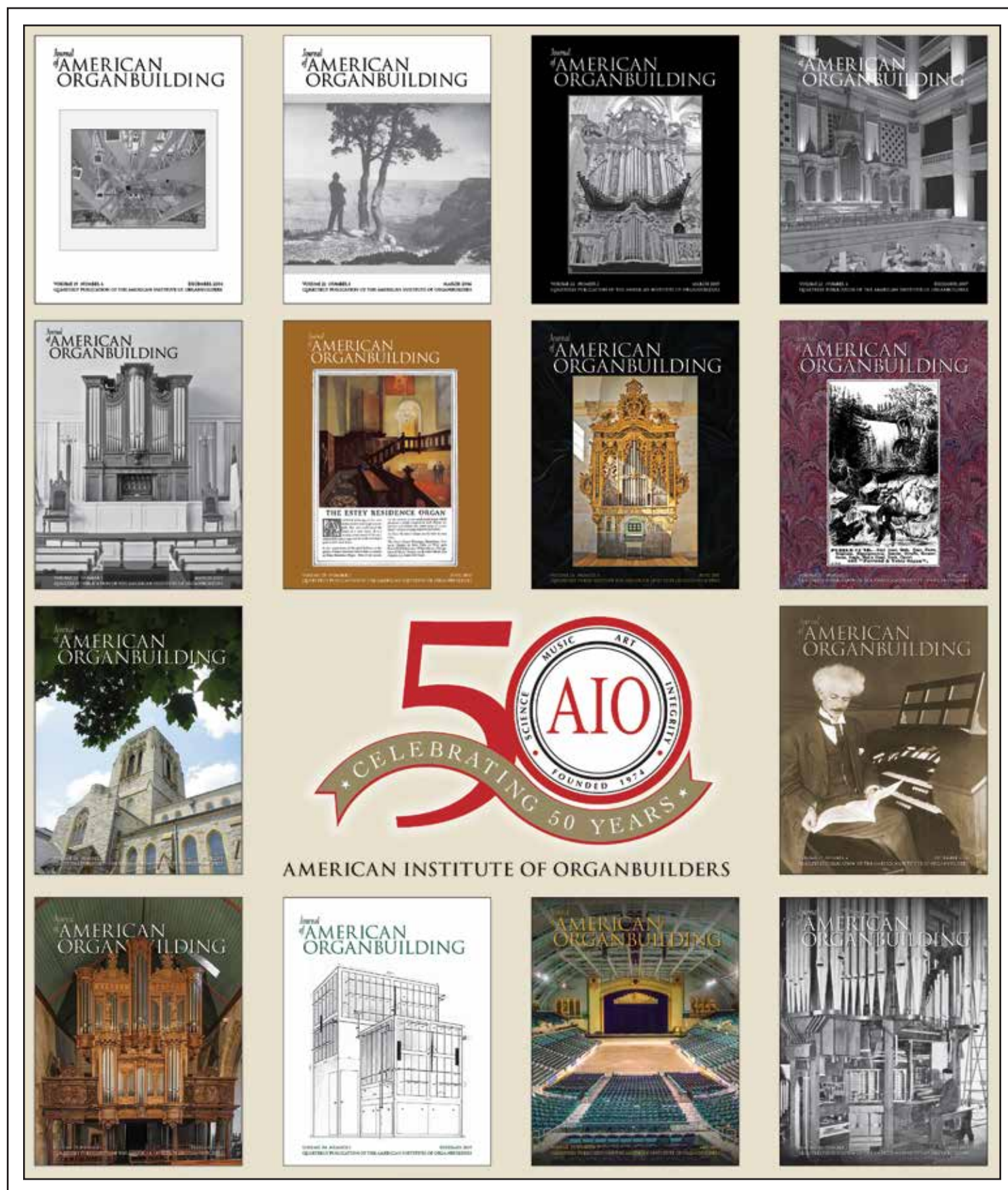


THE DIAPASON

SEPTEMBER 2024

Celebrating 115 years: 1909–2024



The American Institute of Organbuilders
Celebrates Fifty Years
Cover feature on pages 22–24

PHILLIP TRUCKENBROD CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH

BRYAN ANDERSON
2023
Longwood Gardens
International
Organ Competition
Pierre S. du Pont
First Prize Winner



10 Abbott Lane
Dearborn, MI 48120
email@concertartists.com
www.concertartists.com
860-560-7800
Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Fifteenth Year: No. 9,
Whole No. 1378
SEPTEMBER 2024
Established in 1909
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

The Sound of D. A. Flentrop: Saint Mark's
Episcopal Cathedral, Seattle, Washington
by Michael McNeil 14

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Carillon News 4
Appointments 6
Nunc Dimittis 9
In the wind . . . by John Bishop 12

REVIEWS

New Recordings 10, 25
New Organ Music 25
Choral Music Reviews 25

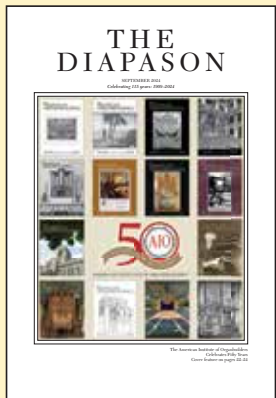
NEW ORGANS 21

CALENDAR 26

CARILLON CALENDAR 28

RECITAL PROGRAMS 29

CLASSIFIED ADVERTISING 30



COVER

The American Institute of Organbuilders
Celebrates Fifty Years 22

Editorial Director and Publisher **STEPHEN SCHNURR**
sschnurr@sgcmail.com
847/954-7989

President **ED GILLETTE**
egillette@sgcmail.com

Editor-at-Large **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/
Subscriptions **THE DIAPASON**
P.O. Box 300
Lincolnshire, IL 60069-0300
DPP@omeda.com
Toll-Free: 877/501-7540
Local: 847/763-4933

Designer **KELSEY CRAIG**

Contributing Editors **MICHAEL DELFÍN**
CURTIS PAVEY
Harpsichord

SIMONE BROWNE
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Karen Schneider Kirner**
John L. Speller
Steven Young

Editor's Notebook

A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for any friend who shares your interest in the organ, church music, harpsichord, and carillon. Through the end of October, for new and gift subscriptions, we are again offering free Acis and Raven CDs: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. Check it out now at thediapason.com/subscribe. To give a gift subscription, contact the subscription service at 877/501-7540.

In this issue

Michael McNeil sheds light on the sound of the organs of Dirk A. Flentrop through scaling and voicing data from Flentrop's *magnum opus* at St. Mark's Episcopal Cathedral, Seattle, Washington. John Bishop, in "In the Wind. . .," muses on his decades in organbuilding and maintenance, especially how he learned much about organbuilders and about his hundreds of church clients.

This month's cover feature celebrates a half century of the American Institute of Organbuilders. Founded for organ

Here & There

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer presents recitals and other musical events: September 15, Round Lake Auditorium, Round Lake, New York; 9/22, University of Dubuque, Dubuque, Iowa; 9/27, Lewis & Clark College, Portland, Oregon; October 6, with Bulgarian Women's Choir, St. Francis Xavier Catholic Church, New York, New York; 10/13, a Polish program celebrating the 125th anniversary of the Chopin Singing Society of Buffalo, St. Stanislaus Catholic Church, Buffalo, New York; 10/15, Trinity Church, Wall Street, New York, New York; 10/26, a recital of works by women composers, St. Catherine of Siena Catholic Church, Riverside, Connecticut;

November 3: Trinity & St. Peter Episcopal Church, San Francisco, California; 11/10, concert for peace with works by Ukrainian and Russian composers, Cathedral of St. Joseph the Workman, La Crosse, Wisconsin; December 1, Lessons & Carols, Vassar College, Poughkeepsie, New York; 12/7, holiday choral concert with Barnard-Columbia Chorus and Chamber Singers, Columbia University, New York, New York. For information: gailarcher.com.

Kent Tritle announces his 2024–2025 season with events in New York, New York (unless otherwise noted): September 14, organ recital with cellist Arthur Fiacco, Smithfield Church, Amenia,



Kent Tritle (photo credit: Jennifer Taylor)

New York; 9/21, organ recital with cellist Arthur Fiacco, Marbletown Reformed Church, Stone Ridge, New York; October 16, Musica Sacra, St. Ignatius Loyola Catholic Church; November 2, Dessoff Choirs, Brahms, *Ein Deutsches Requiem*, Town Hall; 11/11, Oratorio Society of New York, Carnegie Hall;

December 11–14, organist, New York Philharmonic, Handel, *Messiah*, David Geffen Hall, Lincoln Center; 12/14, The Joy of Christmas, cathedral choirs and orchestra, Cathedral of St. John the Divine; 12/18, Musica Sacra, Carnegie Hall; 12/23, Oratorio Society of New York, Handel, *Messiah*, Carnegie Hall; 12/31, New Year's Eve Concert for Peace, cathedral choirs and orchestra, Cathedral of St. John the Divine;

January 2–4, 7, 2025, organist, New York Philharmonic, Strauss, *Also sprach Zarathustra*, David Geffen Hall; February 4, organ recital, Cathedral of St. John the Divine; March 8, Bach, *St. Matthew Passion*, Cathedral of St. John the Divine;

April 1, Musica Sacra, Cathedral of St. John the Divine; May 5, Oratorio Society of New York, Carnegie Hall; May 27–June 1, New York City Ballet, *A Midsummer Night's Dream*. For information: kenttritle.com.

Organbuilders

Schantz Organ Company, Orrville, Ohio, has installed a new instrument for Westminster Presbyterian Church, Atlanta, Georgia. The three-manual organ consists of 38 ranks of pipes. Some highlights of the stoplist include an 8'



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

building individuals rather than firms, the AIO provides intergenerational support, education, and camaraderie for its many faithful members. In "New Organs," Schoenstein & Co.'s *multum in parvo* design for the firm's Opus 181 as seen in the recent installation for Union Presbyterian Seminary, Richmond, Virginia.

Our advertisers

We appreciate all our current advertisers, many of whom have long demonstrated their support of the mission of THE DIAPASON. This month's issue welcomes academic advertisers: Arizona State University, Indiana University, University of Washington, and Yale Institute of Sacred Music. Remember, for all your advertising needs, print and digital, contact Jerome Butera, sales director, at jbutera@sgcmail.com or 608/634-6253. ■



Schantz organ, Westminster Presbyterian Church, Atlanta, Georgia

Harmonic Flute on the Great division, a 16' Gamba in the Swell, and an 8' Festival Trumpet in the Choir. The Pedal division includes a 4' slot-length flute and two digital 32' stops. Bryan Anderson, a member of THE DIAPASON's 20 Under 30 Class of 2017, played the premiere recital in February to celebrate the completion of the project. For information: schantzorgan.com.



Portions of the organ of Washington National Cathedral to be loaded into a truck

Foley-Baker, Inc., has completed removal of the main organ at Washington National Cathedral, Washington, D.C. With some parts dating back to the original 1938 installation, the

► page 4

The Diapason (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: sschnurr@sgcmail.com.

Print subscriptions: 1 yr. \$49; 2 yr. \$89; 3 yr. \$129 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$59; 2 yr. \$109; 3 yr. \$159. Other foreign subscriptions: 1 yr. \$89; 2 yr. \$139; 3 yr. \$189. Digital subscription (no print copy): 1 yr. \$39; 2 yr. \$59; 3 yr. \$79. Student (digital only): \$20. Single copies \$6 (United States); \$8 (foreign).

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.

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. Unsolicited reviews cannot be accepted.

Copyright ©2024. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

The Diapason accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.



Here & There

► page 3

organ showed much deterioration after decades of heavy use.

The best extant pipework will be combined with new stops to create a 153-rank instrument. The design seeks to optimize the organ chambers, improving tonal egress from the triforium as much as possible. The existing console will be rebuilt, and a second, mobile console will be provided. Work has already begun on reconditioning pipework.

Removal was accomplished in segments that started in April 2023 and ended in August 2024. A very carefully organized event, the total time invested was less than four weeks. Reinstallation, also to be completed in stages, is scheduled to begin in 2026 and will continue until 2028. For information: foleybaker.com.

Competitions

The Royal Canadian College of Organists announces its **Rachel Laurin Composition Competition**, open to all composers under the age of 35. Composers may submit up to three compositions for organ solo, 3½ to 5 minutes in length, though only one may be awarded a prize. The competition jury is chaired by Denis Bédard.

First prize is \$1,500 CAN (provided by Juget-Sinclair Organbuilders); second prize is \$1,000 CAN; third prize, \$500 CAN. The three winning compositions will be offered a publishing contract with the Royal Canadian College of Organists for inclusion in the online catalog, and the compositions will be performed during the RCCO's Organ Festival Canada, July 8–10, 2025, in Kitchener, Waterloo, and Guelph, Ontario. Deadline for application is December 29. For information: rcco.ca.

First Presbyterian Church, Ottumwa, Iowa, announces its **2025 National Undergraduate Organ Competition**. Three finalists will compete on March 30, performing on the church's 1970 Tellers organ. First prize is \$3,500; second prize, \$2,500; third prize, \$1,500; and audience prize, \$500. Deadline for application is January 15, 2025. For information: ottumwafpc.org/organcompetition.

Carillon News

The Guild of Carillonneurs in North America announces its **2025 Sally Slade Warner Arrangements and Transcriptions Competition**, honoring the memory of Slade Warner and her many arrangements for carillon. Composers are encouraged to submit arrangements to broaden and elevate the available repertoire. Entries must be an arrangement or transcription of an existing musical work for solo or duet performers, of any length. New this year, the committee will award prizes for four-octave carillons and for three-octave or smaller carillons.

The jury consists of Margaret Angelini, Lisa Lonie, Michael Solotke, Minako Uchino, and Lynnli Wang. They will evaluate entries based on usefulness to the carillon community, namely effectiveness on the carillon, playability, originality, and general musical interest. The jury will give consideration to entries that enhance the current repertoire or that represent diverse cultures, ideas, or musical styles. Deadline for application is November 1. Winning submissions will be performed at the 2025 GCNA Congress and published by the GCNA. For information: gcna.org.

Events

Music by the American composer **William Albright** (1944–1998) will be presented October 19 at 7:30 p.m. as part of the Red Door Concert series at Riverdale Presbyterian Church, Bronx, New York. Celebrating the 80th anniversary of the composer's birth, the program will feature chamber works and piano ragtime selections.

Saxophonist Timothy McAllister will perform Albright's *Sonata for Alto Saxophone and Pit Band* with Liz Ames, pianist, and Michael Lowenstern, bass clarinet. Nicola Melville will perform selections from her recording of Albright's ragtime piano music. Albright's woodwind quintet *Abiding Passions* will feature Eric Reed, French horn. Douglas Reed will perform selections from *Organbook III*. Several Albright hymns will be sung during worship on October 20 at 10:30 a.m. For further information: riverdalepc.org.

► page 6



Paul Jacobs with Oregon Bach Festival Organ Institute participants (photo credit: Athena Delene)

The Oregon Bach Festival celebrated the tenth anniversary of its organ institute with founding director **Paul Jacobs**, July 8–13. Each summer the organ institute attracts students and auditors from around the world to engage in masterclasses, seminars, and performances presented by the festival. This year's offerings included the west coast premiere performance by Jacobs of Lowell Liebermann's *Organ Concerto* with the Oregon Bach Festival Modern Orchestra, conducted by **Gemma New**. Oregon Bach Festival Organ Institute alum **Greg Zelek**, a member of THE DIAPASON's 20 Under 30 Class of 2016, performed a solo recital on the Brombaugh organ at Central Lutheran Church, and the student participants offered a public concert on the Hochhalter organ at First United Methodist Church, Eugene. For information: oregonbachfestival.org.



2024 International Bach Competition Leipzig organ prize winners: Jakub Moneta, Julian Emanuel Becker, and Grant Smith

The **2024 International Bach Competition Leipzig** took place July 16–27. The competition includes divisions for organ, vocalists, Baroque violoncello, and other specially directed prizes.

Julian Emanuel Becker of Germany won the organ competition with a prize of €10,000. He will present recitals for the Bach Festival of the New Bach Society 2025 in Munich, Germany, and as part of the Bach Organ Festival 2025 at St. Thomas Church, Leipzig. **Jakub Moneta** was presented second prize, €7,500, and a recital opportunity at Lübeck Organ Summer in 2025. **Grant Smith** of the United States was awarded third prize, €5,000 and a recital opportunity at the 2025 Bach Festival in Arnstadt, Germany. Fourth place went to **Johannes Krahl** of Germany; fifth place to **Gregor Früh** of Germany; and sixth place to **Frederik Kranemann**, also of Germany. Among special prizes, the Christa Bach-Marschall Foundation awarded a masterclass scholarship to Jakub Moneta. One of several Bärenreiter Urtext prizes was awarded to Gregor Früh. An audience prize sponsored by Association of Friends of the Bach Archive Leipzig e. V. was presented to Jakub Moneta. Edition Peters presented a premium edition of the Bach *Clavier-Büchlein* to Julian Emanuel Becker. For information: bachwettbewerb-leipzig.de.



Foley-Baker Inc.
Quality Pipe Organ Services
Since 1968

800-621-2624
foleybaker.com

ORGUES
LÉTOURNEAU

opus 136 IV — 83 RANKS

Market Square Presbyterian Church

HARRISBURG, PENNSYLVANIA

WWW.LETOURNEAUORGANS.COM
FOLLOW
US ON
FACEBOOK!

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA
T. 450 774-2698 info@letourneauorgans.com





ELISA
BICKERS



JACKSON
BORGES



TYLER
CANONICO



CARSON
COOMAN



SHIN-AE
CHUN



ANGELA
KRAFT CROSS



THEO S.
DAVIS



MATTHEW
DION



LAURA
ELLIS



FAYTHE
FREESE



SIMONE
GHELLER



WESLEY
HALL



MARGARET
HARPER



JUSTIN
HARTZ



SARAH
HAWBECKER



JACOB
HOFELING



SIMON
JACOBS



JASON
KLEIN-MENDOZA



MAREK
KUDLICKI



MARGARET MARTIN
KVAMME



PETER
KRASINSKI



JAN
KRAYBILL



MARK
LAUBACH



JIN KYUNG
LIM



ALISON
LUEDECKE



S. ANDREW
LLOYD



COLIN
LYNCH



KATHERINE
MELOAN



SCOTT
MONTGOMERY



SHELLY
MOORMAN-STAHLMAN



BRENDA
PORTMAN



RODLAND DUO
ORGAN & VIOLA



VICKI
SCHAEFFER



PATRICK A.
SCOTT



THOMAS
SHEEHAN



VICTORIA
SHIELDS



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO

WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita

► page 4

Recordings



Max Reger Organ Works, Volume 9

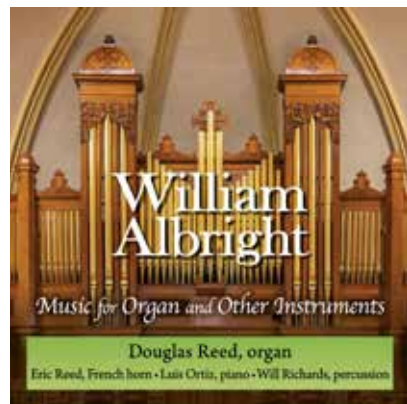
CPO announces the release of a new 2-CD organ recording, **Max Reger Organ Works, Volume 9** (8992788), features **Gerhard Weinberger** performing on the 1908 three-manual Sauer organ in the Lutheran Church of Chemnitz, Germany, and the 1912 three-manual Goll organ in the Kollegiumskirche of Schwyz, Switzerland. Works include *Drei Stücke*, op. 7, selections from *Zehn Stücke*, op. 69, and selections from *Zwölf Stücke*, op. 80. For information: cpo.de.



Michel'Angelo Grancini: *Novelli Fiori Ecclesiastici Opera Nona, 1643*

Da Vinci Classics announces a new choral recording, *Michel'Angelo Grancini: Novelli Fiori Ecclesiastici Opera Nona, 1643*, featuring **Nova Ars Cantandi**, conducted by **Giovanni Acciai**. The anthology *Novelli Fiori*

Ecclesiastici includes motets, psalms, Magnificats, a Mass setting, and Marian litanies for Mass and daily offices. Grancini (1605–1669) was a prominent Milanese musician. For information: davinci-edition.com.



William Albright: *Music for Organ and Other Instruments*

Douglas Reed announces a new recording, *William Albright: Music for Organ and Other Instruments*, featuring Reed performing on the 1996 Austin Organs, Inc., Opus 2334 of three manuals in the Presbyterian Church, Morristown, New Jersey, with Eric Reed, French horn; Will Richards, percussion; and Luis Ortiz, piano. The release includes world premiere recordings of three pieces: *Halo* for organ and metallic instruments; *Romance* for French horn and organ; and *Stipendium Peccati* for organ, piano, and percussion. For information: douglasreed.hearnow.com.

Regent Records announces new choral recordings. *I will lift up mine eyes: The Girl Choristers of The Collegiate Church of St. Mary, Warwick* (REGCD 583), features the choir with **Mark Swinton** and **Colin Millington**, organists, **Oliver Hancock**, director. There are works by Malcolm Archer, Felix Mendelssohn, Giovanni Battista Pergolesi, Paul Bryan, Sarah MacDonald, C. Hubert H. Parry, Hildegard of Bingen, and others.

A Year at St. Edmundsbury (REGCD 591) features the choir of St. Edmundsbury Cathedral, directed by **Timothy Parsons**. Three of the selections were

► page 8

Appointments



Daniel Colaner

Daniel Colaner is appointed the Michael Stairs Organ Scholar for the Episcopal Church of the Redeemer, Bryn Mawr, Pennsylvania. The position is named for the church's long-time organist and is jointly sponsored by the Curtis Institute of Music, Philadelphia, where Colaner is pursuing a Bachelor of Music degree in organ as a student of Alan Morrison. During his time at Church of the Redeemer, Colaner's main responsibilities will include accompanying the church's choirs in services and rehearsals and sharing service playing with the director of music, Andrew Senn. The Redeemer Choir consists of 30 adults with 10 staff singers. There is also a schola for high school students, a chorister program for grades 4–8, and a Cherub Choir for grades K–3. In addition to sung Eucharist on Sunday mornings, services include twice monthly Evensong and Matins, as well as several yearly concerts and tours abroad every other summer.

