Chicago? Again? A third OHS national convention in the Windy City? What else was there to see and hear in the way of the pipe organ? There was a great deal—and splendidly presented with grace, good humor, brilliant scholarship, and midwestern charm. Chicago has world-class museums, architecture, shopping, dining, magnificent Lake Michigan—and stunning churches and pipe organs!

Sunday, July 8
Jonathan Ryan played the opening recital at St. Chrysostom’s Episcopal Church on Chicago’s North Side, on the fine 2m Fisk Op. 123 (2005) that stands on the floor in the rear nave’s left corner. Things got off to a lively start with Dupré’s transcription of Bach’s ‘Stefonía from Cantata 29. This robust Fisk has strong, dark, full-bodied reeds, clean, striking mixtures, soaring flutes and strings, warm foundations, and a powerful fortissimo. Ryan’s playing had great drive; he saved the mighty reed sounds for a dramatic conclusion. In Sweeney’s Balletto del Granucone, I liked hearing the full-bodied Trompette, a busy, repetitive pattern made this moment possible. This was a moment of satisfaction after years of hard work for conventional committee members—a hymn is always a wonderful affirmation of what we do the way we do it,” that also offered wonderful counterpoint against the Haupto 8′, a lovely pastel; Walcha’s ‘Kalinka’ was very well played with loads of wit. As an encore, a few chuckles were heard. Herbert Howells’ Blagoyoud in C-sharp Major, op. 17, no. 16, a masterclass in tremolo and tonal variations. I liked the Hautbois 8′ as a choral reed. The Great Postant 16′ in the tenor range was grand. Ryan had a very fine sense of this piece’s architecture.

In No. 4 in A-Flat Major from Robert Schumann’s Six Canonic Études, op. 56, Ryan played the rich foundations, ending with Viole de gambe 8′. No. 5 in B Minor offered quick and light. George Baker’s Berceuse Paraphrase (1992) was a lovely combination of Viennese Berceuse with Decoy in a Manner—easy on the ear with celeste solo flute, and soft pedal. Jonathan Ryan closed with Dupré’s Prelude and Fugue in B Major, op. 7, no. 1—its lively toccata and angular fugue formed a test for hands and feet that he passed well! This excellent recital was a great start to our convention.

Buses took us downtown, where we had our choice of restaurants, then walked to Holy Name Cathedral for a recital by Wolfgang Rübsam. Rübsam’s two-page essay about ‘Hook & Hastings, 1889, St. Andrew’s Cathedral, Chicago’ described its firm’s work restoring the instrument. It stands at the back of the church resplendent in its full-organ glory, in its elaborate casework, in light-colored Fisk, 2005, St. Chrysostom’s Episcopal Church.

Monday, July 9
Monday dawned bright and sunny. Cooler temperatures followed weeks of horrendous heat. With perfect weather, we were eager to get started.

We divided into two groups. Mine went to St. Andrew’s Episcopal Church in Valparaiso, Indiana to hear James Russell Brown play the two Hook & Hastings Op. 1417 (1889). The Allen contains the instrument. It stands at the back of the church resplendent in its full-organ glory, in its elaborate casework, in light-colored Fisk, 2005, St. Chrysostom’s Episcopal Church.

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Carillon, Rockefeller Chapel

Hinners, 1926, Christ Temple Cathedral

Jardine, 1850’s, at First Unitarian

Chicago, Ill.—Shepherd’s Lyceum, a musical institute, recently released its annual report. The report concludes with a significant announcement: that the institute has reached its 100th anniversary. The announcement is accompanied by a note expressing gratitude to the many individuals who have supported the institute over the years.

The report begins with a brief history of the institute, tracing its origins back to 1830 when a group of local musicians and performers came together to form a lyceum. Over the years, the institute has moved and changed its name, but its mission has remained constant: to provide a space for music and the arts.

The institute’s current location is on the campus of Northern Illinois University. The building, which was initially constructed in 1869, has undergone several renovations and expansions over the years. It is now home to a variety of musical and artistic activities, including concerts, recitals, and workshops.

In addition to its annual report, the institute also publishes a newsletter that is distributed to its members and the public. The newsletter contains information about upcoming events, as well as articles about the history and significance of the institute.

