal Church, Chicago, IL, October 16: 105, no. 6), Stanford. Massenet; (, Lefébure-Wély; The Swan, Little Light of Mine. Enigma Variations, Tall; Variations on Amazing Grace, Jannequin, Bish; Toccata on Christ the Lord, Bach.


SEBASTIAN HEINLD, virtual recital from Leipzig and Berlin, Germany, October 11: Fantasie and Fugue in G, BWV 542, Bach. Prelude and Fugue in B (Trois Preludes et Fugues, op. 7, no. 1), Dupré; Passacaglia and Fugue in e, BWV 552, Bach. Allegretto (Symphony VII), Beethoven, transcr. Hindl, Prelude and Fugue on B-A-C-H, Liszt; Prelude, Fugue, et Variation, op. 18 (Six Pièces d’orgue, no. 3), Franck; Toccata (Suite, op. 5), Durufé.

MICHAEL HEY. St. Patrick’s Cathedral, New York, NY, October 19: Toccata and Fugue in d, BWV 565, Bach; CorLie and Lattaine (Quatre Pièces, op. 19, no. 2), Dupré; Fugue, Souveränt, Solitude, Empty Rituals, Sol, Pavana for eine infantile défunte; Toccata (Le Tombeau de Couperin), Navé; Pictures et an Exhibition, Mussorgsky, transcr. Hey.

RICHARD HOSKINS & TOM O’LIAO, St. Chrysostom’s Episcopal Church, Chicago, IL, October 23: Piece d’orgue, Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost, Kyrie, Gott heiliger Geist, Wir soll’ ich flehen ihn, Vater unser im Himmelreich, Allein Gott in der Höh’ sei Ehr’, Passacaglia in e, Bach.

CHRISTOPHER HOULIHAN, Trinity College, Hartford, CT, October 8: Carillon de Westminster, Nauades, Clair de lune. Toccata (24 Pièces de fantaisie, Troisième suite, op. 54, no. 6; Quatrième suite, op. 55, no. 4; Deuxième suite, op. 53, nos. 3–6); Symphonie IV in g, op. 32, Vierne.

BALINT KAROSI, St. John’s Lutheran Church, St. Paul, MT, October 4: Prelude and Fugue in C, op. 42, Guilmant.

JOI-LEILANI CARBUT, St. Thomas Church Fifth Avenue, New York, NY, October 3: Tu es Petrus (Esquisse Byzantins), Mulet.

M. P. Rathke, Inc. Pipe Organ Builders.
Tel. 317.963.8816
www.rathkepiporgan.com

experience the new website for the diapason!

www.thediapason.com

Milnar Organ Company
www.milnarorgans.com

Don’t just tell people what you have for sale. Show them!

Include pictures with your classified ads on our website.

www.THEDIAPASON.com

Contact Jerome Butera for details.
608/634-6253; jbutera@gmail.com

Recital Programs

Experience the new website for The Diapason!

www.thediapason.com

Building websites for tomorrow

MEDIAPRESS STUDIOS

Content Strategy Custom Coding
E-Commerce SEO Training

Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

View Online Marketing and Development

SEO & Content Marketing

M. P. Rathke, Inc. Pipe Organ Builders.
Tel. 317.963.8816
www.rathkepiporgan.com

Own a piece of history!

The cover of the 100th Anniversary Issue of The Diapason is now available on a handsome 10" x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbleized black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, the 100th Anniversary Issue commemorative plaque is available for $45, shipping in USA included. $10 discount for current and former Subscribers Club. Order yours today.