A native of Northeast Ohio, Colaner previously served as organ scholar at Cleveland's Trinity Episcopal Cathedral, St. Paul's Episcopal Church in Cleveland Heights, and for the 2024 Royal School of Church Music Washington, D.C., choral residency. He is a member of the Association of Anglican Musicians and holds the American Guild of Organists/National Association of Pastoral Musicians joint Service Playing Certificate. Colaner is also a member of THE DIAPASON's 20 Under 30 Class of 2021. For information: theredeemer.org.

Michael Delfin is appointed organist for Grace Presbyterian Church, Tuscaloosa, Alabama. The church features 1971 Casavant Opus 3097, an instrument of three manuals, 45 ranks. He is also appointed co-chair of Early Music America's Emerging Professional Leadership Council.



Michael Delfin

Delfin is a member of THE DIAPASON's 20 Under 30 Class of 2021. Upcoming performances include harpsichord recitals for the University of Alabama on October 18 and the Iowa City Early Keyboard Society on October 27 and a multi-keyboard recital for Musica Maxima in Beloit, Wisconsin, on March 2, 2025. For information: michaeldelfin.com.

Grant Wareham is appointed director of music for First Unitarian Church, Dallas, Texas. He succeeds Don Krehbiel in directing the church's two vocal choirs and overseeing its ensembles, including a jazz combo.



Grant Wareham

Wareham previously served as associate organist and choirmaster for St. Thomas Aquinas Catholic Church, Dallas, where he oversaw the church's chorister program and advised on the restoration of the church's Schudi organ, Opus 6, scheduled for September 2024 completion. Wareham earned his Bachelor of Music degree from Rice University in 2018, studying with Ken Cowan, after which he earned a Master of Music degree from Yale University in 2020, studying with Jon Laukvik and Thomas Murray. He is a member of THE DIAPASON's 20 Under 30 Class of 2019. For information: dallasuu.org. ■

Fratelli Ruffatti
 Builders of Fine Pipe Organs to the World
 Celebrating 55 years of building fine pipe organs in the United States
 www.ruffatti.com
 Via Facciolati, 166 • 35127 Padova Italy
 ruffattiorgans | organs@ruffatti.com

JUGET-SINCLAIR
 MONTREAL
 Facteurs d'orgues - Organbuilders
 1 866 561 9898 - www.juget-sinclair.com

ORGAN AND SACRED MUSIC STUDIES at the Indiana University Jacobs School of Music

EXPERIENCE A PREEMINENT CONSERVATORY with the academic resources of a major research university, all within one of the nation's most beautiful university campus settings.

The Organ Department at the Indiana University Jacobs School of Music consistently develops graduates of the highest caliber who serve with distinction in churches, academic settings, and the concert field.

In addition to applied music, organ literature, and organ design, all organ majors receive a comprehensive education in all disciplines associated with sacred music, including choral training, conducting, and improvisation.



Performer Diploma in Organ Improvisation

Improvisation, increasingly recognized as an essential professional skill, is mandated in the Jacobs School Organ Department curriculum, and rewarded by an increasing number of improvisation competitions. Our Performer Diploma in Improvisation is unique in the US and rare worldwide. Accepted students will study improvisation with Professor Jeffrey Smith and collaborate within the wide curricular range of Jacobs, including vibrant Historical Performance and Jazz departments. A one-year course of study, the Performer Diploma is ideal for those with limited time to undertake advanced studies or who may not wish to pursue a formal degree but who seek a rigorous and targeted course of study during sabbatical or other limited time frame.

Fall 2025 Application Deadlines

Undergraduate: **Nov. 1, 2024**
Graduate: **Dec. 1, 2024**

2025 Audition Dates

January 17, 18
February 7, 8
March 7, 8

For programs and information about organ auditions, please visit blogs.iu.edu/jsomorgan



ORGAN FACULTY

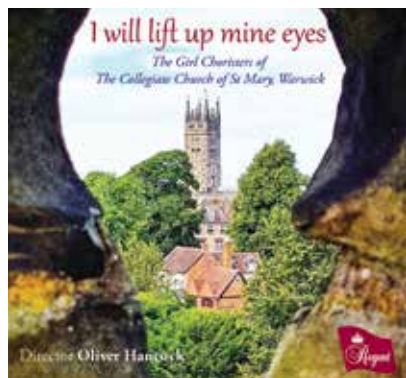
Janette Fishell, *Professor*
Andres Jirele, *Organ Curator*
Marilyn Keiser, *Professor Emerita*
Jeffrey Smith, *Professor*
Christopher Young, *Professor (Interim Chair)*



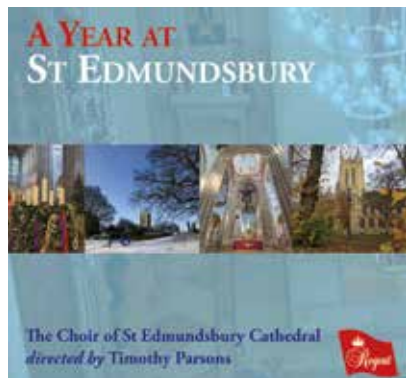
JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

music.indiana.edu

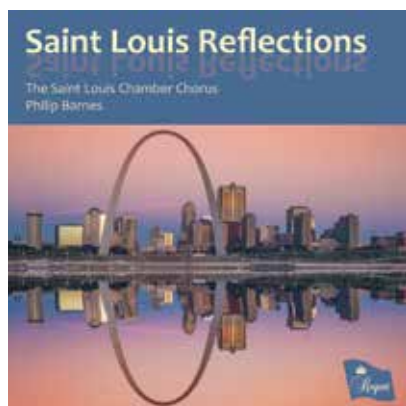
► page 6



I will lift up mine eyes: The Girl Choristers of The Collegiate Church of St. Mary, Warwick

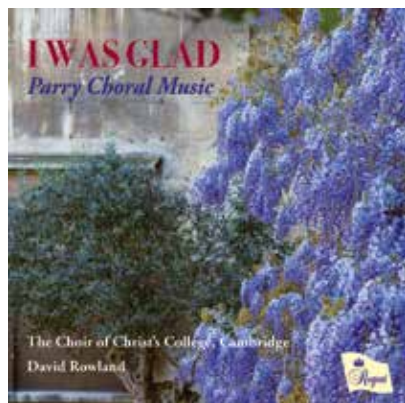


A Year at St. Edmundsbury



Saint Louis Reflections

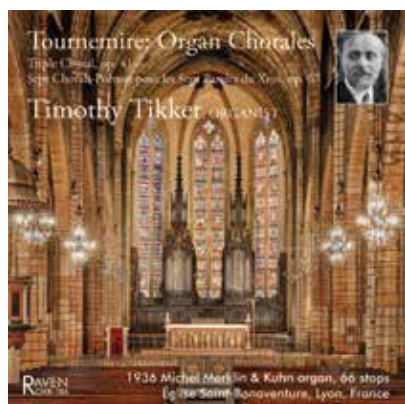
commissioned by the cathedral: *Epiphany Star*, by Chislaine Reece-Trapp; *The spacious firmament on high*, by Parsons; and *An invocation for worship*, by Edward Picton-Turbervill.



I Was Glad: Parry Choral Music

Saint Louis Reflections (REGCD 578) features the **Saint Louis Chamber Chorus**, directed by **Philip Barnes**. The recording selections were all commissioned by the chorus in the last 15 years and include *Missa Brevis*, by Dobrinka Tabakova; *I lift up mine eyes unto the hills*, by Judith Bingham; *O viridissima virga*, by Ivan Moody; and *Aus tiefer Not*, by Carl Rütli.

I Was Glad: Parry Choral Music (REGCD 580), features the **Choir of Christ's College, Cambridge, UK**, **Julian Collings**, organist, directed by **David Rowland**. Works include *I was glad when they said unto me*, *Songs of Farewell*, *Blest pair of Sirens*, and *Hear my words, ye people*. For information: regent-records.co.uk.



Tournemire: Organ Chorales

Raven announces a new organ recording. *Tournemire: Organ Chorales* (OAR-186, \$15.98) features **Timothy Tikker** performing on the recently restored

1936 Michel Merklin & Kuhn organ of 66 stops in Église Saint-Bonaventure, Lyon, France. Works include Charles Tournemire's *Triple Choral: Sancta Trinitas*, op. 41, and *Sept Chorals-Poèmes pour les Sept Paroles du Christ*, op. 67. For information: ravened.com.



Heikki Klemetti: Works for Organ

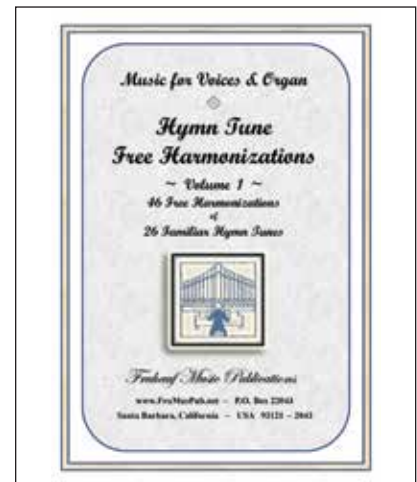
Toccata Classics announces a new organ recording, *Heikki Klemetti: Works for Organ* (TOCC 0705), featuring **Jan Lehtola** performing on the three-manual 1929 Kangasala organ, restored in 2010, at the cathedral of Tampere, Finland. Works featured include *Two Organ Pieces*, *Four Organ Chorales*, *Toccata Romantica*, *Laetare Jerusalem*, *Festive Overture*, and *Cantilena*. For information: toccataclassics.com.

Publishers

Bärenreiter announces a new choral publication. *Messe pour double Chœur a cappella* (BA 11315, €13.95), by **Frank Martin**, is an urtext, published in the fiftieth anniversary year of the composer's death. This scholarly-critical and performing edition takes all sources into account, including a previously unknown source discovered and evaluated—a radio recording of the Mass, which was produced in 1970 by the Dutch NCRV Vocaal Ensemble with the participation of the composer. For information: baerenreiter.com.

CanticaNOVA Publications announces new choral and organ items: *Saint Joseph Mass* (3053, \$4), by Jacob Perkowski, for cantor, congregation,

and organ; *Te Deum in C* (5111, \$1.90), by Colin Brumby, for SATB a cappella; *Laudate Dominum* (7009, \$1.95), by Giovanni Pierluigi da Palestrina, setting by Gary D. Penkala, for SATB a cappella; *Two Rose Carols* (5074, \$1.75), by William Tortolano, Sr., for two-part choir, flute, and organ, including "There Is No Rose" and "Lo, How a Rose E'er Blooming"; and *When In Our Music God Is Glorified* (6054, \$4.50), by Rev. John T. Martin, for organ. For information: canticanova.com.



Hymn Tune Free Harmonizations, Volume 1: 46 Free Harmonizations of 26 Familiar Hymn Tunes

Fruhauf Music Publications announces a new annual schedule of music publications for organ, choir and organ, and carillon. The collection will include two volumes of hymntune free harmonizations for organ; three Baroque organ settings of four familiar Welsh tunes, CWM RHONDDA with TON-Y-BOTEL, BRYN CALFARIA, and HYFRYDOL; and a brief Mass setting for voices and organ featured in December.

The new year will offer an anthem of celebration, *Sing the Waters Ever Flowing*, for SSATB voices and organ, followed by volume two of free harmonizations. In March three varied excerpts from the music of George Frideric Handel have been transcribed for organ. An April spoof will be provided by a combination of two hymntunes, SIMPLE GIFTS and BOURBON, presented in

► page 9

DeGraff Methodist
DeGraff, Ohio - 1910

ARTISTRY - RELIABILITY - ADAPTABILITY

For over 150 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com

Gail Archer
Cantius
POLISH ORGAN MUSIC

MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

Nunc Dimittis



John "Jack" Sievert

John "Jack" Sievert, 94, of Summerville, South Carolina, died July 24. He was born June 13, 1930, in Lake City, Iowa. After graduation from high school, he attended Drake University, Des Moines, obtaining a Bachelor of Music Education degree. Following this he served a two-year term in the United States Army during the Korean conflict. He then attended Northwestern University, Evanston, Illinois, earning a Master of Music degree.

Sievert joined the staff of the Reuter Organ Company, Lawrence, Kansas, where he remained for over 17 years, advancing to vice-president of that firm. In the early years he installed new Reuter pipe organs and maintained existing Reuter instruments around the United States. He made an appearance in the 1962 film *Carnival of Souls* in a scene filmed at the Reuter shop. In his later years with Reuter he served as sales manager.

In 1962 he married Marlene Glass, having met through a mutual friend while attending an American Guild of Organists meeting. They had two children, Steven and Susan, while living in Kansas.

In 1973 the family moved to Dalton, Ohio, where Jack joined the Schantz Organ Company of Orrville, Ohio, where he remained for 35 years until his retirement in 2008, having been vice-president of design and marketing. A charter member of the American Institute of Organbuilders, Sievert also served on its board of directors as well as president of the Associated Pipe Organ Builders of America. Sievert was a church organist for a number of Lutheran congregations during his lifetime. A long-time member and organist at St. John Lutheran Church, Massillon, Ohio, he also spent time as president of the congregation.

As an avid antique and classic automobile buff, Jack served as president as well as other board positions in the Canton, Ohio, chapter of the Antique Auto Club of America. He was the owner of a 1923 Model T Ford, passed down through generations of Sieverts, as well as a 1964½ Mustang purchased from the showroom floor.

The Sieverts relocated to Summerville, South Carolina, in 2018 to enjoy their retirement years. Jack Sievert is survived by his wife Marlene (Glass) Sievert; son Steven Sievert of Massillon, Ohio; daughter Susan Messersmith of North Charleston, South Carolina; son-in-law Charles Messersmith of Ladson, South Carolina; and grandson Andrew Messersmith.

A memorial service was held July 29 at Grace Lutheran Church, Summerville. Inurnment will follow at a later date at the Grace Church columbarium. ■

► **page 8**

a large rondo format. César Franck's *Pieces for Harmonium* provide seven selections in C major and minor in a revised format; and in June three hymn-tune settings will offer AZMON, NICAIA, and STUTTGART in various guises and inventions. Three organ settings of two Latin plainchant tunes, *Pange Lingua* and *Veni Emmanuel*, are scheduled for July, and in August *An English Suite* (for organ) from FMP's editor and publisher, Ennis Fruhauf.

A one-page PDF with an itemized summary of dates and listings is available from the website's home page for download. This schedule will mark the conclusion of yearly publications, but the website will remain online for an indefinite time span, perhaps with occasional unscheduled additions. For information: frumuspub.net.

Editions Walhall announces a new organ publication. *Marche funèbre* (EW1275, €11), by **Frédéric Chopin**, is a transcription for organ of the movement from the composer's *Sonata No. 2 in B Minor*, op. 35, by

Harald Feller. For information: edition-walhall.de.

Choristers Guild announces new choral publications: *Gloria in Excelsis Deo* (CGE565, \$2.25, SATB; CGE566, \$2.45, SSAB; CGE567, \$2.45, SSA; CGE568, \$2.45, TTB), by Greg Gilpin; *Long Way from Home* (CGE580, \$2.60, SATB), by Mark Patterson; *Ave Maria* (CGE536, \$2.25, SAB; CGE537, \$2.25, SSA; CGE538, \$2.25, two-part), by Mary Lynn Lightfoot; *Shabbat Shalom* (CGE544, \$2.45, three-part mixed; CGE545, \$2.45, two-part), arranged by Michael Ryan; *Followers of the Lamb* (CGE576, \$2.45, SATB; CGE577, \$2.45, three-part mixed; CGE578, \$2.45, SSA; CGE579, \$2.45, TTB), arranged by Earlene Rentz;

Wade in the Riverside (CGE589, \$2.45, two-part), by Ruth Elaine Schram; *Sinner Man* (CGE561, \$2.60, SATB; CGE562, \$2.60, SSA), by Greg Gilpin; *Deep Peace* (CGE559, \$2.25, SATB; CGE560, \$2.25, TTB), by Victor C. Johnson; *Christmas Everywhere* (CGE553, \$2.65, three-part mixed; CGE 554, \$2.65, two-part), by Earlene

Rentz; *Still, Still, Still* (CGE586, \$2.25, SATB; CGE587, \$2.25, SAB; CGE588, \$2.25, SSA), arranged by Ruth Elaine Schram;

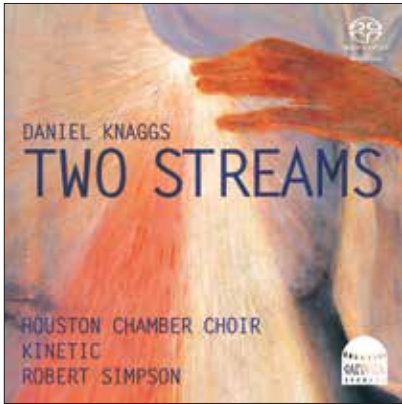
God Rest Ye Merry, Gentlemen (CGE595, \$2.45, TTBB), arranged by Wesley D. Peters; *Go Tell It, Shepherd!* (CGE548, \$2.25, SA/two-part; CGE549, \$2.25, TB), arranged by Michael Ryan; and *Winter's Stillness* (CGE574, \$2.45, three-part mixed; CGE575, \$2.45, two-part), by Andrew Parr. For information: choristersguild.org.

Concordia Publishing House announces new choral publications: *Oh, Blest Is He Who Came* (984414, \$2.40), by David von Kampen, for SATB, SA, or TBB; *Angels We Have Heard on High* (984411, \$2.90, choral score; 978032, \$50, full score), by John A. Behnke, for SATB, organ, optional orchestra and handbells, and congregation; *Stricken, Smitten, and Afflicted: A Lenten Plain-song* (984415, \$2.40), by Benjamin M. Culli, for SA, unison, soprano, with organ or piano; *The Cross of Christ* (984402, \$2.90), by Benjamin M. Culli, for SATB and organ. For information: cph.org. ■

www.pipe-organ.com **A. E. Schlueter** 800-836-2726
art3@pipe-organ.com PIPE ORGAN COMPANY 770-482-4845

Reviews

New Recordings



Daniel Knaggs: *Two Streams*

Daniel Knaggs: *Two Streams*. Houston Chamber Choir, Robert Simpson, director; Kinetic. Cappella Records, CR429, SACD \$19.99. Available from cappellarecords.com.

Two Streams (2022): 1. "Prologue," 2. "Thick Darkness," 3. "Song of Mercy I," 4. "Invocations," 5. "Only Love," 6. "Song of Mercy II," 7. "Merciful Heart," 8. "Meditation," 9. "Song of Mercy III," 10. "Mercy to Others," 11. "Mother of Mercy," 12. "Song of Mercy IV," 13. "Come, O Earth," 14. "Epilogue."

Maria Faustina Kowalska (1905–1938) grew up in a poor Polish family that struggled sorely during World War I. At the age of twenty she became a nun in the Congregation of the Sisters of Mercy in Warsaw, and throughout her life recorded in her diary a series of visions of Jesus, who gave her messages to share with the world. The Catholic Church canonized her a saint on April 30, 2000. Her messages form the text of Daniel Knaggs's *Two Streams*, a cantata

in fourteen movements for choir, soloists, and string orchestra.

The composer Daniel Knaggs obtained bachelor's degrees in vocal performance and Spanish from the University of Michigan, Ann Arbor, in 2007. He subsequently obtained his master's degree in music composition from Bowling Green State University in 2009 and his doctorate in music composition from the Shepherd School of Music, Rice University, in 2019, having spent several of the intervening years as a Spanish teacher. His composition teachers include Bright Sheng, Marilyn Shrupe, Karim Al-Zand, Pierre Jalbert, and Arthur Gottschalk. In addition to the United States he has spent time living in Mexico, Nicaragua, and France, and is fluent in six languages. This has enabled him to accept musical commissions in numerous countries throughout the world. Recent commissions include the 2023 Puccini Chamber Opera (Italy), the Choir of Trinity College Cambridge, VOCESS, Wells Cathedral Choir, *Choir & Organ Magazine*/The Choir of Royal Holloway, Kinetic Ensemble, Wooster Symphony Orchestra, Houston Chamber Choir, Houston Children's Choir, Yale Norfolk Summer Choral Festival, University of Michigan Chamber Choir, Chorus Angelorum, Benedict XVI Institute, Texas Tech University Chamber Choir, Iowa State Singers, Vicennium Void, South Bend Chamber Singers, Musiq of Houston, Da Camera Young Artist Program, Te Deum Chamber Choir, and the 2021 Musica Vera Festival in Toruń, Poland. The cantata *Two Streams* combines Medieval, Baroque, and contemporary elements in a composition that explores divine love and mercy and shows a profound understanding of the transitoriness of life.

Robert Simpson is founder and artistic director of the Houston Chamber Choir. He is also canon for music at the historic Christ Church Cathedral (Episcopal), Houston, Texas, and lecturer in church music at the Shepherd School of Music, Rice University. He received Chorus America's Michael Korn Founder's Award for the Development of the Professional Choral Art and The American Prize. Following his graduation with honors from Brown University and the School of Sacred Music at Union Theological Seminary in New York City, Mr. Simpson studied for two years at the Hochschule für Musik, Cologne, Germany. His teachers have included organists Barclay Wood, Robert Baker, and Michael Schneider and conductors Abraham Kaplan, Peter Neumann, Gustaf Sjökvist, and Eric Ericson. He holds the Associate and Choirmaster certificates of the American Guild of Organists and received the S. Lewis Elmer Prize for attaining the highest test scores. Prior to moving to Texas, Mr. Simpson was organist-choirmaster at the Episcopal Cathedral of St. Philip, Atlanta, Georgia, and adjunct professor of organ at Georgia State University. He has also served as a senior teaching fellow at the University of Texas, Austin. He was vice-chair of the Standing Commission on Church Music of the Episcopal Church and on the editorial board of the African American hymnal, *Lift Every Voice and Sing II*.