To learn more about the institute and its activities, visit its website at www.shepherdlyceum.org.
Cabezón’s *Tiento del quinto tono*, Wick-
man’s well-chosen registration—reeds and Sesquialtera II—led the way. This
organ’s Italian accento spoke in Girolamo Cava- zzonni’s *Canzona sopra ‘Il bel canto*, played with great style. The sounds were as beautiful as I remembered. The
music was cleanly and sensitively played. After the hymn “Beethovin’s *Singen zu Jesus*” in a sweet performance of Robert Lind’s *Prelude on ‘Love Unknown’*, then Bach’s *Pie Jesu* from *Orphee*, BWV 572, which worked quite well. The brilliant closing section brought this outstanding concert to a fine conclusion.

Emmanuel Episcopal Church in La Grange is the city’s oldest congregation, founded in 1874. The present French Gothic edifice was dedicated in May 1934 (our *Atlas* noted that it was featured in the 1995 film *While You Were Sleeping*.) The 1970 electro- pneumatic Phelps Casavant, Op. 3662, 3n, 48 stops, 63 ranks, stands in a choir in the right of the chancel. Stephen Schnurr.

choice for this outstanding exemplar of the French Reform Alps. René Casavant’s organ has a lot of oomph, and Dr. Schnurr used it to good effect, playing with marvellous style and color.

Lilias, the First Presbyterian Church was organized in 1890. The pres-
tent church was built in 1962. Its 1962
3n, 48-rank Aeshken-Sheiner stands in a gallery in the rear of the church. —David Jonies and Jay Peterson
shared the concert. Peterson opened with his composer’s *Sinfonia E Minor*, op. 132, *Introduction and Pas-
caglazia*, which sounded very good, with clear sounds in every dynamic range. Then Peterson joined Jonies for the *Organ Concerto in F Major*, op. 4, no. 4. Jay Peterson played the four-stop 1981 Bruckner, in the rear gallery, while David Jonies played the orchestra bits on the main organ in the gallery. The organs were well matched, and the performance spirited.

Jonies then played *Andantino* from Vierne’s *Pièces de fantaisie*, op. 51, no. 2, showing the beautiful sounds, and *Niemandsland*, op. 5, no. 4. Next, Jonies joined Jonies and Schnurr for the *Organ Concerto in F Major*, op. 4, no. 4. The recitalist was H. Ricardo Ramirez, director of music/organist at Chicago’s Holy Name Cathedral. Jehan Ramirez, director of music/organist at Catherine of Siena–St. Lucy Catholic Church, has a fine solo on the Oboe.

We went to Oak Park’s Grace Episcopal Church for our Annual Meeting, followed by dinner; some explored the neighborhood, with its historic and architectural sites.

At nearby First United Methodist Church, Ken Cowan played the sphe-

dral 3n, 22-rank Casavant. The organ is a fine piece and the就近的房间，但是这将是一个美丽的旧货店，我们可以在那里找到一些古董和装饰品。我们可以用一张新的管道来替换旧的，这将是一个很好的选择。它看起来很旧，但是用它来装饰我们的房子将会是一个很好的选择。此外，它还将为我们提供更多的存储空间。

Confluence

The recitalist was H. Ricardo Ramirez, director of music/organist at Chicago’s Holy Name Cathedral. Jehan Ramirez, director of music/organist at Catherine of Siena–St. Lucy Catholic Church, has a fine solo on the Oboe. Ramirez played with Drurdl’s *Suite*, op. 5. The Fagott 16 played another octave lower was a very fine sound. The 3n, 46-rank electro-pneumatic Casavant, Op. 2789 (probably the largest untouched early Phelps Casavant in the Chicago area) perches on a free-standing rear balcony.
and its landmark 3m Martin Past tracker, Op. 18 (2008). Established in 1869, the church’s present building, Colonial with Art Deco and Egyptian touches in its lovely white interior, was built in 1936. The ornate North German-style case in front commands the eye with the Great in the middle, the Swell above the Great, and the Positif cantilevered in front of the Great with the keydesk below, similar to John Brombaugh’s Op. 33 organ at Lawrence University in Appleton. The Pedal is in towers at the sides of the case; the 32′ Subbass is in the old chambers above and to the sides of the altar, where the previous Austin once stood.