jmuthera@gmail.com
508/634-6253

THE DIAPASON ● FEBRUARY 2021 ● 25

WWW.THEDIAPASON.COM
Raven, in collaboration with the Friends of the Wanamaker Organ, has released a video DVD and audio CD in a 2-disc set, Symphonic Splendor: Masterworks for Organ and Orchestra, with Peter Richard Conte at The Wanamaker Organ and the orchestra conducted by Nosson Milanov. Filmed and recorded at a live concert in 2014 at the Philadelphia Macy’s department store, the concert includes Saint-Saëns, Symphony No. 3 (Organ); Poulenc, Concerto in G Minor for Organ, Stings, & Timpani; Elgar, Cockaigne Overture; Elgar, Pomp & Circumstance March No. 4, Raven OAR-159 DVD/CD $29.95 postpaid in the U.S. from RavenCD.com 804/355-6386 or $26.95 plus postage and handling from Friends of the Wanamaker Organ, also from Amazon, E-Bay, etc.

Fruhauf Music Publications is pleased to offer a lighthearted setting of two hymn tunes, Marion and The Ash grove; the former is drawn from British hymnody, and the latter is a traditional Welsh folk lilt. Loosely fashioned in a classical sonata format, the score has been prepared for performance on carillon, either as a solo or duet, but it is also suitable for youthful keyboard students and will prove instructive in its form and content. Please visit www.fruhauftpub.net’s home page bulletin board to access the download page for the file in PDF and PDF booklet.

The Organ Historical Society e-shopec offers a DVD by Fugue State Films, The English Organ, a three-part documentary presented by Daniel Moutl. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George’s Hall Liverpool, St. Paul’s Cathedral Melbourne, and King’s College. The set can be ordered for $98. For information: https://ohscatalog.org.

Raven has released a 2-CD set, Jehan Alain: Trois Danses and Other Organ Works, played by Christophe Mantoux on the 1890 Cavaillé-Coll 4-manual organ at St-Ouen in Rouen, France. The recording receiving the French Grand Prix du Disque in its initial release as a single CD in 1992 on a small French label, Studio SM, with fewer of Alain’s works included, and was reissued in 2009 on the Motette label. The Raven 2-CD release includes additional works recorded in the same sessions but never released, with new editing by Mantoux and new mastering. Raven OAR-163 2-CDs for the price of one $15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; e-mail: slpinel@gmail.com.

Going Green with Organ Music for St. Patrick’s Day! Celtic Melody by Geoffrey O’Connor-Morris, Irish Air from County Derry (Danny Boy) by Lemare, An Irish Legend by Diggle, Paraphrase on Robin Adair (Irish folk song) by Flagler. Get Lucky with these pieces at michaelsmusicservice.com (704) 567-1066.


For Sale: This Space

For advertising information contact: THE DIAPASON

608/634-6253 voice
jbutera@sgcmail.com e-mail

For Sale: This Space

TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organ supply.com

A gift subscription to

THE DIAPASON

For information, The DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/751-7540; Local: 847/763-4933. Or visit www.thediapason.com and click “subscribe.”

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

$45 one year USA; $55 one year Canada; $65 one year International

Attention Organbuilders

For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253, jbutera@sgcmail.com

From the Piano Bench to the Organ Bench, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/inaccompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, $19.95, 800/442-1358, www.giamusic.com.

PIPE ORGANS FOR SALE

1905 Hook & Hastings, Opus 2082, 3 manual & pedal, 36 stops, 36 ranks. Slider windchests with pneumatic key & stop action. Massive expression boxes for the Swell and Choir, Unique curved drawknife console. Currently in storage. Generous-sized pipework, voiced for a large space—a rare opportunity to obtain a magnificent historic American organ. Contact: John @ FarmerPipeOrgan.com

1954 Walcker, 2 manuals and pedal, 8 stops, tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. $18,000 or best offer. Contact: Julio Blanco-Eccleston: jubel18@earthlink.net, 703/582-8308.

MULLER PIPE ORGAN COMPANY

P.O. Box 353 | Chardon, Ohio 44024
800.545.8667 | www.mullerpipeorgan.com

JL WEILER, INC.