Robert Simpson founded the Houston Chamber Choir in 1995. It received the 2020 Grammy Award for Best Choral Performance for its recording of the complete choral works of Maurice Duruflé. The Houston Chamber Choir received the American Prize and was honored by Chorus America with the Margaret Hillis Award for Choral Excellence. This compact disc also features the ensemble Kinetic, which has been gaining increasing momentum as an innovative and dynamic force in the classical music scene since forming in 2015. Consisting of sixteen string players and performing without a conductor, Kinetic is committed to amplifying diverse, under-represented, and newly composed classical music through flexible chamber and orchestral performances. Also joining the Houston Chamber Choir on this recording are four soloists: soprano Caitlin Aloia, mezzo-soprano Sasha Cooke, tenor Christopher Bozeka, and baritone Mark Diamond—all of whom have had distinguished operatic careers.

Daniel Knaggs writes in a conservative style, and his rich harmonies remind me a lot of the work of Ralph Vaughan Williams in such works as the *Sinfonia Antartica* and *Five Mystical Songs*. A particularly fine section is the fugue in "Come, O Earth," which resembles the fugue on "In gloria Dei Patris" in Beethoven's *Missa Solemnis*.

Two Streams is readily accessible to the listener, who may, like me, find that it conveys a particularly wistful charm. I much enjoyed listening to this compact

disc and have no hesitation in recommending it to others.



From Paris to Versailles

From Paris to Versailles, Salut! Baroque. Compact disc SAL010, \$20 AUD. Available from baroque.com.au. Digital album available via Bandcamp app. Also download in MP3, FLAC and more, from \$5 AUD.

Sonnerie de Sainte-Geneviève du Mont de Paris, Marin Marais; *Troisième leçon de Ténèbres*, François Couperin "Le Grand"; *Concerto in G Major*, opus 17, number 5, Jacques-Christophe Naudot; *Air Arbres épais, sombre feuillage*, Michel Pignolet de Montclair; *Concerto comique No. 18 in A Minor La Tourière*, Michel Corrette; *Le Vertigo*, Joseph-Nicolas-Pancrace Royer; *Troisième leçon de Ténèbres*, Marc-Antoine Charpentier; *Premier Concert*, Jean-Philippe Rameau.

Salut! Baroque is a group of eleven first-rate Australian musicians who have been delighting audiences with outstanding Baroque music for twenty-nine years. The artistic directors are Sally Melhuish and Tim Blomfield. *From Paris to Versailles* is the group's eleventh compact disc and the first to feature French Baroque music. The ensemble includes Jane Sheldon and Anna Fraser, soprano; Sally Melhuish and Hans-Dieter Michatz, recorder; Megan Lang, Baroque flute; Matthew Greco and Rafael Font, Baroque violin; Anthea Cottee and Laura Moore, viola da gamba; Tim Blomfield, Baroque cello and bass violin; and Monika Kornel, harpsichord and organ.

Sally Melhuish grew up in Canberra where she played the violin in numerous groups including the Canberra Symphony Orchestra. After high school she pursued a Bachelor of Music degree at the Australian National University, but a tragic neck injury ended her ability to play the violin. Fortunately, the university allowed her to complete her degree playing the recorder, and she graduated in 1987. She subsequently obtained a master's degree from the Amsterdam Conservatorium. Her teachers included Daniël Brügger, Marijke Miessen, and Walter van Hauwe. Besides her work in Salut! Baroque she has performed as a soloist with the Australian Chamber Orchestra, Cantus Cöln, Sinfonia Australis, the Orchestra of the Antipodes, and the Australian Bach Ensemble. She has directed the Harvard Baroque Chamber

NEW! Bach: The Great Toccata DVD & CD

On a 244-minute DVD, the Toccata & Fugue in D Minor, BWV 565, is studied in five films, completing the Bach trilogy from Fugue State Films. Daniel Moulth hosts and performs more Bach works on the DVD (also on a CD): Toccata in C, BWV 566; Prelude & Fugue in a, BWV 543; Prelude & Fugue in D, BWV 532; Trio Sonata in G, BWV 530; 5 chorales. All are played at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). Interviewed and presenting in the films are Christine Blanken, Peter Wolny, Markus Zepf, harpsichordist Terence Charlston, and violinist Fenella Humphreys. Imported by Raven. **FSFDVD017 \$39.95 free shipping in USA**



NEW! Charles Tournemire Organ Chorales

Triple Choral: Sancta Trinitas, Op. 41 (1910)
Sept Chorals-Poèmes pour les Sept Paroles du Christ, op. 67 (1935)

Tournemire Organ Chorales Finding the ideal organ for these works, Timothy Tikker plays the restored 66-stop organ built in 1936 by Michel Merklin & Kuhn of Lyon, France, for Église St-Bonaventure in Lyon, where Tournemire helped design the organ for grand acoustics. The disc is an SACD which will play on any CD player and will deliver surround sound when played on an SACD player. **Raven OAR-186 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, more

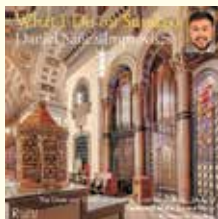


NEW! Those Americans: Nicole Keller Plays

Those Americans Nicole Keller, University Organist and organ prof at the University of Michigan, plays the 4m, 64-rank 2009 Nichols & Simpson in the exceptional acoustics of First Presbyterian, Birmingham, Michigan. Great program and sound! **Raven OAR-182 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, more
Calvin Hampton 1938-84: Five Dances for Organ W G Still 1895-1978: Reverie Anne Wilson 1954-: Toccata Florence Price 1887-1953: Suite No. 1 in 4 mvts Rayner Brown 1912-99: Twentieth Sonata in 4 mvts

NEW! What I Do on Sundays, Daniel Sáñez

What I Do on Sundays Two new organs built by Juge-Sinclair of Montreal for Sacred Heart Cathedral, Richmond, Virginia, are beautifully played in approachable improvisations by cathedral organist Daniel Sáñez. He improvises 13 tracks in 75 minutes on the 21-stop Choir Organ, Op. 54, in a wide range of styles. The 4-stop Continuo Organ, Op. 53, plays for about 4 minutes on 4 tracks. **Raven OAR-188 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, more



Choir Principal Flutes Suite: 4 mvts Slow March Continuo Principal 8
Early Fragments Suite Großer Gott (Hymn) Pseudo Romantic Continuo Flute 8 Continuo Plenum
North German Pastiche Postlude Continuo Flute 4

NEW! Reger: Seven Choral Fantasies

Reger Choral Fantasies Winfried Lichtscheidl plays the 4m organ of 60 registers built in 2003 by Siegfried Schmid Orgelbau of Immenstadt im Allgäu, Germany (Bavaria) at Mary's Assumption Church, Landsberg am Lech, Germany (Bavaria). Imported by Raven. **2-CD set Ambiente ACD-2048 \$18.98 free shipping in USA**



Reger: Fantasies on the chorales:
Ein feste Burg ..., op. 27
Freu dich sehr, o meine Seele, op. 30
Wachet auf ..., op. 52/2
Wie schön leucht' und der Morgenstern, op. 40/1
Straf mich nicht in deinem Zorn, op. 40/2
Alle Menschen müssen sterben, op. 52/1
Hallelujah! Gott zu loben ..., op. 52/3

RAVEN®

www.RavenCD.com
BOX 25111 RICHMOND VA 23261 804-355-6386

ORGANMASTER SHOES

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

www.organmastershoes.com 413.773.0066 Int'l
info@organmastershoes.com 888.773.0066 USA

Milnar Organ Company

**Excellent used pipes
Like new condition
Built by top builders
1/3 the cost of new pipes!**

615-274-6400
dennis@milnarorgan.com
www.milnarorgan.com

Orchestra, performed at the Spa Summer Festival in Belgium, and features as a soloist on the ABC Classics recording of Bach's Brandenburg concertos. Queen Elizabeth II conferred on her the Medal of the Order of Australia (OAM) for her contribution to Baroque music.

Tim Blomfield graduated from the Sydney Conservatorium of Music and the Koninklijk Conservatorium in the Hague, the Netherlands, where his teacher was Jaap ter Linden. He also took part in masterclasses with Anner Bylisma, the three Kuijken brothers, and Hidemi Suzuki. He initially trained as a Baroque cellist, but has since diversified into the Baroque bass violin, and has also recently been honing his skills as an organist. He established the Australian Classical Era Orchestra in November 2004 with historic bassoon specialist Kate Walpole. He founded Salut! Baroque with Sally Melhuish in 1995 and has enjoyed working in the group with such international artists as Jaap ter Linden and Elizabeth Wallfisch. He specializes in producing urtext editions of unpublished seventeenth- and eighteenth-century scores, many of which Salut! Baroque uses in their performances. He also performs eighteenth- and nineteenth-century works with Belinda Manwaring in a unique gut-string cello duo, Cellissimo.

From Paris to Versailles features compositions from Baroque composers who lived in Paris, contributed as musicians to the royal court in Versailles, or both. One curious omission is Jean-Baptiste Lully (1632–1687), the Italian-born naturalized French citizen who dominated the musical life of the court of King Louis XIV at Versailles. The compact disc does, however, include most of the composers who came within Lully's sphere of influence. Another noteworthy omission is André Campra (1660–1744), who grew up in Aix-en-Provence and was variously *Maître de musique* at Notre-Dame Cathedral in Paris and *Sous-maître* at the Chapel Royal in Versailles. Also important was Michel Richard Delalande [de Lalande] (1657–1726), sometime *Maître de musique* at the Chapel Royal in Versailles. His *grands motets* require a large choir and orchestra as well as multiple soloists and are thus beyond the scope of Salut! Baroque, although many of his smaller-scale works are not.

Marin Marais (1656–1728) based his *Sonnerie de Sainte-Geneviève du Mont de Paris* on the notes of the three bells of Sainte-Geneviève, after the fashion of "Carillon" in Bizet's *L'Arlésienne*. The score is for Baroque violin, viola da gamba, and harpsichord. Matthew Greco does an excellent job of ornamenting the augmented melody on the violin.

Tracks 2 and 11 of the CD introduce a distinctive genre of French Baroque music. Almost all composers from the Middle Ages to the present day have based their musical settings of the lessons from the Lamentations of Jeremiah sung at Tenebrae in Holy Week on a Gregorian reciting tone, supposedly the saddest chant in all of music. French Baroque composers, however, uniquely wrote musical settings using chants of their own devising. They composed multiple settings; Charpentier alone produced fifty-four. François Couperin "Le Grand" was responsible for the first and Marc-Antoine Charpentier for the second of those on this CD. Michel Richard Delalande [de Lalande] and Michel Lambert (1610–1696) also wrote settings of these texts, though theirs require a theorbo player, which Salut! Baroque unfortunately lacks. Recruiting one would broaden the scope of their repertoire considerably—not only *vis-à-vis* works

of the French Baroque but also those of other composers including Handel. Both Tenebrae scores on this CD feature two sopranos, bass violin, and organ. The sopranos produce a lovely ethereal effect. The Charpentier piece has a particularly piquant, doleful character.

Jacques-Christophe Naudot (c. 1690–1762) was a Parisian composer, typesetter, and flautist. He was a committed freemason who spent some time in jail for his beliefs during the anti-Masonic persecutions of 1740. He dedicated several of his compositions to the Count of Clermont, Grand Master of the Masonic Lodge. Track 3 comprises the third, fourth, and fifth movements of Naudot's *Concerto in C Major*, opus 17, number 5, originally for "les vièles, musettes, flûtes traversières, flûtes à bec et hautbois, 2 violons et basse," but here realized on recorder, two violins, cello, and harpsichord. A charming example of its kind in which I particularly liked Sally Melhuish's spirited performance on the recorder.

Michel Pignolet de Montéclair (1667–1737) came from Andelot, Haute-Marne in France, but moved to Paris to seek his fortune and played the *basse de violon* in

the Orchestra of the Opera, while taking lessons from Jean-Baptiste Moreau. He became *Maître de musique* to the Prince de Vaudémont, whom he followed to Italy. On his return he introduced the double bass to the Paris Opera Orchestra. He was a talented teacher whose pupils included Couperin's daughters. He published his *Air Arbres épais, sombre feuillage* in 1706. Here soprano Jane Sheldon's combination of an outstanding treatment of the dynamics with the somber mood of the *Air* makes for a particularly enjoyable performance.

Many of us are familiar with Parisian organist Michel Corrette (1707–1795) from his two concertos for organ or harpsichord and his Christmas pieces for organ including some well-known noëls. He also wrote secular pieces, however, including twenty-five *Concertos comiques*. After the alienation of his church's property during the French Revolution he became of necessity an exclusively secular composer. Three movements from the eighteenth of his *Comic Concertos*, *La "La Tourière," Concerto comique in A minor* (1748), appear on this compact disc. The performers

here are Hans-Dieter Michatz, recorder; Matthew Greco and Rafael Font, violin; Tim Blomfield, cello; and Monika Kornel, harpsichord. These movements present us with another distinctive genre of French Baroque music, a jovial style of chamber music that doubtless appealed to the masses. There is even a certain impish humor in the slow movement.

Joseph-Nicolas-Panrace Royer (1705–1755) came to Paris from Turin in 1735 and held a number of important positions at the court of King Louis XV in Versailles, including *maître de musique des enfants de France* (in which capacity he taught the king's children) and music director of the *chambre du roi* (the king's chamber). Monika Kornel plays "Le Vertigo" from his *Premier livre de pièces de clavecin*. Kornel's virtuosity really shines forth here, and in my opinion, this is probably the best track of the entire CD.

Finally, Jean-Philippe Rameau (1683–1764) came from Dijon where his father was an organist who sent him to study music in Milan. On his return he worked briefly playing the violin in Paris before he moved back to Dijon to take over his

► page 25

Organ Studies

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

ORGAN DEGREES OFFERED

- Bachelor of Music
- Master of Music
- Doctor of Musical Arts

COURSES

- Applied Organ Lessons
- Organ Literature
- Keyboard Harmony
- Church Music

AUDITIONS

Auditions occur in Winter Quarter 2025. Please contact Stephen Price (Sprice87@uw.edu) for details.

*Double Major interests are encouraged.

INSTRUMENTS

D.A. Flentrop (1965) 4 manuals / 58 stops
St. Mark's Episcopal Cathedral
(3 miles from campus)

Hutchings-Votey Co., Op. 1623 (1907)
4 manuals / 52 ranks;
Rosales Organ Builders Inc.,
Op. 30 (2000)
3 manuals / 48 ranks
St. James Catholic Cathedral
(5 miles from campus)

Paul Fritts & Co., Op. 9 (1990)
2 manuals / 22 stops
Walker-Ames Room, Kane Hall
(on-campus)
Additional practice organs built by
Paul Fritts are also available on-campus.

Fritts-Richards (1985)
2 manuals / 33 stops
St. Alphonsus Catholic Church
(3 miles from campus)

Reuter Organ Co., Op. 2196 (1999)
4 manuals / 73 stops
University Presbyterian Church
(0.6 miles from campus)

Head of Organ Studies

Dr. Stephen Price

Inaugural Paul B. Fritts Faculty Fellow
University of Washington
School of Music



CONTACT
somadmit@uw.edu

music.washington.edu

Out and about

After Christmas 2019 I retired from maintaining pipe organs. With some forty-five years of racing about twice a year to get to every client during “tuning season,” I was looking forward to sitting back, watching my friends and colleagues as they blasted about doing Easter and spring tunings, but as it turned out, no one was doing any tuning that spring. In March of 2020 the world as we knew it shut down, churches closed their doors, and organ tuners across the country stayed home.

My tuning and service career started when I was a student at Oberlin during the 1970s, as I was fortunate to work three days a week for John Leek. If you are a regular reader, you have read about John before. He was a first-generation Dutch immigrant who apprenticed in various workshops in the Netherlands starting when he was a child. He came to the United States in the early 1960s to work with Walter Holtkamp, Sr., whose reputation as an innovating organbuilder was widely known. While working on Holtkamp organs on the campus of Oberlin College, Leek saw that the school was advertising for a full-time organ curator. “That’s the job for me.”

He was still employed by Oberlin when I started working with him, but as he had developed a lively organ service trade outside of his work at the school, he soon left Oberlin and founded his eponymous company. I loved traveling around the area with him servicing organs from the start, going in and out of church and school buildings, working on a variety of instruments. Each client had distinct personalities, both personal and institutional. It was easy to tell if a place was well run or struggling, ambitious or complacent, progressive or conservative. There were people we looked forward to seeing and people we knew would be difficult. There were organs that were fun to work on, and a few that we dreaded. Some buildings were immaculately maintained, always neat and clean, and others were dirty, smelly, and cluttered.

I left John’s shop in 1984 with my wife and two toddlers to return to Boston where I grew up, joining the workshop of Daniel Angerstein & Associates in Stoughton, Massachusetts, and taking a position as music director at a lovely Congregational Church in Lynnfield,

Massachusetts. In my first weeks with Angerstein, Dan and I went on service calls together so he could introduce me to the more complex and important instruments, and I was soon exploring my home territory with helpers from the workshop, learning the tricks and foibles of each instrument and client.

Dan closed his business in 1987 to become tonal director at M. P. Möller for what turned out to be Möller’s waning days—that venerable firm closed in 1993—and I took on Angerstein’s service clients as I formed the Bishop Organ Company. Over the years I think I serviced more than 300 different organs, some for short periods, some for well over thirty years, and I know there was a stretch in the 1990s when I had close to 100 clients at once. I had a group of wonderful helpers, three of whom I taught to tune and who were my pleasant travel companions as we rolled around New England.

§

We worked on a wide range of organs, from the mighty 240-stop Aeolian-Skinner at The First Church of Christ, Scientist (The Mother Church), in Boston where we tuned once a week, to a three-stop positive organ by Bedient Pipe Organ. That Bedient organ is in Saint Mary of the Harbor Episcopal Church in Provincetown, Massachusetts, at the tip of Cape Cod. Provincetown is more than seventy-five miles from the Sagamore Bridge connecting Cape Cod to the mainland. It was seventy-five miles from the workshop to the bridge, so we would schedule another service call on the Cape to make the trip worthwhile. After all that driving, tuning that tiny organ was something of a lark. Once as we started that long drive home, my helper Mark was half asleep in the passenger seat, looking dreamily out the window. As we passed a car, I overheard him whimper softly to himself, “They have ice cream.” I took the hint, and we stopped at the next opportunity.

After his retirement, my father was interim rector at Saint Mary, and I played a short evensong recital on the organ. It was like riding a tricycle. The organ had been a gift from an elderly gay couple who had lived in Provincetown for decades who collected \$30,000 worth of recyclable bottles and cans by rooting through the dumpsters behind restaurants and bars—600,000 bottles and cans.

I once got fired by a client after a long day of travel. When I was working with Angerstein, we did a renovation and expansion project on a small Hook & Hastings tracker organ on Martha’s Vineyard, a quaint but exclusive touristy island about forty-five minutes by ferry from Cape Cod in Massachusetts. Later, when I was working on my own, the organ ciphred on Good Friday, and I received a call from the organist informing me that Easter was the day-after-tomorrow. His panicky and self-centered demeanor was well remembered from the time of the renovation project. I was finished with my hundred-or-so tunings, and the program of Easter music at my church was ready to go, so on Holy Saturday I made the two-hour drive from home in North Reading, Massachusetts, to Woods Hole where you catch the ferry to get your car in line for the ferry, and it is a forty-five-minute trip across the water.



Saint Mary of the Harbor Episcopal Church, Provincetown, Massachusetts, Bedient organ, “The Tricycle” (photo credit: John Bishop)



First Church in Boston, Massachusetts, 1971 Casavant, an organ John Bishop maintained for thirty-five years, from 1984 through 2019 (photo credit: John Bishop)

I got to the church around noon, opened the windchest bung board, found a pallet caught between two guide pins, pushed the pins apart with my fingers, closed the bung, checked the tuning of the Oboe, and drove back to the ferry terminal. The invoice I sent the next week reflected four hours of driving, four hours dealing with the ferry, the cost of mileage and ferry tickets, and my minimum hour-and-a-half service call. The organist was furious. “You were in the church for fifteen minutes and you’re charging me a thousand dollars? You’re never coming back here.” I would not have expected “I’m so grateful you could get here in time for Easter” from that guy.

I had another panicky call from an organist on a Saturday morning. A wedding was starting in an hour, and the organ would not play. When he turned on the switch, lights glowed, and he heard the blower, but no sound. The church was a half hour from home. By the time I arrived, there were limousines parked in front of the church, a bagpipe howling in front, and people pouring into the church. I raced up the stairs to the organ loft, verified that the organ was running, and the electric stop action was working. I went to the basement and found a card table sucked up against the blower intake. Easy fix. Here comes the bride.

John Leek and I worked for a Polish Catholic Church on the west side of Cleveland. At the end of each tuning day, we presented ourselves at the rectory where the pastor would ask what we like to drink, duck back inside, and return with bottles of booze and cash to pay for the tuning. It seemed like kind of a loose way to run a ship.

Gustatory tuning

When scheduling a slate of tunings, I kept two criteria in mind, geographic proximity and what would be for lunch. Some organs would command a full day a few times a year. On other days we might visit two, three, or even four organs. Wendy and I lived in the Charlestown Navy Yard for ten years, a neighborhood of Boston across the harbor from the city where our neighbor was the *USS Constitution*, the oldest commissioned warship in the United States Navy. The Episcopal church in Charlestown was a service client with a neat little two-manual tracker organ. The organist there was a pal who was happy to hold notes, so that church was often an easy fourth stop of the day, getting me home in time for cocktails.

We had pairs of churches close to each other, each pair associated with a nice place for lunch, and I scheduled things so we had a variety of lunches. You would not want to have Mexican food two days

in a row. We had a nice range of cuisines including Vietnamese (Harvard Square), Chinese (Boston University), Mexican (Worcester and Quincy, Massachusetts), Thai (Back Bay, Boston), Italian (Newton, Massachusetts), fried seafood and clam chowder (Cape Cod)—you get the idea.

Several of the organists of churches where we tuned often joined us for lunch, allowing fun conversations about what was going on in each church. I paid attention to what music was out in the choir rooms, what music was piled around the organ console, and what notices were posted on bulletin boards, so I had a comprehensive working knowledge of dozens of church music programs, all of which informed my work at the church where I was music director (as well as organ tuner).

Watch your step.

If you are paying attention, maintaining a lot of instruments is an education in organbuilding. It is a delight to work on a well-designed, well-engineered, well-built, and well-voiced organ. How easy it is to move around inside an organ and how easy it is to reach things that will always need attention is an important reflection on the quality of an instrument. No church wants to hear that an ordinarily simple repair would involve a week of dismantling other parts of the organ to gain access to the offender.