Nicholas Bidelic, a doctoral candidate at the University of Kansas, began with Brumel’s Prélude a de la Majeur, which sounds wonderful on this organ. Bidelic’s playing had clear direction and he used the organ’s many colors very well. Next was Bach’s Schmücke dich, o liebe Seele, BWV 654. One tremendous affects the entire organ, and it was fine, although it did create a bit of a stir on that low pedal E-flat that starts the piece. I believe Brumel’s Prélude a de la Majeur was written with a 4′ flute as the solo line. His performance was imbued with the inner joy expressed in the chorale.

In Karg-Ellert’s Trois Impressions, Op. 72—1 Harmonies du soir, Bidelic showed this versatile organ’s romantic voice. I enjoyed the Krummhorn and strings. “Dear Lord and Father of Mankind” (Repton) was followed by Improvue from Vierne’s 24 Pièces de fantaisie, 3ème Suite, which worked quite well. Bidelic closed with Durufle’s Prélude, adagio et choral varié sur le theme de Veni Creator, Op. 4—III Choral varié. The triumphant ending was riveting.

Nielsen’s Symphony No. 7, op. 42, no. 3, Montgomery captured the mood nicely, alternating string, flute, and foundation tone. Scherzo from Vierne’s 2nd Symphony No. 2 was an audience favorite. Montgomery did a fine job, and so did the Skinner. Huge flute sounds crowned the ensemble. Dudley Buck’s Variations on Home, Sweet Home, op. 30, displayed the big, bold Cornish Vox Humana, Flugel Horn, and the Great Flûte. The Swell Aeolium and Una Maris closed the piece—wonderful sounds that made my mouth water. One young member was heard to say, “I want an E. M. Skinner in my church!” In a beautiful calm Calvin Hamilton Lullaby, Montgomery summoned all of the organ’s softest sounds. The Swell Gedackt accompanied the Clarinet in the tenor range, the Vox Humana as solo with a 4′ flute. Una Maris and Aeolium were a great combination. This is a piece your congregation would love!

In Coaulant’s Caprice in B-flat, op. 20, no. 3 from Pièces dans différents styles, Book VI, there was a good deal of playful shifting of manuals—welcome after the Hampton’s quiet gentility, and very well played. This organ has no general pistons, so Montgomery employed two very skillful stop pullers. The organist was Mary Baker Eddy’s “It matters not what be thy

Kimball, 1938, Grace Presbyterian Church

Grace Presbyterian Church in Winnetka had been First Church of Christ, Scientist, built in 1938—a white Colonial-style church, whose pewter and crystal lighting fixtures were imported from Czechoslovakia prior to World War II. The church was sold to Grace Presbyterian Church in 2012. The 1938 tonally and mechanically mated 2m W. W. Kimball Co. organ, Op. 7238, stands at the front. Both Swell and Great are enclosed in separate chambers. The first recital was given by William H. Barnes, of Evanston, on August 21, 1939. Our recitalist, Elizabeth Naegele, who, among other things, has the distinction of being Nathan Laube’s first organ teacher, opened with Lefébure-Wély’s Sortie in B-flat Major—jolly music, played with great spirit and flourish. In a salute to this building’s long history as a Christian Science Church, the hymn

offered Blessed Are the Pure in Heart by Eric DeLamarter (1880–1953), a beautiful setting sung and conducted with great sensitivity. Woodworth led the hymn, Leo Sowerby’s “Come risen Lord, and reign to be our guest” (RONDALE). The choir moved to different places along that perimeter gallery each time they sang, slowly making their way to the organ loft—a magical effect. Northway led these well-trained students beauti-

fully in Peter Lotkin’s The Lord Bless You and Keep You. A new setting of Ave Verum Corpus was by a familiar figure: 20-year-old Adam Greuber, an alumus of this church and organ student of Dennis Northway, who has played for us many times and is now a student at Oberlin. The piece was well constructed and showed that Greuber has a future in the art of composition. Charlie Carpenter, a current Northway student, played the Widor Toccata. Great job. Charlie! Kookes to Dennis Northway for giving these young people a chance to perform at the convention!

Buses then took us to Evanston, for dinner at the North Shore Hotel downtown, and then the treat of several neighborhood open consoles. Some of the young, fast-moving types, led by Nathan Laube, made it down to St. Luke’s Church and its magnificent E.M. Skinner. It was a grand, fun, free time.