Museum-Quality Restoration of Historic Pipe Organs

3303 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/954-7989
fax 847/390-0408
e-mail sschnurr@sgcmail.com
web www.TheDiapason.com

www.thediapason.com
PIE ORGANS FOR SALE

Johannes Klais K.G., Op. 1152, 1958. Installed and voiced by Norbert Spaeht. Originally installed in Our Lady of the Angels R.C. Chapel, St. Paul, Minnesota. In 2011, while still in good playing condition, was moved into climate-controlled storage in Dallas, Texas. Slider chests with electric pull-downs. Price: $19,400. Central Lutheran Church, Dallas, Texas. Contact: Loretta Anne Monson, annemonson@abcglobal.net.

1999 Bedient, Opus 61, 2 manual & pedal, 28 stops, 35 ranks. Slider chests with electric stop action and tracker key action (electric pull-downs possible), 16′ Open Diapason polished zinc façade action (electric pulldowns possible). 16′ with electric stop action and tracker key pedal, 28 stops, 35 ranks. Slider chests pull-downs. Price: $19,400. Central Lutheran, Texas. Slider chests with electric in good playing condition, was moved to Paul, Minnesota. In 2011, while still in good playing condition, was moved to Lady of the Angels R.C. Chapel, St. Louis, Missouri. Installed and voiced by Norbert Spaeht. 817/996-3085 or email royredman@redmanpipeorgan.com. Contact Redman Pipe Organs LLC, 816 7003, www.columbiaorgan.com. View by appointment. Contact: john@FarmerPipeOrgan.com.

Koenhnik & Grimm, Pfeffer, Hillebrand, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgan.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickers Blvd., Fort Worth, Texas; call 817-996-3085 or email royredman@gmail.com.

PIE ORGANS FOR SALE


Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/36. Depth 10.5′; height 15.5′; width 15.3′. For sale, with installation available. Inquiries: g.grenzing@grenzing.com. Tel. 00 34 629 30 17 18.

Zoller home organ (1985 for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 6′ Stopped Diapason, 8′ Krummhorn, 4′ Flute; 2-2/3′ Nazard, 2′ Principal, 1-3/5′ Tierce (no pipes), $15,000 or best offer, buyer to remove, located New Castle, Maine, 207/563-5679.

Contact Jerome Butera for your classified ad needs: jbutera@gmail.com.

MISCELLANEOUS FOR SALE

Excellent used pipes, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 615/274-6400, dennis@milanorgan.com, www.milanorgan.com

SERVICES / SUPPLIES

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.


ANNOUNCEMENTS

The Diapason E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don’t miss the latest news, featured artists, and classified ads—all with photos—since before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, sschurn@sbgcmail.com.

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

The Diapason’s website has an increasing number of new videos. Go to www.thediapason.com and click on videos to see what you’ve missed! Visit www.thediapason.com often and keep up to date with all the new items.

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.
Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
E-mail: john@concertorganists.com
Web Site: www.concertorganists.com

George Baker  Martin Baker*  David Baskeyfield  Diane Meredith Belcher  Stephen Buzard  Chelsea Chen

Douglas Cleveland  Ken Cowan  Monica Czausz  Scott Dettra  Vincent Dubois*  Katelyn Emerson

Stefan Engels*  Thierry Escaich*  Janette Fishell  David Goode*  Thomas Heywood*  David Higgs

Jens Kornsdörfer  Christian Lane  Olivier Latry*  Nathan Laube  Colin MacKnight  Amanda Mole

Alan Morrison  James O’Donnell*  Thomas Ospital*  Daryl Robinson  Daniel Roth*  Jonathan Ryan

Aaron Tan
2018 AGO National Competition Winner
Available 2018-2022

Alcee Chriss
Canadian International Organ Competition Winner
Available 2018-2022

Choosing Available
Saint Thomas Church
Fifth Avenue, New York City
(October 2021)

New College
Oxford, United Kingdom
(Spring 2022)

Trinity College Cambridge
United Kingdom
(September 2022)

Celebrating Our 100th Season!

* = Artists based outside the U.S.A.