I maintain an organ in a large, central building in New York, built by a widely known and respected builder, that includes a common brand of solid-state controls for switching and combination actions. I was dumbfounded when I realized that the “brain” of the system was installed inside the console in a way that the interchangeable circuit boards could not be removed, making normal maintenance impossible without removing the entire unit from the console and stressing the immense jumble of ribbon cables that connect it to the organ. That Medusa-like tangle made my blood run cold.

We like to see neat wiring on junction boards in an organ, every wire in its proper place, soldered evenly, tied and dressed so it will be easy to troubleshoot in the future. Sometimes we are confronted by tangled messes of wires that show no order or logic. The weight of cables is hanging directly from delicate contacts, odd wires are laced about, and there is no logic from one row of pins to another. You just know by taking a glance that the mess will be unreliable, and it is difficult, sometimes hopeless to dig down to find the wire in question.

§

Organs enclosed in free-standing cases are often among the best built, but they

Hands at Work.

HOLT KAMP ORGAN COMPANY
Six Generations. 169 years. One mission.

2909 Meyer Avenue
Cleveland, Ohio 44109
t (216) 741-5180
f (216) 741-0678
chris@holtkamporgan.com
www.holtkamporgan.com

WEEKEND ORGAN MEDITATIONS
Grace Church in New York
www.gracechurchnyc.org



Wakefield, Massachusetts, First Parish, 1910 Austin Opus 289, an organ John maintained for over twenty years (photo credit: John Bishop)



Cambridge, Massachusetts, formerly Pilgrim Congregational Church, now First Korean Church, 1886 George S. Hutchings Opus 156 (photo credit: John Bishop)

can be difficult to service because one must reach everything from walkboards outside the back of the case. If there are seven or eight stops on the Great, that tin façade seems a mile away, and the treble pipes of the Principal down at rackboard level are often out of reach, especially if they are cone-tuned so you cannot use a long tuning iron. Staying with the Great as example, you might find three or even four reeds at the back of the windchest (16' Trompette, 8' Trompette, 8' Vox Humana, 4' Clarion), and two or three compound stops buried behind them (Mixture VI, Scharff IV, Sesquialter II). It is a stretch to reach over those hulking reeds to get to those tiny mixture trebles. As you get used to such an organ over the years, you realize which big reed pipes you can remove to gain the angles needed.

The lowest notes of the 8' Gedeckt are probably tubed off the main chest and mounted on the case wall, but they are far away, and they can be especially tough to handle because if the pipe is sharp you must reach the pipe with two hands, one to hold the pipe and the other to move the cap higher on the pipe. Sometimes I asked a helper to hang on to my belt to keep me from falling into the pipes.

Ernest Skinner cared a lot about the serviceability of his organs. Stable ladders, ample walkboards between windchests, and sturdy tuning benches above the pipes make tuning comfortable and safe for both the tuner and the instrument. There are no surprises like treacherous spongy boards underfoot as you pass through the organ. We hope for this quality in any organ, but some are spooky. You must figure out what can bear your weight. A good rule for when you are walking somewhere in an organ where you have not walked before is do not put all your weight on anything without trying it gently first.

Over the years

Over years I learned the priorities and interests of the many organists I worked for. For one, I would always double check all the expression boxes, shutters, motors, and mechanisms, knowing that he used them constantly and considered them an important part of his playing. For another, it might be the trebles of the flutes, making sure that solo stops like orchestral reeds or harmonic flutes were in tune with each other, especially if there were antiphonal pairs of similar stops.

I learned the strengths and weaknesses of each organ, which reeds would need attention, the trebles of stopped wood flutes, keyboard contacts, and recalcitrant tremulants. I also learned which firms build organs that are reliable, easy to maintain, and, most important, beautiful.

In my conversations with many organists, I learned what features of an organ made it most useful to the working musician, and how effectively it led the church's music, especially congregational singing.

It is fun to reflect on how much easier that work is in the age of the mobile phone. Thirty years ago, while on the road doing service calls, I had to find pay phones to let people know if I was running late and to maintain my schedule. I had a memorized list of gas stations that had phone booths that were likely to be available. If I had to call a vendor with questions about the systems of an organ, I would ask in the church office if I could use the phone and sit facing away from the secretary so I could not see her angry glare when I had tied up the church's only phone line for too long. Today you have your phone with you all the time (and it has a flashlight). If you are explaining something to a technician at Peterson Electro-Musical Products, Organ Supply Industries, or one of our other valued suppliers, you can snap a photo and send it instantly. What could be easier?

In several churches where I tuned for decades, I outlived generations of staff members and could be relied on to find a stepladder, to know where the controls for HVAC equipment were located, and how to program the electronic tower



(photo credit: Félix Müller)

chimes. (I like to call them Bongatrons.) It is fun to think back on tens of thousands of miles driven, thousands of satisfying repairs—it is fun when you solve a knotty problem and get an organ back on its feet—endless conversations with musicians, clergy, and staff members. I had running jokes and teases with people I saw twice a year.

What an adventure, what a privilege, and what an education. Thanks for the great ride. ■

Associated Pipe Organ Builders of America

The member firms of APOBA represent a combined total of over 1,600 years in the business of designing, producing, servicing and rebuilding pipe organs in America.

There are five member firms that have been serving the pipe organ industry for over 100 years. Every single builder has at least 35 years experience, with an average member being in business for 67 years.

Large, small, traditional, modern; we specialize in assuring you a quality instrument. Choose a builder that is right for you.

APOBA.COM

APOBA provides professional help with Fundraising, Purchasing, and Planning Space for your new project.

Contact us today for APOBA's free 80+ page color prospectus!

Please watch and share our short video at:

BUILDER MEMBERS:

- Andover Organ Company
- Bedient Pipe Organ Company
- Berghaus Pipe Organ Builders, Inc.
- Bond Organ Builders, Inc.
- Buzard Pipe Organ Builders, LLC
- Casavant Frères
- Dobson Pipe Organ Builders
- C.B. Fisk, Inc.
- Foley-Baker, Inc.
- Paul Fritts & Co. Organ
- Goulding & Wood, Inc.
- Kegg Pipe Organ Builders
- Létourneau Pipe Organs
- Muller Pipe Organ Company
- Patrick J. Murphy & Associates
- Parsons Pipe Organ Builders
- Quimby Pipe Organs, Inc.
- Schoenstein & Co.
- Taylor & Boody Organbuilders
- A. Thompson-Allen

SUPPLIER MEMBERS:

- Integrated Organ Technologies, Inc.
- OSI - Total Pipe Organ Resources
- Peterson Electro-Musical Products
- Solid State Organ Systems
- Syndyne Corporation

APOBA.COM

11804 Martin Road
Waterford, PA 16441

QUALITY | PROFESSIONALISM | APOBA

The Sound of D. A. Flentrop

Saint Mark's Episcopal Cathedral,
Seattle, Washington

By Michael McNeil

Editor's note: THE DIAPASON offers here a feature at our digital edition—four sound clips. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each <soundclip> in the text.

Many American organists have traveled to Europe and heard the sounds of older organs that make Bach a revelation. American organbuilding was for much of its history rooted in the Anglican tradition and the Romantic sounds of organbuilders like Ernest M. Skinner, and neither of those great art forms are an ideal medium for Bach. Tentative steps in the Anglican tradition were made as early as the 1930s to recreate this European sound, but they did not amount to a revelation. The revelation occurred with a British-born virtuoso, E. Power Biggs, who brought a sound to America that would convincingly play Bach in the form of an organ built by D. A. Flentrop. Biggs paid for this organ out of his own pocket and in 1958 found a home for it in the very reverberant acoustics of what was known at the time as the Busch Reisinger Museum.¹ His recordings of this Flentrop energized the budding Organ Reform Movement in the United States and inspired many American organbuilders. Listen to the end of the *Fugue in A Minor*, BWV 543ii <Soundclip 1>.

Dirk Andries Flentrop (1910–2003) worked in his father's organbuilding shop and with Theodor Frobenius in Denmark, eventually taking over his father's business. He was intensely interested in classical organ design, and he gave a lecture at a very young age in 1927 in which he promoted the use of mechanical action and slider windchests.² A conversation with Flentrop in the 1970s turned to his earlier career, and he recalled that he was traveling on a streetcar in Rotterdam when bombs started falling on that city in World War II. Everyone on the streetcar agreed there was no point in getting off, and they continued traveling to their destinations as bombs fell. The date was May 10, 1940, the year he took over his father's business. I sailed with my parents on the SS *Rotterdam* in 1964 and still remember the shock of seeing upturned docks as we approached the harbor at Rotterdam and whole city blocks of uncleared rubble decades after the bombing.

Flentrop's sound

The sound of pipe organs can be described subjectively and objectively. Subjectively, the sound of D. A. Flentrop is bright and “instrumental,” where individual pipes in the principal chorus have rich harmonic content. This is very different from what is today called *vocale* voicing, which emphasizes less harmonic power. Flentrop's richly harmonic sound creates a scintillating principal chorus with clarity of pitch.

A key component of this sound, and a strong departure from the Romantic and Anglican traditions, is the expression of “chiff.” E. Power Biggs described chiff as the articulate “ictus” of a sound, adding clarity to rhythm and contrapuntal harmony. Chiff is not just percussive noise. It consists of higher natural harmonics to which the human ear is very sensitive, quickly defining the pitch. Flentrop was a master of this percussive speech, and it was always musical and fast. Chiff can be modulated with a sensitive mechanical action and low wind pressures (i.e., with little or no key pluck). Biggs was adept at this on his Flentrop, easing the pallets open for a smooth treble line while crisply opening the pallets to delineate inner voices with more chiff.

Later expressions of this articulation in what became known as neo-Baroque voicing are often heard as a slow, gulping sound. You never hear slow, gulping speech in a Flentrop organ, and as the data will show, Flentrop's voicing exhibits no relationship to neo-Baroque voicing recipes.³

There is ample evidence that much of D. A. Flentrop's sound is based on examination of the work of Arp Schnitger, and Schnitger's sound is much more instrumental in character than modern *vocale* voicing. The similarity to Schnitger extends also to the design of the reeds, whose basses are the source of a smooth and powerful fundamental.

Flentrop organs have considerable presence, due in large part to the shallowness of the casework found in all of his organs. Flentrop related that the maximum depth of a case should be no deeper than the reach of an arm from the back doors of the case to its façade pipes. Deep cases and chambers will tend to absorb sound, especially the higher harmonics that create the sense of presence. I find it interesting that unaltered manual divisions of Cavaillé-Coll organs, while using higher pressures with Romantic scaling and voicing, almost never exceeded twelve stops and always used slider chests with mechanical action, reflecting some of the important design features of Flentrop organs.



Saint Mark's Cathedral, Seattle, Washington, 1965 D. A. Flentrop organ in its original configuration of four manuals, fifty-five stops, seventy-five ranks, 3,744 pipes. Flentrop stated that pipe shades were planned, but they were not funded in the final contract. (photo credit: William T. Van Pelt from 1982)



Saint Mark's Episcopal Cathedral, Seattle, Washington, 1965 D. A. Flentrop. The shallow, eleven-stop Rugwerk, looking towards the back of the 8' Prestant from the open doors at the back of the casework

The generosity of D. A. Flentrop

D. A. Flentrop was secure in his knowledge and very willing to share it. I was the recipient of his generosity on several occasions when he toured the United States with his senior voicer, Sijmen “Siem” Doot, to maintain and tune his organs. Doot, born in 1924, entered Flentrop's service in 1939 and retired in 1988. Ed Lustig at Flentrop Orgelbouw confirmed that Franz Rietsch, Rob Oudejans, Johannes Steketeer, and Doot assembled the Flentrop organ in Saint Mark's Episcopal Cathedral, Seattle, Washington, in 1965, while Steketeer and Doot remained to voice the organ. The voicing data in this article is a testament to their skill. I was introduced to Flentrop by Albert Campbell in 1971. After scouring the literature and finding mostly subjective opinions with very little data, I quickly discovered that Flentrop was genuinely interested in answering the detailed questions of a

budding organbuilder. When I asked him if he would grant me permission to take measurements of his organs, he replied, “imitation is the finest form of flattery. Your ears will be different than mine, and you will use your observations to find your own sound.” He was right, but it took quite some time before I began to understand some of those observations, and the data continues to generate insights.

I again met Flentrop in the Campbell home after completion of my Opus 1, and by that time I had learned enough to ask deeper questions. Flentrop had nearly completed the tuning of his organ at the University of California, Santa Barbara, and in a further gesture of generosity, Flentrop said, “If you finish the cone tuning of the Hoofdwerk Mixtuur, we can answer your questions.” I agreed to finish the tuning work on the Flentrop organ, and both he and Mr. Doot spent the whole day answering my questions.

The Sound of Pipe Organs
M. McNeil
191 pages hardbound
now available **only** at OHS
organhistoricalsociety.org

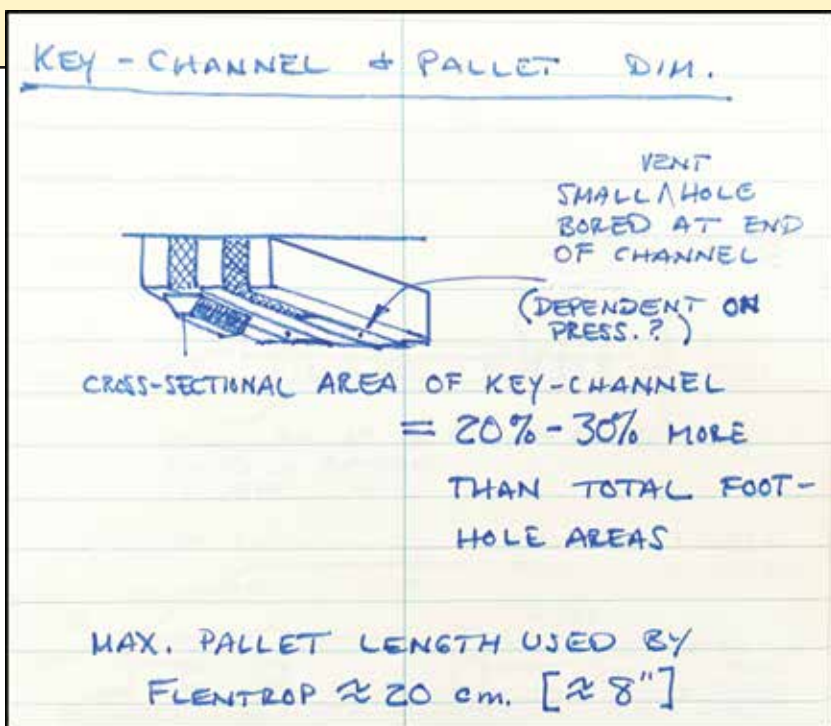


Figure 1. Pallet and key channel design, from a conversation with D. A. Flentrop in 1972

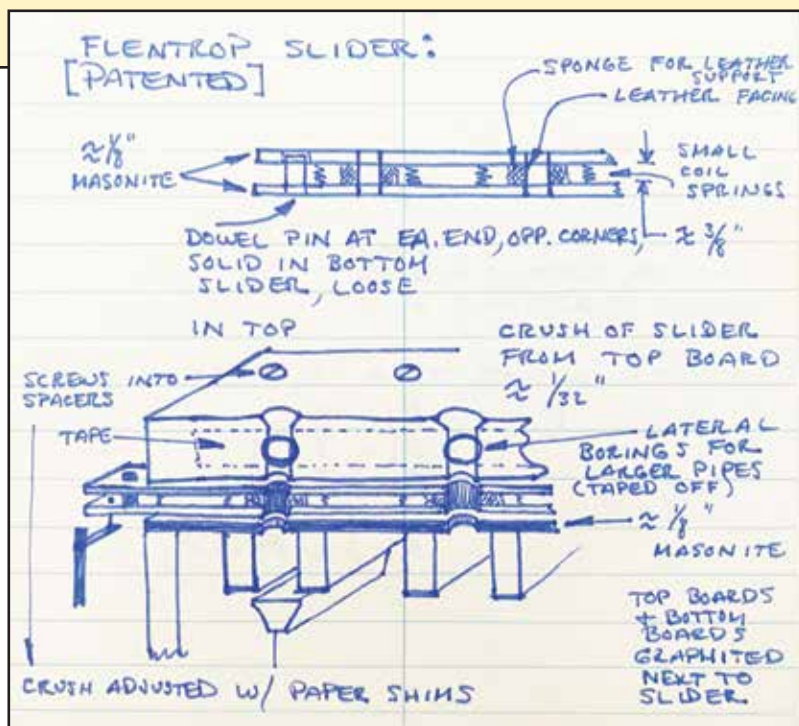


Figure 2. Flentrop's patented slider seals, notes from a conversation with D. A. Flentrop in 1972

Flentrop slider windchests

D. A. Flentrop organs have exclusively featured mechanical key action and slider windchests since 1949. Stop actions were mechanical, as well, and only in his larger organs do we find electric slider motors and combination actions. Organbuilders who looked to the literature for the design principles of slider chests in the 1970s often found the effort frustrating. Flentrop willingly shared a great deal of his design practice. In **Figure 1** we see a drawing made by the author from notes of a conversation with Flentrop regarding channel design. Flentrop recommended that the cross-sectional area of the key channel should have about 20–30% more

area than the combined areas of all of the pipe toes it would need to wind. A small vent hole at the end of the channel served two functions—to prevent ciphering and to dampen resonances in the channel that would interfere with reeds. Reeds that are equal in length to the channel that feeds wind to them may get much louder, and those not quite equal to that length may get much weaker and more dull in timbre from channel resonance. I noted that the bottom of the key channels in the Flentrop organ at the University of California, Santa Barbara, were covered in a thick paper that had pin pricks in a few channels in various positions, likely done to reduce channel resonance.

Flentrop stated that pallets did not need to exceed 200 millimeters (about eight inches) in length, but I have found much longer pallets in Hook organs. I did not ask how to trade off key channel widths and heights for a given area, nor the flow areas of the pallets, and these tradeoffs can be complex. Suffice it to say that the flow area of a pallet is the length of its opening times the distance the pallet is pulled open by the key (an open pallet has a triangle of flow at each side, and when combined, these triangles make a rectangle). It is also interesting to note that a pallet will not flow significantly more wind to a channel when its pull is more than half of the

channel width (think about the height of those triangles that flow wind relative to the width of the channel). For a given pallet pull and a key channel width that is twice the pull, only a longer pallet will flow more wind to the channel.

The 1863 Hook organ at the former Church of the Immaculate Conception in Boston, Massachusetts, has roughly 460-millimeters-long pallets feeding 406-millimeters-long flue and reed channel openings in the Great bass octave (there are two pallets per note). The Romantic voicing of the Hook organ requires a very large volume of wind to feed its very deep flueways and very widely opened toes, which are much

The musical solution for every space

Meet the Ecclesia series

The high-quality Ecclesia organs by Johannus are played around the world in churches, concert halls, conservatories, theaters, auditoria and other venues, large and small. Their phenomenal sound quality and fantastic carrying capacity make them a firm favorite for accompanying congregational singing, choir rehearsals and concerts.

Discover more at www.johannus.com

A MEMBER OF THE
Global Organ Group

JOHANNUS

Sound
of excellence

Twentieth-century organbuilding

larger than Flentrop's. At Saint Mark's, Flentrop likewise used two pallets for the six bass notes of the Hoofdwerk, with pallet opening lengths of 155 millimeters, flue and reed channel widths of 21 millimeters and 17 millimeters, respectively, and a channel height of 79 millimeters. Readers who are interested in comparing the differences in the voicing of Flentrop and Hook organs can find the Hook data in THE DIAPASON.⁴

Flentrop's patented slider

Slider windchests in ancient organs often suffered from the advent of central heating. Topboard bearers are shimmed with layers of paper for a close fit between the slider, the windchest table on which it rests, and the topboard above it. With central heating and the resulting low humidity, shrinking wood caused these sliders to leak wind and impair the tuning. Many different forms of slider seals were invented in the twentieth century, most of which worked quite well. Flentrop's system is patented and rather complex, but it is extremely reliable. Flentrop used two sliders, separated by springs with a leather-faced conduit for the wind between the two sliders. **Figure 2** (see page 15) shows this slider seal mechanism in relation to the pallets, key channels, and topboards.

An objective approach to Flentrop's sound

If you want to discover how to achieve a certain sound, it is often educational to closely observe the organs you like and those you do not. The objective differences will teach you what matters. Readers who want some perspective on the following Flentrop data will find a description of the voicing of several historic organs in THE DIAPASON.⁵

The absolute minimum data needed to understand the sound of an organ is:

- pipe diameters (inside);
- mouth widths;
- toe diameters;
- mouth heights (also known as "cutups")
- flueway depths.

Complete descriptions of these parameters can be found in the article mentioned above.⁶ In a nutshell, larger pipe diameters, wider mouth widths, larger toe diameters, and deeper flueways yield more power. Mouth heights control timbre, and higher mouths reduce harmonic power and brightness. Flutes typically have much higher mouths than more harmonically rich principals.

Wider scales produce an "ah" timbre, and narrower scales will progress towards an "ee" timbre, emphasizing higher harmonics. Flentrop stated that he used a constant scale of pipe diameters and mouth widths for the principal chorus in most environments and acoustics, which meant that he wanted a specific vowel timbre for all of the pipes at the same pitch and a specific power balance across the range of frequencies from bass to treble.

For different acoustics Flentrop used different pressures and voicing, adjusting the toe diameters and cutups. Ascending trebles were achieved in the toe diameters. **Figure 3** shows Flentrop's chorus scaling written in his own hand in 1971 with numerical values he had memorized.

Flentrop reeds were often made by the firm of Giesecke to Flentrop's specifications. A description of the data needed to understand the sound of a reed can be found in an article in THE DIAPASON.⁷ The author's measurements of the Saint Mark's reeds were not taken in sufficient detail to merit showing



Saint Mark's Cathedral, Seattle, Washington, 1965 D. A. Flentrop organ. The Pedaal 32' Prestant copper pipes being assembled in interlocking sections

them. Flentrop reed designs are very similar to Schnitger's and use tin-lead plates with restricted openings soldered to wide, lightly tapered, and deeply cut shallots for powerful, smooth basses. These typically transition to open, parallel shallots without plates in the tenor.