The day concluded at the Music Institute of Chicago. This building, a former Christian Science church, retained its 1914 E.M. Skinner organ, Op. 208 (the oldest functioning Skinner in Illinois, according to our Atlas), a modest 3m instrument whose pipes stand at the back of the organ and to the left of the 900-seat auditorium built in the Neoclassic style favored by Mary Baker Eddy. The console is on the stage. Recitalist Scott Montgomery began with Saint-Saëns’s Fantaisie in E-flat. The forte sections demonstrated the sturdy foundation stops echoed by the Cornopean—a great sound. Montgomery played Bach’s transcription of Vivaldi’s Concerto in D Minor, BWV 566, in the Romantic tradition, with shades and all. I loved the ppp strings in the second movement. It worked surprisingly well.

In the Choral of Widor’s Symphony No. 7, op. 42, no. 3, Montgomery captured the mood nicely, alternating string, flute, and foundation tone. Scherzo from Vierne’s 2nd Symphony No. 2 was an audience favorite. Montgomery did a fine job, and so did the Skinner. Huge flute sounds crowned the ensemble. Dudley Buck’s Variations on Home, Sweet Home, op. 30, displayed the big, bold Cornish Vox Humana, Flugel Horn, and the Great Flûte. The Swell Aeolium and Una Maris closed the piece—wonderful sounds that made my mouth water. One young member was heard to say, “I want an E. M. Skinner in my church!” In a beautiful calm Calvin Hamilton Lullaby, Montgomery summoned all of the organ’s softest sounds. The Swell Gedackt accompanied the Clarinet in the tenor range, the Vox Humana as solo with a 4′ flute. Una Maris and Aeolium were a great combination. This is a piece your congregation would love!

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Thursday, July 12
Thursday dawned bright and sunny. At Chicago’s Evangelical Lutheran Church of St. Luke (ELCA) we heard Erik Wm. Suter play the large 1963 3m Schlicker.

The church’s long, high nave offers wonderful acoustics. The main organ stands in the rear gallery, built with a Poinsett mantled on the railing. The clear, refined sound includes marvelous nuances that were like cooling drops of water. A smaller unit organ is in front of the church. Suter opened with Bach’s Prelude and Fugue in G, BWV 541, he has a fine and clean technique, and tempos were perfect for both music and room.

Dale Woods’s gorgeous setting of *In Thine Is Gladness* began with strings and a flute. We also heard lovely solo reeds. In “Come down, O love divine” (Down Ampney), Suter showed brilliant hymn technique, and tempos were perfect for accompanying us.

Movements II and III of Mendelssohn’s *Sonata No. 4 In B-flat, op. 65*, featured the organ’s beautiful Clarinet, Oboe and Bassoon, and lovely flutes—very pleasing playing with a well-developed sense of musical line. Wagner closed her fine recital with Daniel Pinkham’s *The Book of Hours*, a nice demonstration of the various combinations on this well-made instrument.

Chicago’s Wicker Park Evangelical Lutheran Church, ELCA, was formally organized in 1879, the present Romanesque church was finished in 1907. The 1907 Möller tracker is still in use; sadly, however, only part of the Swell division was operable, so much of the program was compromised, at times it was difficult to even hear the organ. Our players were Dennis Northway and Adam Gruber. Northway opened with a very soft Clav- ence Eddy Prelude in A Minor; using the Möller’s beautiful strings very well, then played Harrison M. Wilkins’s ironically named hymn “Softly fades the twilight ray.” Adam Gruber played two selections from Bach’s _Organ Works_, and Northway played Pachelbel’s _Aria Schindel_ from _Heinrichs Apollinis_ (1699). I felt sorry for these gentlemen having to play an instrument not up to convention standards. We had to listen very carefully to hear anything, but I must say that it was always worth the effort.

During free time downtown, we could either visit Chestnut Chicago’s Center in the grand old former public library, or, as I did, cross Michigan Avenue and visit Millennium Park with its fantastic Frank Gehry-designed bandshell, and the three-story Anish Kapoor “Cloud Gate” (a huge stainless steel sculpture known locally as “The Bean”). The entire complex is brilliant.

Our boxes took us to Navy Pier—a vast space with a highly charged carnival atmosphere. We boarded “The Spirit of Chicago” for a late-afternoon harbor cruise and buffet dinner. The dramatic view of downtown Chicago skyline was very beautiful. We enjoyed each other’s company and the tasty food.

As we were downtown at 6 pm, when traffic was busy (with numerous street carnivals), our buses got snagged—the only bus problem all week. Our evening recital was at St. Paul United Church of Christ, founded in 1843 to serve German-speaking Protestants. In 1909 the present English Gothic-style building was completed and the 4m Aeolian-Skinner, Op. 1328, installed. Its main pipe chambers are situated above and on either side of the chancel. In 1998–2000 the Berghaus Organ Company completed the organ as originally planned, updating much of the mechanical features of the console, located at the front.

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Jonathan Ortloff at Place de la Musique

Gay, some sweet salutes to the late Henry Matencz (Clavard and Moon River), a bit of nostalgia for those of us of a certain age, “Puffin’ Billy” (or as I remember it, the theme from Captain Kangaroo). The Trolley Song used all manner of percussion sounds, which raised the roof! Ortloff’s transcription of Stravinsky’s L’Oiseau de Feu (Tableau II) showed great skill. I really admire his generation of organists who have come so adept at the art of transcription. He ended with an American in Paris, which was great fun. But the part of the recital that left us all in pain with laughter was the hymn “Sing the Lord a new song,” to a tune called “Au Clair de la Lune” (looking quite snappy in his bright red socks), presented a highly entertaining program of mostly familiar music played with great style and good humor. We heard the theme from Fantasia and the “Waltzing Matilda” (Composed by Stephen, from Australia) played with sweet sensitivity.

Stephen Buzard ended this superb recital well played and sent us out on a high! Details of the above would be http://www.organsociety.org/2013/. See you there!

Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clancy-Dunnag and Wolfgang Rubsam, and the University of Denver. He is co-founder of the Appleton Bicentennial Coordinating Committee of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/harmonist at All Saints’ Episcopal Church in Appleton since 1971.

Photo credit: William T. Van Pelt, III

Bradford, 1990, St. John’s Evangelical Lutheran Church

successful 2mi instrument. It stands in a small transept, with pipes in a chamber to the left of the altar, using a space formerly occupied by a Wangerin organ. Aylesworth began with “O God, our help in ages past” (St. Anne). Bill was organist here for 38 years, and knows what is required in this space. He used the Swell Trumpette in the trumeau range. The organ is also well known throughout the area, as was Aylesworth himself. He was a very skilled organist, and his programming choices were excellent. Aylesworth ended his fine recital with the hymn “How shall I sing that majesty” in several settings.

Stephen’s father’s company: John-Ave of 32 Deagan Tower Bells, the largest of its kind. The leaves are Diaphone and Bombarde pipes line the organ as a whole is highly eclectic, speaking the language of music from many different periods and styles with ease—and Stephen does so skillfully. We heard this fine organ play music from many different periods and styles with ease—and Stephen does so skillfully.

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Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clancy-Dunnag and Wolfgang Rubsam, and the University of Denver. He is co-founder of the Appleton Bicentennial Coordinating Committee of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/harmonist at All Saints’ Episcopal Church in Appleton since 1971.

Photo credit: William T. Van Pelt, III

Bradford, 1990, St. John’s Evangelical Lutheran Church

successful 2mi instrument. It stands in a small transept, with pipes in a chamber to the left of the altar, using a space formerly occupied by a Wangerin organ. Aylesworth began with “O God, our help in ages past” (St. Anne). Bill was organist here for 38 years, and knows what is required in this space. He used the Swell Trumpette in the trumeau range. The organ is also well known throughout the area, as was Aylesworth himself. He was a very skilled organist, and his programming choices were excellent. Aylesworth ended his fine recital with the hymn “How shall I sing that majesty” in several settings.

Stephen’s father’s company: John-Ave of 32 Deagan Tower Bells, the largest of its kind. The leaves are Diaphone and Bombarde pipes line the organ as a whole is highly eclectic, speaking the language of music from many different periods and styles with ease—and Stephen does so skillfully. We heard this fine organ play music from many different periods and styles with ease—and Stephen does so skillfully.

The OHS convention recitals usually take great pains to show the entire range and color of the organs to which they are assigned in thoughtfully and carefully chosen programs. Sadly, this was not the case.

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