Taking the data at Saint Mark's

I have been fortunate that many of those who are a gate to the access to some important organs have granted me permission to measure them. In 1972 that good fortune allowed me to take measurements of Flentrop's organ at Saint Mark's Episcopal Cathedral, Seattle, Washington, the organ Flentrop considered his largest by virtue of its 32' façade pipes. The stoplist of the Saint Mark's organ is easily found on the internet.⁸

The cathedral measures an estimated 150 feet in length and width, with a flat, wooden ceiling about 90 feet high. The walls are very thick concrete, yielding an acoustical reverberation of about five plainly audible seconds in the soprano range.⁹ The reverberation drops dramatically in the tenor and bass as a consequence of the very large windows, through which the lower frequencies easily pass.

Richard Frickmann, a life-long friend, and I drove over a thousand miles to visit this organ, and upon arrival in the early morning we sat in the pews in the empty cathedral, looking back at the organ. Glenn White, who maintained the organ, noticed our interest in this magnificent Flentrop and struck up a conversation. Learning that we were eager to find scaling data of the pipes, he questioned us for about five minutes and admitted that no one had taken the time to measure the pipework. He took us to the office and gave us the keys to the Flentrop casework, the organ loft, and the cathedral, asking that we return them when we were done. This was a stunning opportunity and one rarely offered. Mr. Frickmann and I took over fifty pages of data, interspersed with trips to the local twenty-four-hour pancake house to refuel with food and coffee. I had brought with me copies of scaling sheets and measuring tools, and Mr. Frickmann wrote down the numbers as I called them out from the walkways behind the windchests. After about twenty-four continuous hours of work, we handed in the keys to the office.

A word of caution on the data is in order. I took this data in 1972, very early in my career. I had experience with Flentrop's organ at the University of California at Santa Barbara, and I understood basic

Pitch	Diameter (mm)	Octave Interval	Relative Diameter
C	155	-2	1.682
C ⁰	92	-2	0.5
C ¹	55	-3	0.30
C ²	33	-4	0.27
C ³	19.4	-4	0.163
C ⁴	11.5	-3	0.101
C ⁵	6.8	-2	0.063

Normal Scale diameters increase as octaves descend by the fourth root of 8, or 1.682 (e.g., 92 millimeters times 1.682 = 155 millimeters).
MIXT. ≈ -2 HT. NARROWER
D.A. FLENTROP 1971

Figure 3. Flentrop chorus scaling diameters. Normal scales in millimeters from 8' C to 1/8' c'''' and Flentrop chorus scale deviations in half tones relative to the Normal Scale in the hand of D. A. Flentrop in 1971. A minor correction: Normal Scale diameters increase as octaves descend by the fourth root of 8, or 1.682 (e.g., 92 millimeters times 1.682 = 155 millimeters). Notations in blue and green ink are from the author.

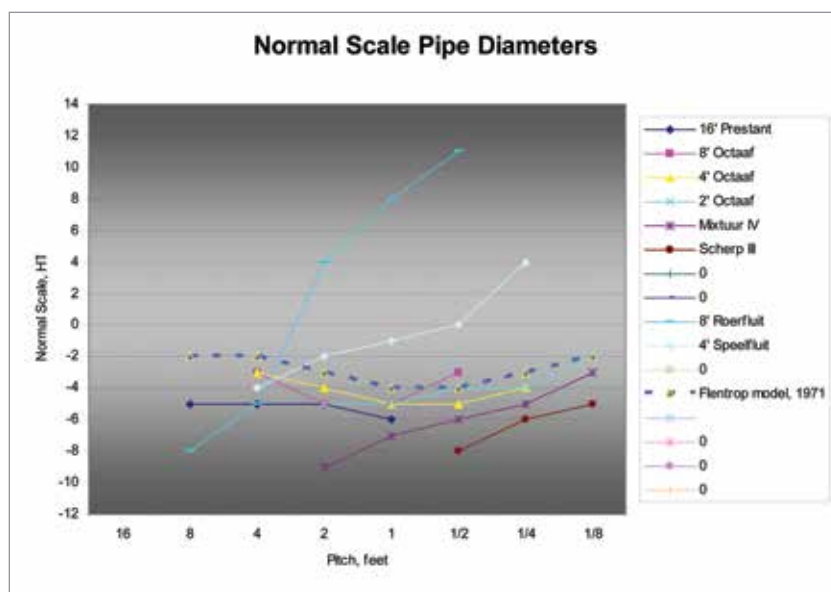


Figure 4. Note that the principal chorus foundations generally follow Flentrop's scaling model in the dashed blue line. The mixtures are narrower, per his comments. The two flutes are much more widely scaled in the treble. The similarity of this data to the 1692 Schnitger organ in the Hamburg Jacobikirche is striking.¹²

scaling and data collection. But what I did not yet appreciate at the time was the importance of measuring the depth of the flueway. My general observations of the flueways of the Saint Mark's organ were that "they tend to be consistent throughout the organ relative to pitch, much wider than current neo-Baroque work, but narrower than the voicing of the early American builders like Johnson and the Hooks." Later measurements of Flentrop flueways provided a generalized model of the flueways for the Saint Mark's organ. Please be aware that these are probably in the ballpark, but they are assumptions.

I was very careful in the handling of the pipes and making sure that their mouths faced in their original directions (this affects tuning on larger pipes whose mouths can be close to other pipes and shaded by them, lowering their pitch). The measurements of these pipes will have some inaccuracy from the time constraints. For larger pipes the measurements are likely better than +/- 1 millimeter, and for the very smallest pipes, about +/- 0.2 millimeter. The data is presented in halftone deviations from Normal Scale to make the relationships clear, as tables of numbers do not easily convey their meaning. These Normal Scales were published in the author's article, "1863 E. & G. G. Hook Opus 322: Church of the Immaculate Conception, Boston, Massachusetts," Part 1.¹⁰ Those who want actual measurements can use those tables to convert the Normal

Scale data into dimensions, or they can email the author for a copy of the Excel spreadsheet with the more accurate raw dimensional data.¹¹

The Hoofdwerk

Larger pipe diameters generate more power, and smaller diameters generate a brighter timbre. Flentrop's principal chorus scales combine these factors into the sound he wanted. His scaling model in Figure 3 is seen as a dashed blue line in **Figure 4**. The model generally follows the Saint Mark's data. As Flentrop noted, the mixtures are narrower. Flutes trend much wider as the pitch ascends.

Sound clips of the Saint Mark's Flentrop in the digital edition of this article allow one to hear these power and timbre balances. They were derived from 1981 recordings of James Welch, organist, another life-long friend. The recording engineer, Dave Wilson, was known as one of the world's best, and he recorded Welch on Flentrop organs. I was present in 1981 for the Saint Mark's recordings, mostly to help with touching up the tuning of the reeds. I also made suggestions for stop registrations that ran counter to the prevailing wisdom of the time, dictating a minimal use of foundations to aid in clarity of pitch. This was not necessary on a Flentrop, whose foundations can be combined to any degree and still maintain clarity of pitch. Amassing foundations, as any Romantic organist knows well, is a source of rich chorus depth,

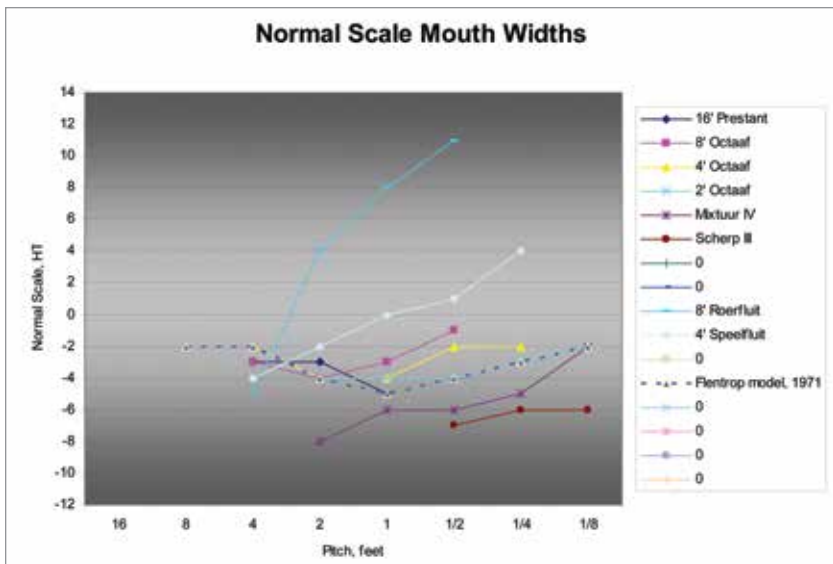


Figure 5. The mouth widths closely imitate the diameter scales and are typically 1/4 of the pipe circumference.

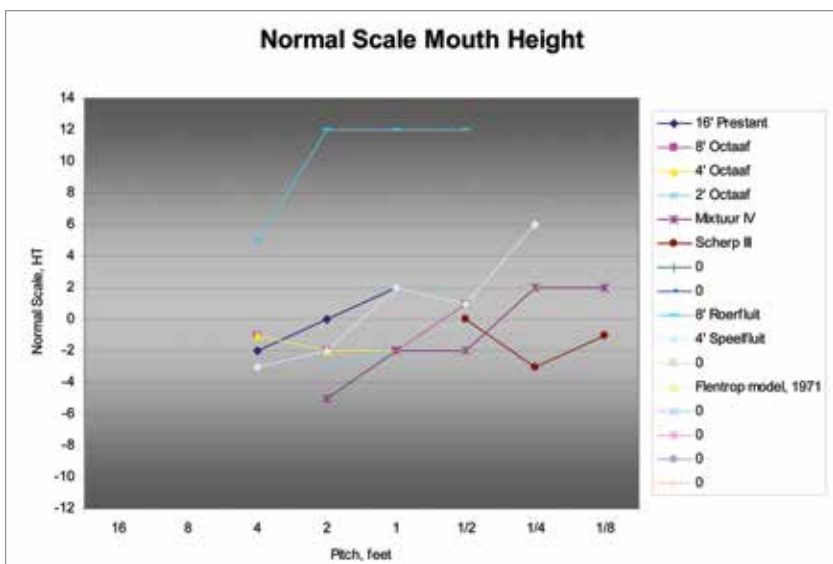


Figure 6. Fleotrop mouth heights (cutups) bear no relation to the mouth widths and are adjusted for the desired degree of brightness. Note the extremely high cutups of the 8' Roerfluit.

and it is heard to great effect in Charles-Marie Widor's "Andante cantabile" from *Symphonie IV* in <Soundclip 2>.

We made many experiments with microphone placement. The proper power balances of the different Flethrop divisions were finally achieved by placing microphones on very tall stands about twenty to thirty feet in front of the Rugwerk, the division that has the most presence for the congregation. Having been accustomed to the practice of using fast tempos in dry acoustics, Welch and I discussed appropriate tempos for the reverberant acoustic of Saint Mark's. Borrowing headphones from the recording engineer to hear what the sound was like in the room at the microphones, he arrived at the tempo we hear in C. P. E. Bach's *Tocatta and Fugue in D Minor*, which takes full advantage of Saint Mark's long reverberation <Soundclip 3>.

Late in the all-night recording session a note went dead in the Rugwerk. The organ had been in service for only sixteen years at this time, and a failure was unexpected. I pulled up the floor panels in the choir loft, which gave access to the Rugwerk trackers, and the culprit was a torn piece of weak leather that connected a long horizontal tracker at a suspension point. None of the other connectors showed the slightest sign of wear. I made a temporary fix, adjusted the action, and we continued recording well into the next morning.

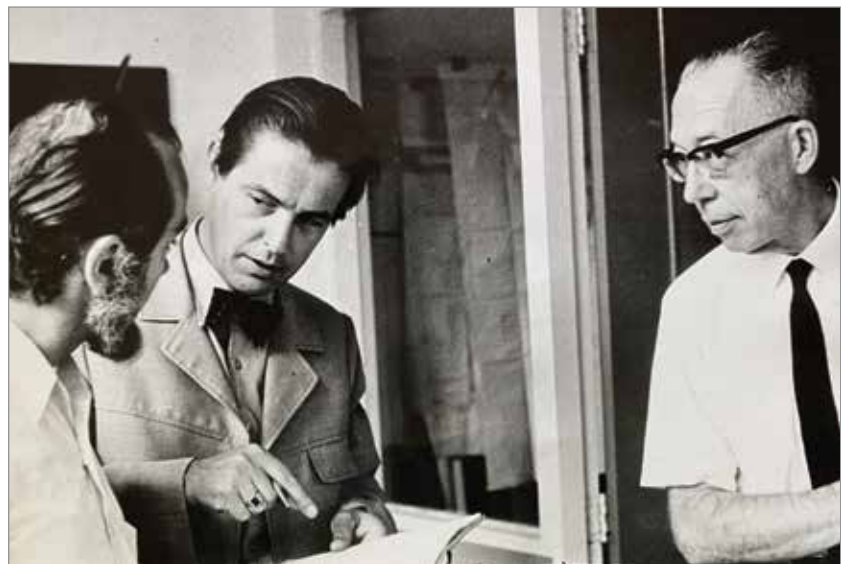
Figure 5 shows the scales of the mouth widths, and these generally imitate the diameter scales. Normal Scale mouth widths are based on 1/4 of the circumferences of Normal Scale diameters, and as Flethrop almost exclusively used

1/4 mouths, we would expect a similarity to the diameter scales. Some of these mouth widths appear to be a bit wider than 1/4 of the circumference, and this may indicate that the pipes were slightly tapered, something I did not measure, and which is not uncommon. Inside diameters were measured at the top of the pipes. If the pipes have a slight taper, the true diameter scales at the bottom will be larger and will more closely match the Flethrop model in Figure 4, as well as the mouth scales in Figure 5.

Figure 6 shows mouth heights, or what is more commonly known as "cutups." The cutup controls timbre. A higher mouth will reduce the harmonic content, and smooth flutes have higher cutups. These can be clearly seen in the lofty cutups of the 8' Roerfluit. Normal Scale mouth heights are calculated as 1/4 of the Normal Scale Mouth Width, a common recipe in neo-Baroque voicing. In Figure 6 we see that Flethrop did not use this recipe. The Saint Mark's cutups are much higher, and they have no relationship to the mouth width scales. They are also highly variable as a free voicing parameter. Flethrop raised the cutup until the desired timbre was achieved and the speech was fast. This is why you do not hear slow, gulping speech in a Flethrop organ.

The soaring cutups of the Roerfluit

The soaring cutups of the 8' Roerfluit illustrate how Flethrop achieved a rich harmonic timbre in his principal chorus and a smoother, warmer timbre in the flutes. While Flethrop is noted for a brighter, "instrumental" timbre, which strongly implies lower cutups, Figure 6



From left to right: Albert Campbell, Johannes Stekete, and D. A. Flethrop. The late Albert Campbell played various Flethrop organs for most of his career. This photo was taken in the 1970s when he visited Flethrop's shop in Zaandam. Johannes Stekete was mentored by Flethrop and took over the business in 1976. Flethrop made a point of stating that Stekete was the lead designer of the Saint Mark's organ.

clearly shows that his cutups were much higher than the neo-Baroque recipe. As an example, the cutup of the 8' Roerfluit tenor C pipe in Figure 6 is +5 half-tones, while its mouth width in Figure 5 is -5 half-tones, revealing a cutup that is a stunning 10 half-tones higher than the neo-Baroque recipe.

Figure 7 (see page 18) shows the relative flow of wind in the pipe toes. Larger pipe toes will flow more wind and yield more power. Received wisdom relates that Flethrop used "open toe" voicing, but Flethrop toes are in most cases quite restricted. Much more open toes can be found in Hook organs. Hook toe diameters also have high variability at a specific

pitch, very unlike the more regular wind flow patterns we see with D. A. Flethrop and Gottfried Silbermann.¹³

The values in Figure 7 are toe constants, a number that represents relative flow. Flethrop suggested to me that a reasonable starting point for a toe diameter is the square root of its resonator diameter. The area of that closed toe represents a constant of "1," and as you can see in Figure 7, Flethrop converged on that number at about 1' pitch and increased the flow in both deeper and higher pitches. The area of the toe is proportional to the toe constant, i.e., a toe constant of "2" has twice the area of a toe with a constant of "1." One added feature

Arizona State University

Organ Studio

- Study over 600 years of organ repertoire and history with Kimberly Marshall
- Perform on the ASU Fritts organ (1992) and Traeri Italian baroque organ (1742)
- Employment opportunities in Phoenix metropolitan area
- Create new works with composers
- BM, MM or DMA in organ performance

<https://musicdancetheatre.asu.edu/degree-programs/music/organ>

Herberger Institute for Design and the Arts

ASU School of Music, Dance and Theatre
Arizona State University

Copyright © Arizona Board of Regents. All rights reserved. 0924

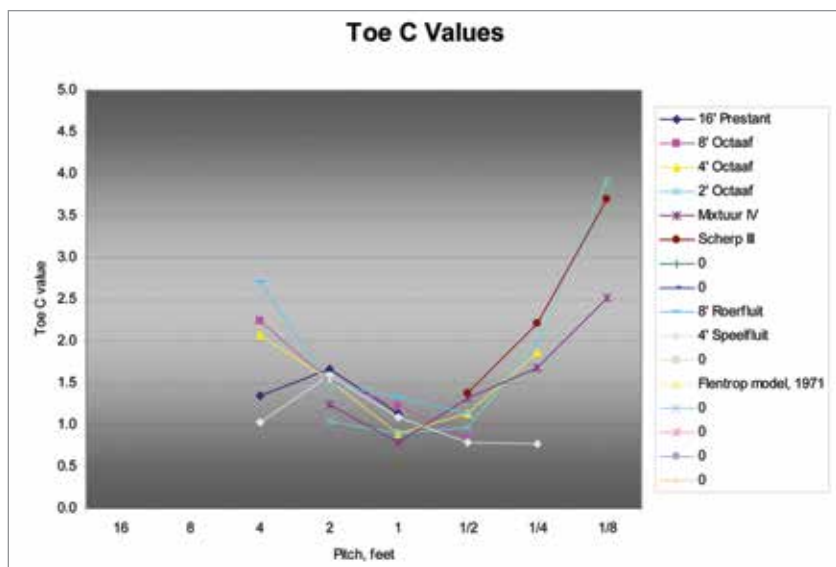


Figure 7. Toe constants show the relative flow of wind to a pipe, adjusted for its diameter and its mouth width. Note the consistent flow of wind to the pipes of the same pitch in the chorus. The extremes of the bass and treble are more fully winded.

is that the toe constant compensates for mouths that are wider or narrower than the Normal Scale mouth of $\frac{1}{4}$ of the circumference. For Flentrop this does not matter, because he used $\frac{1}{4}$ mouths, but for a builder like Gottfried Silbermann who used $\frac{3}{8}$ mouths, or Ernest M. Skinner who used $\frac{1}{2}$ mouths, this compensation is critical, because wider mouths need more wind and narrower mouths need less. The toe constant allows us to compare the relative flow of wind in pipes with different diameters and different mouth widths. A good example in Figure 7 is the 8' Roerfluit, which has slightly more wind than the 8' Octaaf. Although it has a much smoother timbre, the 8' Roerfluit's slightly more powerful fundamental adds chorus depth to the much brighter 8' Octaaf.

Toes control power, and in Flentrop organs designed for smaller acoustics I have found toe constants of 0.6 in the lowest mixture pitches, and this is a very restricted toe. A fully open toe has a toe constant of about 4, which we see in the highest pitches of the 2' Octaaf and III Scherp in Figure 7.

Note the consistency of wind flow in the Flentrop principal chorus pipes at a given pitch, with a minimum flow of wind at about 1' in pitch and much

more flow in the bass and treble. This represents a voicing model for the Saint Mark's acoustic. Similar patterns of wind flow exist in the 1692 Schnitger organ in the Hamburg Jacobikirche.¹⁴

The wind flow of the 4' Speelfluit in Figure 7 is very instructive. Its lower cutups, relative to the 8' Roerfluit, are explained by its more restricted toes. Closing the toe has the tonal effect of raising the cutup for a much warmer timbre at a lower power. The Speelfluit adds color to the more powerful Roerfluit, while restraining the power of the combined flutes as accompanimental stops.

Figure 8 data are estimated flueway depths based on observation of other work by Flentrop. In 1972 I did not have tapered wedges for measuring flueway depths. Wooden wedges are the safest material for documentation, but for a voicer, brass or steel wedges will last longer.¹⁵ The important feature of Flentrop flueways is that they are not used as a primary means of controlling power. Flentrop flueways do vary, but they vary within a restricted range at a given pitch. Neo-Baroque voicing emphasized a cutup recipe set to $\frac{1}{4}$ of the mouth width with "open toes." The result was that a voicer was often forced to use very narrow flueways to regulate both power and timbre,

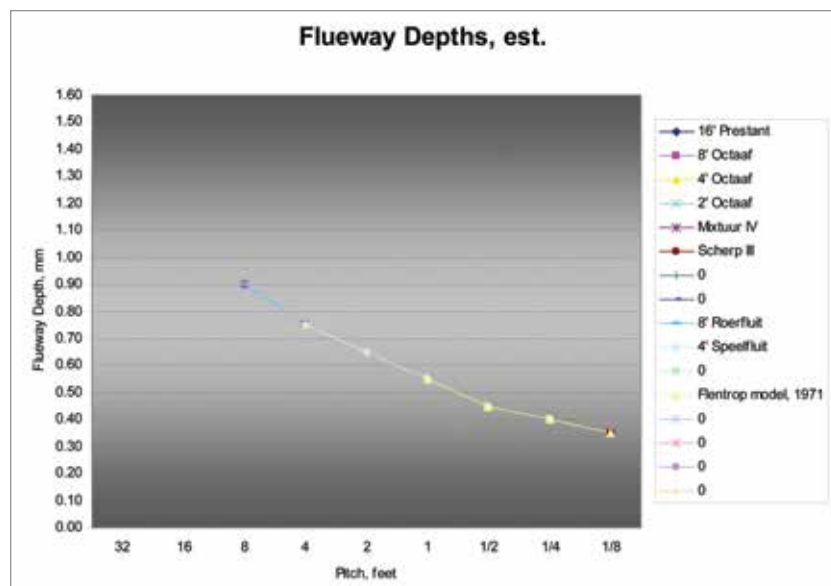


Figure 8. Flueway depths were observed but not accurately measured. The values in this figure are estimated. Flentrop flueways are reasonably consistent, but did vary over a small range at a given pitch.

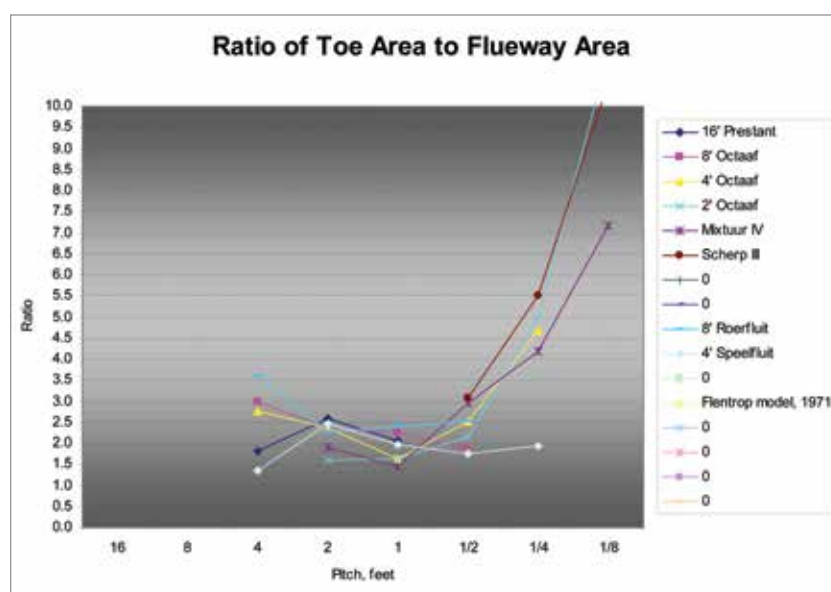


Figure 9. In addition to his flueway depths, this data explains why Flentrop voicing is articulate. The toe areas are in all cases much larger than the flueways they feed. This promotes a fast rise in pressure at the flueway, which in turn promotes chiff. The shape of the response with its soaring treble ratios is very similar to the voicing Ahrend used when he restored the Schnitger organ at the Jacobikirche in Hamburg.¹⁷

and the resulting sound was typically thin in fundamental warmth with a slow, gulping speech on the verge of overblowing. Flentrop used wind pressures and toes to

control power, not the flueways, and he adjusted the cutup to achieve the desired timbres with fast speech.

In both modern and ancient work we will find an enormous variation in flueway depths. Although it is very rarely measured, flueway depth is of critical importance in understanding the different sounds of pipe organs. As the flueway deepens, more breathiness is heard in the sound. This is corrected by an increasing amount and boldness of nicking as the flueway depth increases. This is one of the reasons you will find many bold nicks in deep Romantic flueways. Flentrop's voicing finds the flueway depth that will yield a tolerable breathiness with a minimum degree of nicking, and this is the optimum point for chiff. This is not a deep flueway, but it is much deeper than the razor-thin neo-Baroque flueways that resulted from arbitrarily low cutups. Both Andreas and Gottfried Silbermann used much deeper flueways than Flentrop, and their milder chiff is the result of their bolder nicking. Readers can find the flueway depths for some important historical styles in THE DIAPASON.¹⁶

Figure 9 shows what happens when we divide the area of the pipe toe (the radius of the toe, squared, times π) by the area of the flueway it feeds (the flueway depth times the mouth width). In Figure 9 we see this data as a ratio of those areas. This tells us a great deal about the speech onset of the pipes. If the pipe toe





ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Orloff Organ Company, and Emery Brothers

Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia

john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290

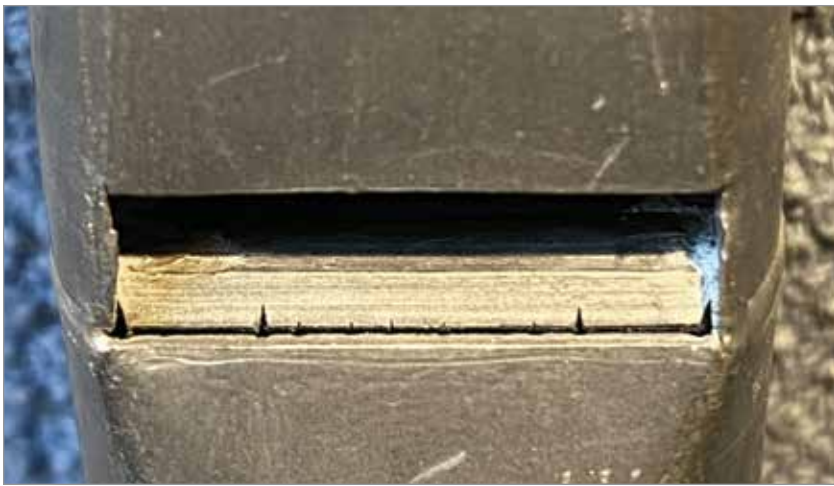


Figure 10. Flentrop, ca. 1980, “instrumental” voicing. The extremely fine nicks on the center of the languid are typical of Flentrop’s work in the 1960s and 1970s. A small counterface on the languid front edge is typical of Flentrop work.



A key to the cabinet doors on a D. A. Flentrop organ



Console metal inlay on the Saint Mark’s Flentrop (photo credit: William T. Van Pelt)

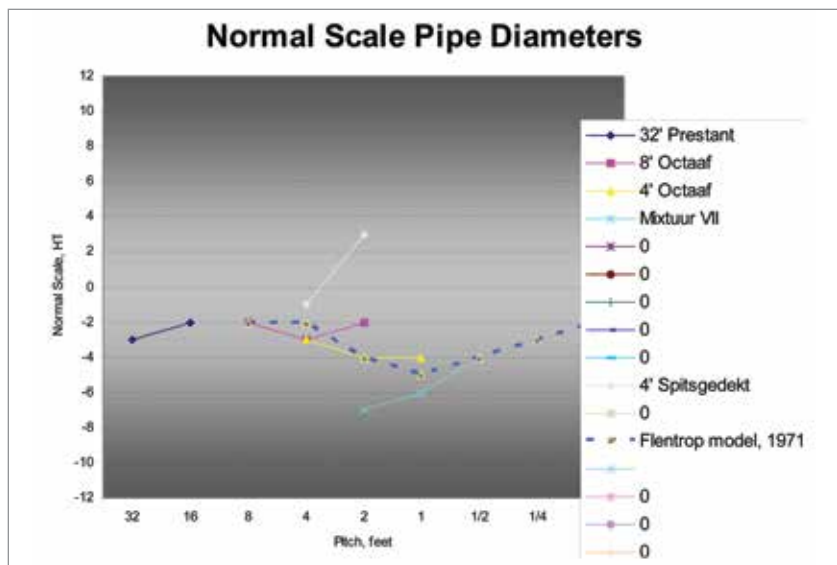


Figure 11. Diameter scales of the Pedaal. Note that the Flentrop model chorus scaling of 1971 corresponds well to these scales. The Mixtuur is narrower and also consistent with the model. Like the Hoofdwerk, the flute scales trend much wider.

is closed to the point where its area is less than the flueway area, the pressure will drop in both the foot and the flueway.¹⁷ We often see this in organs with higher wind pressures where the toes are strongly reduced to control power. In this situation, however, not only does the pressure drop at the flueway, the buildup of pressure in the foot is slower, and this can lead to slower speech. This form of slower speech is not immediately obvious, but a chorus with ratios above 1.0 will have a prompt attack, while pipes with ratios of 0.5 will have a noticeably slower attack, as is often heard in the smooth solo voice of the classical French cornet.¹⁸ When we look at theatre organs with extremely high wind pressures and deep Romantic flueways, we also find extremely small toes that produce ratios well below 0.5. This is why the attack of theatre organ flue pipes is much slower than what we hear in a Flentrop.

Ultra-low area ratios also explain in part why theatre organ pipes never have chuff. A fast rise in pressure in the foot and flueway is essential to the production of chuff, and we hear this when Biggs crisply opens the pallets on his 1958 Flentrop. Ratios close to 1 or above will be conducive to a fast pressure rise and the production of chuff, and in Figure 9 we can see that no Flentrop pipes have values below 1, and most pipes have values well above 1. This is a feature of Flentrop voicing in all of his organs for which I have data, and it is a significant factor in Flentrop’s fast, articulate voicing. Flentrop flueways are not deep in the Romantic style, and their areas are relatively small, with the result that even Flentrop’s more restricted toes still supply much more wind than the flueways need, and the fast pressure rise produces chuff.

Chuff can be eliminated in any ratio of toe and flueway areas by simply applying many bold nicks, but Flentrop used nicking sparingly, and when it is used, it is typically very fine in nature. Hook voicing also features relatively high area ratios, but the voicers used many bold nicks on every pipe, and no chuff is audible in their voicing. Theatre organs combine ultra-low area ratios with very bold nicking and unsurprisingly never exhibit chuff.

Figure 10 shows the mouth of a Flentrop pipe from about 1980, which is articulate, even with its two bolder nicks. The finest nicking in the center of the languid is more typical of the Saint Mark’s organ. Note that the flueway, while not deeply open in the Romantic style, is much deeper than typical neo-Baroque voicing.

The Pedaal

Figure 11 shows the diameter scales of the Pedaal. The scales of the larger pipes are consistent with the Flentrop model in Figure 3, and the diameters of the larger pipes were measured at the bottom. The Mixtuur is also consistent with the model notes. Like the Hoofdwerk, the flutes trend much wider as the pitch ascends.

The wind pressure of the Hoofdwerk is 80 millimeters, which is interestingly the same pressure found in the restored 1692 Hamburg Jacobikirche Schnitger. All other divisions at Saint Mark’s are wound on a very modest 68 millimeters of pressure, including the Pedaal. Flentrop once commented that wind pressure in a pipe organ is analogous to the tension of strings on a violin, with similar effects in the sound.

When I visited in 1972, the 32’ Prestant featured large ears at the sides of the mouths, and a few years later I observed that large wooden rollers had been added between the ears. This was perhaps an effort to make the 32’ sound

more audible, as human hearing is very poor in the deep bass. At about 20 cycles per second we feel sound as much as we hear it, and a 32’ pipe resonates at 16 cycles per second. The addition of the rollers increases audible harmonic power to the sound, just as they add harmonic power to very narrow string pipes. Joseph Gabler found an elegant solution to this problem in his organ of 1750 at Weingarten: drawing the 32’ stop also draws the 16’ stop at the same time, making the sound both felt and more easily heard.

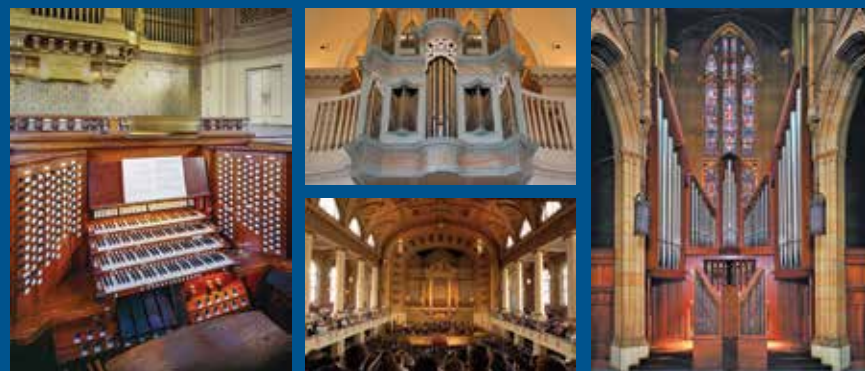
Tin was very expensive when Saint Mark’s Flentrop was constructed, the result of a powerful tin mining cartel. Many Flentrop organs utilized copper for larger façade pipes during this time as an alternative to zinc. The colorful patina on Flentrop copper pipes exhibits reddish earth tones and subtle greens. I asked Flentrop how he achieved this, and he laughed. The process was the result of long experimentation, and it involved strongly heating the pipes and applying the urine of cows to the heated metal. Flentrop smiled when he said that the smell in the shop was not at all pleasant. The lovely pastel colors of those copper pipes enhance the deep reds of the mahogany used in the casework, which Flentrop carefully selected from his supplier in Africa.

The full principal chorus of Flentrop’s *magnum opus* in its 1981 configuration is electrifying in the *Praeludium in E Major*

Yale

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music



Yale Institute of Sacred Music
406 Prospect Street, New Haven, CT 06511
tel 203.432.9753
ism.yale.edu/musicprograms
ism.admissions@yale.edu

FACULTY

Martin Jean
Professor of Organ

James O’Donnell
Professor of Organ

Jeffrey Brillhart
Organ Improvisation

Walden Moore
Liturgical Keyboard Skills

DEGREES OFFERED

Master of Music
Master of Musical Arts
Doctor of Musical Arts

Institute students receive full tuition scholarships. Generous awards available to qualified applicants.

Twentieth-century organbuilding

by Vincent Lübeck <Soundclip 4>. The organ today features some wonderful additions by the shop of Paul Fritts.¹⁹

Paul Fritts and Company Organ Builders

Additions and changes to pipe organs can result in irreparable harm to the original sound. The additions and changes by the Fritts shop, however, are sympathetic to Flentrop's original concept. They are exceedingly well executed, and Flentrop's original voicing was left unchanged.²⁰

In 1991 the console action was replaced with a suspended action. Germanic reeds were added at 16' and 8' to the Hoofdwerk, and the horizontal reeds were replaced at their original pitches with designs based on the 1762 work of the Iberian organbuilder Jordi Bosch. The original Flentrop reeds have been carefully packed and stored. The addition of a 32' Pedaal Bazuin on the back wall to the rear of the Pedaal casework is a welcome one in a room whose large windows consume a great deal of bass sound. These alterations will hopefully diminish future appetites for changes to Flentrop's historic *magnum opus*.

The precarious life of historic sounds

D. A. Flentrop's organs are probably a very good representation of the sound of Arp Schnitger, which has very rarely if ever survived in its original form. Between 1953 and 1955 Flentrop undertook a major restoration of the 1720 Schnitger organ at Saint Michael's Kerk in Zwolle to return it to its original condition, and Biggs recorded that magnificent sound in the 1960s.²¹ History teaches us that original sounds only survive in the very rarest of circumstances, and these are often found in depressed economies where there is no funding for restorations. Historically important sounds quickly disappear with the good intentions of restorers who change wind pressures, temperaments, pitch, and voicing to suit their own ears.²² This is why early documentation is so important, and it can expose later changes.

This article features a sample of scaling and voicing data from D. A. Flentrop's *magnum opus* taken in its original form in 1972.²³ It has hopefully provided

readers with a better appreciation of the sound of D. A. Flentrop. Astute readers will also no doubt notice that fifty-one years elapsed before I carefully analyzed this data. I should have done this long ago. *Tempus fugit, carpe diem.* ■

Notes and references

All images are found in the collection of the author unless otherwise noted.

1. Barbara Owen, *E. Power Biggs: Concert Organist* (Bloomington, Indiana: Indiana University Press, 1987), pages 128–133.

2. wikiwand.com/en/Dirk_Andries_Flentrop, accessed July 6, 2023. From their reference: Kerala J. Snyder (Spring 2005), *Symposium in Honor of Dirk A. Flentrop, Resonance*.

3. Michael McNeil, "The Sound of Gottfried Silbermann," Part 2, *THE DIAPASON*, January 2023, pages 13–19.

4. Michael McNeil, "1863 E. & G. G. Hook, Opus 322, Church of the Immaculate Conception, Boston, Massachusetts," *THE DIAPASON*, Part 1, July 2017, pages 17–19, and Part 2, August 2017, pages 18–21.

5. McNeil, "The Sound of Gottfried Silbermann," Part 2.

6. McNeil, "The Sound of Gottfried Silbermann," Part 2.

7. Michael McNeil, "Designing an Historic Reed," *THE DIAPASON*, June 2023, pages 14–20.

8. saintmarks.org/music-arts/organs/the-flentrop-organ/ accessed July 12, 2023.

9. "Plainly audible" reverberation is measured at about -26 dB. The -60 dB architectural standard does not take into account the audibility of reverberation in the context of music, and it is also a source of grave disappointment for musicians and organbuilders. The standard needs to be revised for music.

10. Michael McNeil, "1863 E. & G. G. Hook Opus 322: Church of the Immaculate Conception, Boston, Massachusetts," Part 1, *THE DIAPASON*, July 2017, page 18.

11. Email the author for Excel files with the Saint Mark's Flentrop data and/or the Jacobikirche Schnitger data at no charge at: mneilmichael83@gmail.com. The Schnitger data is derived and graphed from: Heimo Reinitzer, *Die Arp Schnitger-Orgel der Hauptkirche St. Jacobi in Hamburg* (Hamburg: Christians Verlag, 1995), with restoration by Jürgen Ahrend and data measurements by Cor Edskes.

12. Ibid.

13. McNeil, "The Sound of Gottfried Silbermann," Part 2; McNeil, "1863 E. & G. G. Hook, Opus 322, Church of the Immaculate Conception, Boston, Massachusetts," Part 1.

14. Email the author for Excel files with the Saint Mark's Flentrop data and/or the Jacobikirche Schnitger data at no charge at: mneilmichael83@gmail.com

15. Michael McNeil, "The Sound of Gottfried Silbermann," Part 2, *THE DIAPASON*, January 2023, see Figure 15 on page 14 for an illustration of a wedge for measuring flue-way depth.

16. McNeil, "The Sound of Gottfried Silbermann," Part 2.



The Flentrop organ, Saint Mark's Cathedral, Seattle, Washington (photo credit: William T. Van Pelt)

17. Email the author for Excel files with the Saint Mark's Flentrop data and/or the Jacobikirche Schnitger data at no charge at: mneilmichael83@gmail.com. The Schnitger data is derived and graphed from: Heimo Reinitzer, *Die Arp Schnitger-Orgel der Hauptkirche St. Jacobi in Hamburg*, (Hamburg: Christians Verlag, 1995), with restoration by Jürgen Ahrend and data measurements by Cor Edskes.

18. McNeil, "The Sound of Gottfried Silbermann," Part 2.

19. saintmarks.org/music-arts/organs/the-flentrop-organ/.

20. saintmarks.org/music-arts/organs/the-flentrop-organ/.

21. E. Power Biggs, *The Organ in Sight and Sound*, Columbia Masterworks, KS 7263, ca. 1969. Many examples of Schnitger organs are included in this landmark recording. D. A. Flentrop wrote a primer on classical organ design for the twenty-eight-page book included with this vinyl recording.

22. Flentrop was right when he remarked that I would use my observations of his work to find my own sound. The temptation to modify organs to the taste of the restorer is very strong, and I have regrettably succumbed to that temptation, too. I carefully documented a Wm. A. Johnson organ and described the changes I made to it in these articles, "The 1864 William A. Johnson Opus 161: Piru Community United Methodist Church, Piru, California," *THE DIAPASON*, Part 1, August 2018, pages 16–20; Part 2, September, 2018, pages 20–25; Part 3, October, 2018, pages 26–28; and Part 4, November 2018, pages 20–24.

23. Email the author for Excel files with the Saint Mark's Flentrop data and/or the Jacobikirche Schnitger data at no charge at: mneilmichael83@gmail.com.

Sound clips

1. [00:34] Johann Sebastian Bach, *Prelude and Fugue in A Minor*, BWV 543, E. Power Biggs, *Bach, the Great Preludes and Fugues*, Volume 2, CBS Records, 42648, recorded in 1964 at the Busch Reisinger Museum, Harvard University, Cambridge, Massachusetts.

2. [00:30] Charles-Marie Widor, "Andante cantabile," from *Symphonie IV*, opus 13, number 4 (1872), James Welch, *Magnum Opus*, Volume 2, Wilson Audiophile, WCD-8314, recorded in 1981 at Saint Mark's Cathedral, Seattle, Washington.

3. [01:01] Carl Philipp Emanuel Bach (often attributed to Johann Sebastian Bach, BWV 565), *Tocatta and Fugue in D Minor*, James Welch, *Magnum Opus*, Volume 1, Wilson Audiophile, WCD-8111, recorded in 1981 at Saint Mark's Cathedral, Seattle, Washington. Exhaustive research by Michael Gailit has convincingly shown C. P. E. Bach as the most likely composer of this work. See "Exploring the unknown of BWV 565," *THE DIAPASON*, Part 1, June 2021, pages 18–19; Part 2, July 2021, pages 12–14; Part 3, December 2021, pages 16–18; Part 4, August 2022, pages 15–17; Part 5, September 2022, pages 19–21; and Part 6, October 2022, pages 15–17.

4. [00:40] Vincent Lübeck, *Praeludium in E Major*, James Welch, *Magnum Opus*, Volume 2, Wilson Audiophile, WCD-8314, recorded in 1981 at Saint Mark's Cathedral, Seattle, Washington.

—It is strongly recommended to use Sony MDR 7506 headphones for the sound clips. Earbuds will not generate bass sound.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his *Opus 5*, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. *Opus 5* includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone. Stay tuned.

Saint Mark's Episcopal Cathedral website: saintmarks.org.
Flentrop Orgelbouw website: flentrop.nl.

Scattered leaves ... from our Sketchbook



SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

**Schoenstein & Co.,
Benicia, California
Union Presbyterian Seminary,
Richmond, Virginia**

When organist Douglas Brown approached us to build an organ for Union Presbyterian Seminary of Richmond, Virginia, he had a singular focus: maximum dynamic and tonal color range fitting within a small organ loft. Over the years our *multum in parvo* approach has led to versatile instruments in small spaces, and Union Presbyterian Seminary joins an unusual group of organs in this style that contain only one double-enclosed stop. (The other two are Bishop

Spencer Place, Kansas City, Missouri, and Wesley Memorial United Methodist Church, High Point, North Carolina.)

Watts Chapel, housed in a beautiful, historic late Victorian building from 1896, is a semi-circular room with the organ placed above and behind the dais. This allows the organ to speak directly into the chapel, a great advantage. After careful measuring, we determined that an organ of eight ranks would be all that can fit in the tight space. The organ would be entirely enclosed, save for a few bass and façade pipes, and only the most essential stops would be chosen. We knew that the double-enclosed



Schoenstein & Co. Opus 181, Union Presbyterian Seminary, Richmond, Virginia



Chest and pipework

identity. By “setting” the inner swell to the appropriate dynamic level, the organist can use the single Trumpet stop as a quieter ensemble stop, apt for choir accompaniment. The organist could also open the inner shades enough for a “standard” swell chorus reed. And if the shades are open all the way, the Trumpet can gain enough power to be a solo reed fit for wedding processions and English choral anthems.

When using the Trumpet in these various ways, the overall effect would be severely limited by having the whole organ under the same expression. However, thanks to double-expression, the rest of the organ can be controlled independently of the Trumpet. This allows for more dynamic control while maintaining the Trumpet’s relationship to the rest of the organ. For example, if the Trumpet is being used as a quieter accompaniment stop it can still crescendo and decrescendo in even proportion to the rest of the organ.

Douglas Brown, director of music, played the dedicatory service on September 25, 2022. From the seamless introductory crescendo in Balfour Gardiner’s *Evening Hymn* to a heroic performance of Widor’s “Toccata” from the fifth symphony, Brown has already demonstrated the breadth of color and dynamic available on such a small organ. The instrument is now in consistent use for services and events, and we are especially proud to have this opus give musical inspiration and training to future generations of Presbyterian ministers.

—Bryan Dunnevald
Schoenstein & Co.

Photo credit: Louis Patterson and David Anderson

Builder’s website: schoenstein.com
Seminary website: upsem.edu



Console

Schoenstein & Co. Opus 181

Union Presbyterian Seminary, Richmond, Virginia

GREAT (Manual I, enclosed †)		PEDAL	
16’ Bourdon (ext 8’)	12 pipes	32’ Resultant	
8’ Open Diapason	61 pipes	16’ Bourdon (Great)	
(bass in façade)		8’ Open Diapason (Great)	
8’ Open Diapason <i>mf</i> (Lieb. Ged. bass)		8’ Lieblich Gedeckt (Great)	
8’ Dulciana (Swell)		4’ Fifteenth (Great 8’ Open Diapason)	
8’ Lieblich Gedeckt	61 pipes	4’ Dulcet (Swell)	
4’ Principal	61 pipes	4’ Lieblich Gedeckt (Great)	
4’ Lieblich Gedeckt (ext 8’)	12 pipes	16’ Bass Trumpet (Swell)	
2½’ Twelfth (TC, fr Nineteenth)		8’ Trumpet (Swell)	
2’ Fifteenth (Swell)		4’ Clarinet (Great) †	
1½’ Nineteenth	54 pipes	†prepared	
8’ Trumpet (Swell)			
8’ Clarinet ††			
†All pipes except 1–11 of the Open Diapason and 1–12 of the Bourdon are in the Swell box			
††Prepared			
SWELL (Manual II, enclosed)		Couplers	
8’ Dulciana (Lieb. Ged. bass)	49 pipes	Intermanual	
8’ Vox Celeste (TC)	49 pipes	Great to Pedal	
8’ Lieblich Gedeckt (Great)		Swell to Pedal	
4’ Dulcet (ext 8’)	12 pipes	Swell to Pedal 4’	
4’ Lieblich Gedeckt (Great)		Swell to Great 16’	
2½’ Nazard (fr Lieblich Gedeckt)		Swell to Great	
2’ Fifteenth (ext 8’ Dulciana)	12 pipes	Swell to Great 4’	
16’ Bass Trumpet (ext 8’) †	12 pipes	Intramanoal	
8’ Trumpet †	61 pipes	Swell 16’	
Tremulant		Swell Unison Off	
†In a separate expression box inside master expression box		Swell 4’	
		MECHANICALS	
		Solid-state capture combination action:	
		5,000 memories	
		12 General pistons	
		Great to Pedal Reversible	
		Programmable piston range	
		Piston sequencer, two + toe levers	
		Record/Playback system	

2 manuals, 7 voices, 7 ranks, 456 pipes

The American Institute of Organbuilders Celebrates Fifty Years

by Matthew M. Bellocchio

September 2024 marks the fiftieth anniversary of the chartering of the American Institute of Organbuilders (AIO), a unique organization that has had a transformative effect on American organbuilding. Anniversaries invite us to reflect upon our past and contemplate how far we have come. Thus, this article will describe the history of the AIO, its programs, and its impact.

Beginnings

In 1970 David W. Cogswell and Jan R. Rowland of the Berkshire Organ Company in West Springfield, Massachusetts, attended their first biennial Congress of the International Society of Organbuilders (ISO) in Switzerland. Inspired by the collegial atmosphere and sharing of knowledge that he experienced, Cogswell conceived the idea of forming a similar organization for United States and Canadian organbuilders. He calculated that it would be economically viable to organize a meeting of organbuilding individuals if at least ninety persons paid and attended. Advertisements were placed in organ journals, and a printed program booklet was mailed to all known organbuilding and maintenance companies for the "First North American Organbuilders' Convention," which took place in Washington, D.C., September 2-5, 1973. Auspiciously, 110 people attended.

The participants were enthusiastic about forming a permanent organization. A provisional board was established, a constitutional committee appointed, and a convention was scheduled for the following year. The second convention, held in September 1974 in Dayton, Ohio, adopted a constitution and bylaws, signed by thirty-eight charter members, and elected a board of directors.

There was some discussion about what to name the nascent group. Some had proposed, along the lines of the International Society of Organbuilders, the names American Society of Organbuilders or American Society of Organ Builders. Instead, the name American Institute of Organbuilders (AIO) was chosen by vote.

Objectives

The stated purpose of the American Institute of Organbuilders was and still is: "To advance the science and practice of pipe organbuilding by discussion, inquiry, research, experiment, and other means; to disseminate knowledge regarding pipe organbuilding by such means as lectures, publications, and exchange of information; to establish an organized training program for organbuilders, leading to examinations and certifications of degree of proficiency." The AIO was registered in the state of Ohio under IRS tax laws as a non-profit 501(c)(6) business league.

The AIO has several important features that distinguish it from other organ-related groups. Unlike the International Society of Organbuilders (ISO) or the Associated Pipe Organ Builders of America (APOBA), which are associations of organ companies, the AIO, in the tradition of American democracy, was founded as an organization of individuals. And unlike the Organ Historical Society (United States), The Organ Club (United Kingdom), or the Gesellschaft der Orgelfreunde (Germany), which are open to any organ enthusiasts who wish to join, AIO membership is by nomination and limited to professional



Dirk Flentrop, keynote speaker, 1978 Fargo convention

pipe organ builders, maintenance technicians, and those in allied professions supporting the pipe organ industry.

Membership

New members are nominated for one of three categories. Regular membership is open to full-time North American builders and maintenance technicians with at least five years' experience. Associate membership is for full-time apprentices with less than five years in the profession. Affiliate membership is for those who are: 1) not full-time builders or maintenance technicians; 2) non-North American builders; or 3) persons in allied professions (e.g., organ consultants and church acousticians). All nominees must obtain the endorsement of a current Regular AIO member and provide a summary of their work history on the nomination form. Nominees for Regular membership must secure two additional Regular AIO members as references. Each reference is contacted and must vouch for the nominee's work and business ethics. All nominees must agree in writing to abide by the Institute's Code of Ethics and Professional Conduct.

Acceptance of a new member is granted by vote of the AIO board of directors after the nominee's name has been published in the *AIO Journal of American Organbuilding* for the purpose of receiving comments from the membership. Only Regular members may vote or hold office. Associate members may apply for Regular membership after five years in the profession. Presently, the AIO has about 325 members, of which forty-one are non-voting Associate or Affiliate members.

Governance

The affairs and policies of the AIO are governed by a nine-member board of directors composed of the president, vice president, secretary, treasurer, and five directors-at-large. Board members serve three-year terms and are elected via online voting by the members, the results announced at the annual business meeting. The day-to-day business of the Institute is handled by the executive secretary, who is an employee of the Institute.

Conventions

Since its founding, AIO conventions have been held annually in cities throughout the United States and Canada. These conventions are structured around a full schedule of technical lectures, visits to local organ shops and instruments, product exhibitions, and business meetings. Because their purpose is educational, AIO conventions are open to non-AIO members, who pay a higher registration fee. A typical AIO convention runs three



John Ferguson recital, Trinity Lutheran Church, Moorhead, Minnesota, 1957 Holtkamp organ, 1978 Fargo convention



1979 Boston convention. The first group of AIO exam certificate holders. Front row, L to R: Pete Sieker, Pieter Visser, Robert Faucher, Susan Tattershall, Richard Wild, Thomas Turner, Matthew Bellocchio. Back row, L to R: Jan Rowland, Roy Redman, Patricia Hockman, Tim Henry, Randall Wagner, Philip Beaudry, David Cogswell

and one-half days. It starts on a Sunday afternoon with a recital or concert at a local church, followed by dinner and an exhibitors' night at the hotel. The Monday schedule starts with the AIO annual business meeting, followed by a full day of lectures and educational presentations. Tuesday is usually spent traveling, visiting local organ shops and recent instruments by AIO members. Wednesday features more educational programs and ends with a banquet and awards presentations. There are also optional pre- and post-convention tours, which feature interesting local attractions and some organs.

A minimum of twelve hours of educational content is required at each convention. AIO technical lectures cover a variety of topics and range in format from individual to multiple presenters, depending upon the subject. Most conventions have a lecture about the organbuilding history of the region.

Occasionally, a panel format is used to good effect for comparative techniques

of organbuilding. In such presentations, several organbuilders demonstrate their individual approaches to solving the same technical issue. Topics addressed in this manner have included scaling, designing wind systems, swell box design, voicing flue pipes, and business succession. This comparison technique has also been used for educational presentations by suppliers to explain and contrast the individual features of similar products, such as electric swell shade motors, combination actions, and electronic tuners.

Lecturers are drawn from both inside and outside the organbuilding industry. Outside experts have addressed topics such as woodworking machinery, obtaining performance bonds, and dealing with employees. Lecturers for organbuilding topics are chosen based upon their recognized expertise in a particular subject and their ability to communicate well with an audience.

In the AIO's early days, it was common to invite European ISO organbuilders to give keynote convention lectures.



Catered lunch on the floor of Boardwalk Hall while being serenaded by Peter Richard Conte and Rudy Lucente, 2022 Atlantic City convention (photo credit: Ryan Boyle)



35 & under dinner participants, 2022 Atlantic City convention (photo credit: Ryan Boyle)



John Panning marveling at the famous 32' Contra Diapason at Boardwalk Hall (photo credit: Jim Steinborn)

Henry Willis IV and Josef von Glatter-Götz (Rieger Orgelbau) attended the first gathering in 1973, where they gave encouragement and technical knowledge to the fledgling organization. Others who followed in their footsteps include Joseph Schafer (Klais) in 1975; Roland Killinger and Maarten A. Vente (ISO secretary) in 1976; Dirk Flentrop and Hans Wolf Knaths (Giesecke) in 1978; Michael Gillingham (chairman, British Institute of Organ Studies) in 1979; Klaus Wilhelm Furtwängler (Giesecke) and Henry Willis IV in 1983 (tenth anniversary convention); Richard Rensch in 1989; Gerard Pels (ISO vice president and editor) in 1991; Henry Willis IV in 1993 (twentieth anniversary convention); Stephen Bicknell (ex Mander) in 1998; and Hans-Erich Laukhuff in 2000.

Visits to regional organ shops and instruments are a popular convention feature. One can learn as much from a small, well-organized shop as from a large factory! Organs visited during the convention are usually chosen to represent the recent work of AIO members. The builders are invited to provide technical information about the instruments. This can range from a simple listing of the pipe scales to an elaborately printed booklet with pictures and drawings. Occasionally, these organs will be the subjects of related convention lectures dealing with their design, action, construction, or room acoustics. Where possible, the organs are open for inspection. Historic organs and those by

non-AIO builders are usually reserved for the post-convention organ tours.

In place of recitals, organs are heard in short demonstrations, utilizing improvisations or brief passages of literature to show what the instruments can do. Players are asked to showcase the sounds of the instruments—not the repertoire of the player. These programs end with the singing of a hymn, to show the organs' accompaniment capabilities. Many organists are astonished at the volume of sound produced by a group of singing organbuilders!

Product exhibitions are another important convention feature. Suppliers display their latest products and meet with old and new customers. Recent conventions have had twelve to twenty exhibitors and now require considerable exhibition space.

Seminars

The AIO mid-year seminars have provided further professional education opportunities. These weekend seminars are held in organ shops throughout the country and are structured to provide hands-on training in a variety of small group settings.

Seminar topics have included voicing (reeds, flue pipes, strings), wood pipe construction, organ façade decoration, casework construction, electrical wiring, slider chest construction, and electro-pneumatic windchest re-leathering. In contrast to the conventions, seminars are limited to AIO members and employees

the exams, plus oral questions, and the design (under mentorship) of a theoretical organ for a given location or situation. Additionally, the examiners must have inspected personally, or by a representative, an example of organbuilding work done by the Fellow candidate. The Service Technician exam is less inclusive and requires 75 percent correct to pass.

Exams and exam review sessions are held prior to each annual convention. They are conducted by a committee of three examiners, who all hold Fellow certificates. Each examiner is appointed by the board of directors for a three-year term.

Publications

All AIO members receive the quarterly *Journal of American Organbuilding*, whose issues have included technical articles, product and book reviews, and a forum for the exchange of building and service information and techniques. It first appeared as a newsletter in March 1986. By vote of the membership at that year's convention in Chicago, it was officially named the *Journal of American Organbuilding*. Through the years its content and appearance evolved. The September 1989 issue was the first with a pictorial cover. In March 2010, the twenty-fifth year of the *Journal's* publication, the first color cover appeared.

Prior to each convention the annual *Convention Handbook* is printed and mailed to all AIO members. In addition to convention information, it includes specifications and pictures of the convention organs and advertisements from exhibitors and suppliers.

Since 1992 the AIO has occasionally produced an annual *Photographic Survey*, with pictures of members' recent work. Originally part of the annual convention handbook, the *Survey* is now printed separately for distribution at conventions of the American Guild of Organists and the National Association of Pastoral Musicians.

In 1980 the late AIO charter member David Cogswell published the *Organbuilder's Reference Handbook*, with formulas and reference tables for organbuilders. In 2007 the AIO published a sixteen-page revised edition, edited by AIO Fellow member Robert Vaughan, including formulas for spreadsheet calculations.

Since 1990 all annual convention lectures (and some mid-year seminars) have been recorded. Videos of selected lectures are available for members to view on the members' section of the AIO website.

Website and online technical resources

The AIO website (www.pipeorgan.org) has detailed information about the AIO, its activities, and a directory of its members for the public to view. There is also a members' section, accessible by password, which contains PDF files of back issues of the *Journal*, the *Organbuilder's Reference Handbook*, and the Online Technical Resource.

The Online Technical Resource section contains a wealth of practical articles and helpful tips written by members to help their colleagues solve problems encountered both in the shop and in the field. It covers a wide range of topics and includes technical service manuals of past and present electronic systems suppliers. Here is a sampling of article titles: "Techniques of Cone Tuning;" "Mitering Metal Pipes;" "Zinc Dust in Reed Boots;" "Voicing, Nicking and Regulating Flue Pipes;" "Repairing Reuter Ventil and Pitman Windchests;" "Rebuilding an Estey

of AIO and ISO firms. Several seminars have been joint AIO/ISO events, with European builders serving on the team of instructors (Wolfgang Eisenbarth, string voicing, 2001; Mads Kiersgaard, wood pipe voicing 2005).

Examinations and certificates

In addition to the educational programs at conventions and seminars, the AIO holds examinations and awards certificates of proficiency. Currently three certifications are awarded: Fellow, Colleague, and Service Technician. Successful candidates must pass written and oral exams.

The Fellow and Colleague examinations include over 200 questions. The topics covered include history, mechanical engineering, electrical, winding, mechanical key actions, electric actions, tonal engineering, windchest layouts, pipe construction, console standards, wood properties, joinery, tuning and maintenance, acoustics and architecture, structural engineering, business practices, and tuning (including setting an equal temperament by ear). To make the process less daunting, the questions are grouped into three separate historical, mechanical, and tonal focused exams that may be taken at separate times. Four hours are allotted for each written exam.

The Colleague certificate requires 65 percent correct answers on the exam. The Fellow certificate requires 85 percent correct on the written portion of



Demonstration of the Andover organ at Christ Episcopal Church, 2023 Charlottesville, Virginia convention (photo credit: Ryan Boyle)



John Boody and Joel VanderZee introducing the Taylor & Boody organ at Grace Episcopal Church, Keswick, Virginia, 2023 Charlottesville convention (photo credit: Ryan Boyle)

Tubular Pneumatic Primary;” “Electro-Pneumatic Action and the Slider Chest;” “Easing Heavy Tracker Actions;” and “Wiring for Electric Motors.”

Investing in the future

Believing that the pipe organ has a future as well as a past, the AIO invests in outreach to attract and educate the next generation of American organbuilders and organists. Each year, convention scholarships are awarded to young aspiring organbuilders to encourage them to grow into the profession and the AIO.

A “35-and-under” meeting, over lunch or dinner, was introduced as an annual convention event in 2013. Attended by the president or another board member, it provides younger convention attendees an opportunity to meet, network, and ask questions about the AIO. In recent years it has been very well attended.

The AIO contributes \$500 to every local American Guild of Organists

chapter that is presenting a Pipe Organ Encounter. This program, held annually in multiple cities throughout the United States, seeks to recruit new organists by exposing young keyboard students to the pipe organ. The AIO has also made material and financial contributions to the American Organ Archives of the Organ Historical Society, the largest repository of organ research materials in the world.

Impact

When the AIO was founded in 1974, the American organbuilding landscape was very different. The industry was dominated by large factory firms, which built electro-pneumatic instruments. There were only a few small tracker firms. Educational opportunities for young organbuilders were primarily provided by the factory firms, where one only learned a firm’s specific construction style. A lucky few obtained European

apprenticeships. Tracker organs were the exception, and churches that wanted large tracker organs generally imported them from Europe. There was very little opportunity for contact among organbuilders, and as a result, there was ignorance and mistrust of each other’s work.

The AIO changed all of this, and by dedicating itself to the education of individual organbuilders, turned American organbuilding upside down. Today, most American firms are small to medium sized companies, and most of the old factory firms, if not gone, are considerably smaller. Thanks to the AIO’s educational programs, apprentices can learn a variety of organbuilding techniques from a variety of expert teachers. Today, the quality and reliability of “New World” organs equals those of the “Old World.” The importation of tracker organs is now rare.

Thanks to AIO conventions, American organbuilders are now on a first name basis and are happy to meet and discuss ideas. Many long-term friendships have been formed. It is not uncommon for a builder with a technical problem to consult a fellow AIO member for advice.

The remarkable strength and influence of the AIO stems from its being an organization founded, supported, and directed by individual organbuilders, not firms. In essence, it embodies the American national motto, *E pluribus unum* (out of many, one). The AIO helped this writer’s generation become the American organbuilders of today, and it continues to educate the organbuilders of tomorrow. Here’s to another fifty years of advancing the science and practice of pipe organbuilding!

Matthew M. Bellocchio is a charter member of the American Institute of Organbuilders and earned the Fellow Certificate in 1979. He chaired the AIO education committee (1997–2009), served two terms on the AIO board of directors (1993–1996; 2010–2012), and as AIO president (2012–2015). He is a senior manager and designer at Andover Organ Company in Lawrence, Massachusetts, which he joined in 2003. He is also president of the Methuen Memorial Music Hall, Inc., where he has served as a trustee since 2017.

AIO Charter Members

- | | |
|---|---|
| Larry Abbott (d. 2001)
Abbott & Sieker | Franklin Mitchell (d. 1998)
The Reuter Organ Co. |
| Philip A. Beaudry (d. 2003)
Philip A. Beaudry Co. | Robert J. Muller (d. 1995)
H. W. Muller & Son |
| Earl J. Beilharz (d. 2006)
Lima Pipe Organ Company | Donald H. Olson (d. 2023)
Andover Organ Co., Inc. |
| Matthew-Michael Bellocchio
Roche Organ Company, Inc. | H. Ronald Poll (d. 2007)
Latter-Day Saints Church |
| A. W. Brandt, Jr. (d. 2005)
A. W. Brandt & Company | Roy A. Redman
Redman Organ Co. |
| Mervin G. Brown (d. 2024)
Latter-Day Saints Church | Robert F. Roche
Roche Organ Company, Inc. |
| Julian E. Bulley (d. 2004)
Toledo Pipe Organ Co. | Clarence Roggmann (d. 2006)
Klann, Inc. |
| Jack Burger (d. 1992)
Burger & Schafer | Jan Rowland (d. 2023)
Visser-Rowland Associates |
| Paul D. Carey (d. 2017)
Paul Carey Organ Co. | Robert Schopp
A. R. Schopp’s Sons, Inc. |
| Joseph Chapline (d. 2011)
Chapline Organs | James K. Shawhan (d. 2023)
J. K. Shawhan Pipe Organs |
| David W. Cogswell (d. 1989)
Berkshire Organ Company, Inc. | Uwe “Pete” Sieker (d. 2011)
Abbott & Sieker |
| Harry J. Ebert (d. 2019)
H. J. Ebert Organ Co. | Jack L. Sievert (d. 2024)
Schantz Organ Company |
| Rubin S. Frels (d. 2013)
Rubin S. Frels Co. | Phares O. Steiner (d. 2013)
Steiner Organs, Inc. |
| John C. Gumpy (d. 2019)
Lehigh Organ Co. | Pieter Visser
Visser-Rowland Associates |
| Edward H. Holloway (d. 2005)
Holloway Pipe Organs | Randall E. Wagner
Reisner, Inc. |
| Walter Holtkamp, Jr. (d. 2018)
The Holtkamp Organ Company | Harold W. Weaver (d. 1994)
A. W. Brandt Co. |
| Lance E. Johnson
Johnson Organ Co., Inc. | Dean Woodhull (d. 2016)
Pipe Organ Sales & Service |
| J. E. “Joe” Lee, Jr. (d. 2017)
J. E. Lee Organ Service | Henry Willis IV* (d. 2018)
Willis Organs |
| Donald L. Lewis
Mudler-Hunter Co. | <i>* Not an AIO member, but instrumental in AIO founding.</i> |
| Homer Lewis (d. 2020)
Trivo Corporation | <i>Based on the first published charter members list, AIO 1978 Albany, New York, convention book, page 17. Updated with information from Randall Wagner and Matthew Bellocchio.</i> |
| Charles W. McManis (d. 2004)
McManis Organs, Inc. | |

Reviews

► page 11

father's position as organist for a while, moving permanently to Paris in 1722. Matthew Greco (violin), Laura Moore (viola da gamba), and Monika Kornel (harpsichord) play three movements from the first of Rameau's *Pièces de clavecin en concerts*. These are "La Coulicam" (Rondement), "La Livri" (Rondeau gracieux), and "Le Vésinet" (Gaiement, sans Vitesse). The meanings of these titles are obscure. "Le Coulicam" is widely interpreted as meaning the Kubla Khan but may be an anagram of something much less savory. "La Livri" may represent a dedication to the Comte de Livri, while "Le Vésinet" is likely to refer to Vézinet Wood, near Saint-Germain de Paris. These movements provide a sprightly and up-beat conclusion to the CD.

This CD shows that Salut! Baroque is a superb ensemble that deserves recognition throughout the world as well as in Australia. This is only the tip of the iceberg as far as French Baroque music is concerned. A fascinating and informative compact disc—I am pleased to recommend it.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.

New Organ Music

Preludes for Clarinet and Keyboard: Ten Hymn Arrangements for the Church Year, by Charles Callahan. MorningStar Music Publishers, MSM-20-647, \$25.00. Available from morningstarmusic.com.

Charles Callahan's hymn arrangements for organ are well known; in this collection he adds a solo instrument, which can be accompanied by any keyboard instrument. He has chosen some of the most familiar hymntunes, intended for the various seasons of the liturgical year. Those for the Advent/Christmas seasons include *O Come, O Come, Emmanuel*, *In the Bleak Midwinter*, and *Go Tell It on the Mountain*. Lenten selections include *Let All Mortal Flesh Keep Silence* and *Were You There?* The remaining pieces are for more general use and include *Amazing Grace*, *For the Beauty of the Earth*, *Let All Things Now Living*, *Jesus Loves Me*, and *Praise God from Whom All Blessing Flow*. While neither instrumental part is overly complicated, the clarinet part seems relatively easy, possibly for use by a high school student. These pieces offer young musicians an excellent introduction to the great hymns of the church.

Partita on Truro, by Maureen Howell. MorningStar Music Publishers, MSM 10-468, \$17.25. Available from morningstarmusic.com.

Maureen Howell, a relatively new addition to the MorningStar roster, is a church musician in North Carolina. Her compositions are hymn-based, as is this partita. Howell cleverly reimagines the well-known tune TRURO in her unique variations. The opening "Processional" features the trumpet stop accompanied by snare drum-like triplets. The quiet "Meditation" uses a syncopated bass rhythm underneath sustained chords that alternate their changes with that of the pedal. A three-voice "Trio" dances in a lilting 6/8 meter. Following is a "Lament" in the parallel minor key that employs double pedal throughout. A quiet "Reverie" has the melody in the pedal supported by an undulating triplet figure in the manuals. The jaunty and imaginative "Whimsy" in 5/8 time displays the composer's creative genius. The

"Finale" is the longest movement, comprising three sections. The outer sections have a very syncopated bassline against iambic chords. The middle portion takes a gentler, waltz-like approach with a pleasing accompaniment. The coda alternates colorful chords with added sixths and ninths against a booming bass.

Adagietto, by Gerald Near. MorningStar Music Publishers, MSM 10-281, \$10.00. Available from morningstarmusic.com.

Gerald Near is among the finest composers of church music in America. This composition, *Adagietto*, confirms his status. This lush, lyric composition is suitable for worship and recital. The three-part structure opens with a cantabile line for a single flute stop accompanied by strings. The middle portion, using only strings, repeats the melody in canon between the tenor and alto voices. The opening section returns with a new accompaniment leading to a serene codetta.

—Steven Young
Taunton, Massachusetts

Choral Music Reviews

When Morning Stars Together, arranged by Michael Burkhardt. SATB, soprano and tenor solos, handbells, and organ with optional congregation, descant, brass quintet, timpani, and cymbals, MorningStar Music Publishers, 60-0006, 2023, \$2.85, full score \$15, instrumental parts \$35. Duration: 3:40. Available from morningstarmusic.com.

The text is by Albert F. Bayly, with music featuring Beethoven's HYMN TO JOY. The piece was commissioned in honor of Charles Snyder for his forty-four years of service to the Presbyterian Church of Coshocton, Ohio. It begins simply with handbells ringing, depicting the morning stars. Soloists sing on verse one accompanied by the bells and by the choir singing "oo." The choral parts have rich harmonies on verse two, the assembly joins choir with brass and organ on verse three, and verse four calls for assembly with all forces.

The concluding text is perfectly phrased to honor music ministers: "Then with skill and consecration we would serve you, Lord, and give all our powers to glorify you, and in serving fully live." This is an inspiring setting of a tune that could be vigorously sung with no rehearsal on the part of the assembly.

Alma Redemptoris Mater, by Alvez Barkoskie IV. SSATB unaccompanied, E. C. Schirmer, 9196, 2023, \$2.15. Duration: 2:30. Available from morningstarmusic.com.

This is the text commonly used to conclude Compline, or night prayer, in the Advent season, but it may also be used for Marian feast days from Advent until the feast of the Presentation of the Lord on February 2. It begins with a snippet of the original Latin chant melody. An English translation of the Latin text by Cardinal John Henry Newman (1801–1890) is provided on the inside front cover.

At times this anthem sounds like polyphony of the Middle Ages with parallel fifths, octaves, and thirds. It is largely written in a homophonic texture, but occasionally parts move independently, making for a more contemporary sound. The piece ends in unison, as it began. It is of moderate difficulty, but at thirty-three measures, could be quickly learned. The dynamics and tempo vary quite a bit.

—Karen Schneider Kirner
South Bend, Indiana

A one-inch professional card in THE DIAPASON, as low as \$23 per month.

Contact Jerome Butera,
jbutera@sgcmail.com

Christopher Babcock

Church of the Good Shepherd
Kips Bay, New York City

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger

Phone 718/528-9443
E-mail k_bigger@yahoo.com



GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

Faythe Freese

Concert Organist
(512) 470-7782
ffreese@ua.edu

Your professional card could appear here!

Contact: jbutera@sgcmail.com or 608/634-6253

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

RICHARD BARRICK HOSKINS

Director of Music & Organist
St. Chrysostom's Church
Chicago
richard@saintc.org

James Kennerley

Friends of the
Kotzschmar Organ
www.foko.org

James Kibbie

Professor Emeritus
The University of Michigan
jkibbie@umich.edu

**Download The Diapason's
2024 Media Kit at**

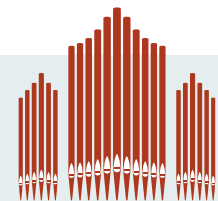
www.thediapason.com/advertising

Gail Archer

organist
www.gailarcher.com

Vassar College
Barnard College, Columbia University
garcher@barnard.edu
(212) 854-5096

Promotion
SOZO Media
rika@sozomedia.com



**Promote your organ, church
music, harpsichord, and/or
carillon degree program to
potential students worldwide!**

Contact Jerome Butera for the
many options in print and digital
advertising available to you through
The Diapason.

jbutera@sgcmail.com or 608/634-6253

Karen Schneider Kirner
Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

GALE KRAMER
organist emeritus
Metropolitan Methodist Church
Detroit
gkramer@provide.net

David Lowry
DMA, HonRSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201

COLIN LYNCH
Concert Organist
www.colinlynchorgan.com

KIMBERLY MARSHALL
Imaginative Programming
Acclaimed Artistry
windwerkartists.com kimberlymarshall.com

Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

ANDREW PAUL MOORE
CHRIST CHURCH
SHORT HILLS

DEREK E. NICKELS, DMA
Church of the Holy Comforter
Kenilworth, IL 60043
(847) 251-6120 • denickels@holyccomforter.org

Matthew W. Noonan
Organist & Educator
www.mwnoonan.com

ANDREW PETERS
Organ Recitals – Silent Movies – Hymn Festivals
www.AndrewJPeters.com

GREGORY PETERSON
Professor of Music and
College Organist Emeritus
Luther College, Decorah, Iowa

STEPHEN PRICE, D.MUS.
University of Washington, Seattle
www.sevенеightartists.com/price

ANDREW SCHAEFFER
Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.org
Recitals — Hymn Festivals

Kathleen Scheide
www.kathleenscheide.com

PHILIP CROZIER
CONCERT ORGANIST
ACCOMPANIST
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
philipcrozier@sympatico.ca

THE DIAPASON
2025 Resource Directory
Reserve advertising
space now!
Deadline: October 25
To reserve advertising space,
contact Jerome Butera
608/634-6253;
jbutera@sgcmail.com

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=AGO chapter event, •+=RCCO centre 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.

Renée Anne Louprette; Bond Chapel, University of Chicago, Chicago, 10/20, 3 pm

Thierry Escaich, with Ellipsos Saxophone Quartet; Rockefeller Memorial Chapel, University of Chicago, Chicago, 10/22, 4 pm

Andrea Handley; Presbyterian Homes, Evanston, 10/27, 2 pm

INDIANA

Stephen Schnurr; Bethel Lutheran, Gary, 10/13, 3 pm

IOWA

James Kibbie; Cathedral of the Epiphany, Sioux City, 9/15, 3 pm

Gail Archer; University of Dubuque, Dubuque, 9/22, 3 pm

Bradley Hunter Welch; Lake City Union Church, Lake City, 10/18, 7:30 pm

Michael Delfin, harpsichord; Agudas Achim Synagogue, Coralville, 10/27, 3 pm

KANSAS

Jens Korndörfer; Wichita State University, Wichita, 9/17, 7:30 pm

Bradley Hunter Welch; First United Methodist, Manhattan, 10/16, 7:30 pm

KENTUCKY

The Chenault Duo; St. Francis in the Fields Episcopal, Harrods Creek, 9/20, 7:30 pm

MAINE

James Kennerley, silent film accompaniment, *The Hunchback of Notre Dame*; Merrill Auditorium, Portland, 10/25, 7 pm

James Kennerley, Halloween concert; Merrill Auditorium, Portland, 10/26, 10 am

Olivier Latry; Merrill Auditorium, Portland, 10/26, 6:30 pm

MARYLAND

Nathaniel Gumbs; St. Luke Lutheran, Silver Spring, 10/20, 4 pm

MASSACHUSETTS

Paul Jacobs; Methuen Memorial Music Hall, Methuen, 9/15, 3 pm

Aaron Tan; First Church of Deerfield, Deerfield, 9/22, 3 pm

Amanda Mole; Groton Hill Music Center, Groton, 9/29, 3 pm

Olivier Latry, with Boston Symphony Orchestra, Gandolfi, *Ascending Light*, Saint-Saëns, *Symphony III*; Symphony Hall, Boston, 10/10, 7:30 pm; 10/11, 1:30 pm; 10/12, 8 pm

Daniel Roth; Church of the Transfiguration, Orleans, 10/12, 7:30 pm

Johann Vexo; College of the Holy Cross, Worcester, 10/29, 7 pm

MICHIGAN

Ken Cowan; Michigan State University, East Lansing, 9/15, 3 pm

Damin Spritzer; Jack H. Miller Center, Hope College, Holland, 9/17, 7:30 pm

James Kibbie; Mayflower Congregational, Grand Rapids, 10/21, 7 pm

MINNESOTA

Chelsea Chen; University of St. Thomas, St. Paul, 9/28, 7 pm

MISSOURI

Katelyn Emerson; Ladue Chapel Presbyterian, St. Louis, 9/15, 3 pm recital; 9/16, 7:30 pm masterclass

NEW JERSEY

Adam Cobb; Main Arena, Boardwalk Hall, Atlantic City, 9/18, 12 noon

Benedikt Zimmer; Main Arena, Boardwalk Hall, Atlantic City, 9/25, 12 noon

ALABAMA

Monica Berney; St. James Episcopal, Fairhope, 10/10, 7 pm

Michael Delfin, harpsichord; University of Alabama, Tuscaloosa, 10/18, 7:30 pm

CALIFORNIA

Aiden Yau; Cathedral of St. Mary of the Assumption, San Francisco, 9/15, 4 pm

Xiang-Xiang Reynolds; Cathedral of St. Mary of the Assumption, San Francisco, 9/29, 4 pm

Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, 10/6, 4 pm

Craig Williams; St. Andrew's Presbyterian, Newport Beach, 10/6, 4 pm

Shelby Fisher; Cathedral of St. Mary of the Assumption, San Francisco, 10/13, 4 pm

Bruce Neswick; All Souls' Episcopal, San Diego, 10/13, 4 pm hymn festival

Alexander Ffinch; Cathedral of St. Mary of the Assumption, San Francisco, 10/27, 4 pm

COLORADO

Caroline Robinson; First Congregational, Colorado Springs, 9/22, 2 pm

CONNECTICUT

Johann Vexo; St. Joseph's Catholic Cathedral, Hartford, 10/25, 7 pm organ & choral concert

Gail Archer; St. Catherine of Siena Catholic Church, Riverside, 10/26, 2 pm

FLORIDA

Bradley Hunter Welch; Cathedral of St. Luke, Orlando, 10/4, 7:30 pm

Colin Andrews; Stetson University, Deland, 10/6, 3 pm

Phoon Yu, harpsichord, with viola; All Saints Episcopal, Winter Park, 10/6, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 10/6, 5:30 pm

Steven Ball; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, 10/25, 7:30 pm

GEORGIA

James Kealey; Columbus State University, Columbus, 9/23, 7:30 pm

Bradley Hunter Welch; St. John United Methodist, Augusta, 10/27, 4 pm organ & choral concert

ILLINOIS

Katelyn Emerson; Wesley United Methodist, Urbana, 9/20, 7 pm

Chelsea Chen; Southern Illinois University, Carbondale, 9/20, 7:30 pm

Steven Wentz; Presbyterian Homes, Evanston, 9/23, 2 pm

Nathan Laube; Cathedral of the Holy Name, Chicago, 10/6, 7 pm

Daniel Roth; St. Chrysostom's Episcopal, Chicago, 10/15, 7:30 pm

Stephen Buzard; First United Methodist, Peoria, 10/18, 7:30 pm

A gift subscription to THE DIAPASON

The perfect gift for

- + organist colleagues
- + students
- + teachers
- + choir directors
- + organ builders
- + 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."

\$49 one year USA; \$39 one year digital; \$20 one year student

Calendar

Gabriel Moll; Main Arena, Boardwalk Hall, Atlantic City, 10/2, 12 noon
Ken Cowan; Princeton University Chapel, Princeton, 10/4, 7:30 pm
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 10/11, 12 noon

NEW YORK

Ryan Chan; First Presbyterian, Lockport, 9/15, 2 pm
Gail Archer; Round Lake Auditorium, Round Lake, 9/15, 4 pm
Bálint Karosi; Anabel Taylor Chapel, Cornell University, Ithaca, 9/20, 7:30 pm
Kent Tritle, with cello; Marbletown Reformed Church, Stone Ridge, 9/21, 3 pm
 TENET; Holy Trinity Lutheran, New York, 9/21, 6 pm
Brink Bush; Cadet Chapel, West Point, 9/29, 2 pm
 Cappella Romana Vocal Ensemble; St. Ignatius Loyola Catholic Church, New York, 9/29, 4 pm
Gail Archer, with Bulgarian Women's Choir; St. Francis Xavier Catholic Church, New York, 10/6, 2 pm
 • **Gail Archer**; St. Stanislaus Catholic Church, Buffalo, 10/13, 3 pm
Gail Archer; Trinity Church, Wall Street, New York, 10/15, 1 pm
 Musica Sacra; St. Ignatius Loyola Catholic Church, New York, 10/16, 7:30 pm
Stephen Hamilton; Cathedral Basilica of the Sacred Heart, Newark, 10/20, 3 pm
David Baskeyfield; First Presbyterian, Glens Falls, 10/25, 7:30 pm
Karol Massakowski; Brick Presbyterian, New York, 10/29, 7 pm

NORTH CAROLINA

Nathaniel Gumbs; Christ Episcopal, New Bern, 9/20, 7 pm
Alcee Chriss; Duke Chapel, Duke University, Durham, 10/6, 5 pm
Nathaniel Gumbs; West Market Street United Methodist, Greensboro, 10/17, 7 pm
Alcee Chriss; Christ United Methodist, Greensboro, 10/25, 7:30 pm

OHIO

Nathan Laube; Denison University, Granville, 9/15, 2 pm
Diane Meredith Belcher; Christ Presbyterian, Canton, 9/27, 7 pm
James Kibbie; St. Paul's Lutheran, Massillon, 10/5, 4 pm
Adam J. Brakel; Immaculate Conception Catholic Church, Port Clinton, 10/13, 3:30 pm
Joshua Stafford; Westminster Presbyterian, Dayton, 10/13, 4 pm

OREGON

Gail Archer; Lewis & Clark College, Portland, 9/27, 7:30 pm

PENNSYLVANIA

+ **Cherry Rhodes**; St. Paul's Episcopal, Chestnut Hill, 9/27, 7:30 pm
F. Allen Artz III; Jerusalem Lutheran, Schuylkill Haven, 10/27, 3 pm

SOUTH CAROLINA

Nathan Laube; The Citadel, Charleston, 9/21, 7 pm

TENNESSEE

Chelsea Chen; St. Louis Catholic Church, Memphis, 9/23, 7 pm
Alcee Chriss; Christ Church Cathedral, Nashville, 10/10, 3:30 pm

TEXAS

Alcee Chriss, with Dallas Symphony Chorus; Meyerson Symphony Center, Dallas, 9/15, 3 pm

Clive Driskill-Smith; Redeemer Presbyterian, Austin, 9/20, 7:30 pm

Bradley Hunter Welch & Ken Cowan, organ & piano; First United Methodist, Lubbock, 9/22, 5 pm

Bryan Anderson; St. Andrew Methodist, Plano, 9/24, 7:30 pm

Bradley Hunter Welch; First Presbyterian, Kilgore, 9/29, 6 pm hymn festival

Renée Anne Louprette; Trinity University, San Antonio, 10/4, 7:30 pm

Chelsea Chen; First United Methodist, Wichita Falls, 10/6, 3 pm

+ **Clive Driskill-Smith**; St. David of Wales Episcopal, Denton, 10/6, 4 pm

Bryan Anderson; All Saints' Episcopal, Fort Worth, 10/11, 7:30 pm

George Baker; St. Philip the Apostle Catholic Church, Flower Mound, 10/18, 7 pm

Scott Dettra; Christ Church Cathedral, Houston, 10/20, 6:15 pm

Clive Driskill-Smith; Co-Cathedral of the Sacred Heart, Houston, 10/21, 1:30 pm

Bryan Anderson; First Presbyterian, Houston, 10/21, 3 pm

Daryl Robinson; St. John the Divine Episcopal, Houston, 10/21, 7:30 pm

Ken Cowan; Edythe Bates Old Recital Hall, Rice University, Houston, 10/22, 7:30 pm

Karol Massakowski; St. Thomas Aquinas Catholic Church, Dallas, 10/23, 7 pm

Nathan Laube; Christ the King Catholic Church, Dallas, 10/27, 4 pm

VIRGINIA

David Hurd; Virginia Theological Seminary, Alexandria, 9/17, 7:30 pm

Alan Morrison; College of William & Mary, Williamsburg, 9/25, 10 am masterclass

• **Alan Morrison**; River Road Church, Baptist, Richmond, 9/27, 7:30 pm

Alan Morrison; College of William & Mary, Williamsburg, 9/29, 2 pm

+ **Olivier Latry**; Cathedral of the Sacred Heart, Richmond, 10/29, 7 pm vespers; 10/30, 2 pm & 7 pm recitals

WISCONSIN

Scott Turkington; Shrine of Our Lady of Guadalupe, La Crosse, 9/21, 3 pm

John J. Mitchell; St. Norbert Abbey, De Pere, 10/19, 2 pm

David Jonies; Brookfield Congregational, Brookfield, 10/20, 4 pm

AUSTRALIA

Titus Grenyer; Christ Church St. Laurence, Sydney, 10/20, 2 pm

BELGIUM

Bart Verheyen; St.-Waldetrudiskerk, Herentals, 9/22, 3 pm

FRANCE

Aude Heurtematte, Nicolas Bucher & Gaétan Jarry; Église St.-Sulpice, Paris, 9/22, 4 pm

Philippe Bezkorowajny; Basilica St.-Michel, Bordeaux, 9/22, 5 pm

Emmanuel Filet, with soprano & baritone; St.-Bruno Church, Bordeaux, 9/29, 4:30 pm

Jean-Paul Serra, with Baroque violin; St.-Augustin Church, Bordeaux, 10/27, 5 pm

GERMANY

Elmar Lehnen, with trombone; St. Regina, Hamm, 9/15, 4 pm

Sarah Kim; Dom, Mainz, 9/17, 8:05 pm

Sebastian Freitag; Kathedrale, Dresden, 9/18, 8 pm

JOHN SCHWANDT

Organogenesis Artists LLC
 organogenesisartists@gmail.com

MARK STEINBACH

BROWN UNIVERSITY

DAVID WAGNER

DMA
 www.davewagner.net

RONALD WYATT

Organist Emeritus
 Trinity Church
 Galveston

ROBERT L. SIMPSON

Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

Walt Strony

Theatre Organist | ATOS Hall of Fame
 Cross-over Concerts - Silent Films
 concerts@waltstrony.com

J. CLARK WILSON

SILENT FILM SCORING
 clark7050@yahoo.com

Download The Diapason's 2024 Media Kit at

www.thediapason.com/advertising



KENT TRITLE
 Director of Cathedral Music and Organist, Cathedral of St John the Divine
 Organist, New York Philharmonic
 Music Director, Oratorio Society of NY and Musica Sacra (NY)
 KENTTRITLE.COM ORGAN RECITALS - GUEST CONDUCTING - CHORAL RESIDENCIES

Vance Fisher
 J.D., C.P.C.
 LIFE COACH | BUSINESS COACH
 PROFESSIONAL CHURCH ORGANIST

Minister challenges?
 Music director issues?
 Board dilemmas?
 Choir problems?
 Congregation concerns?
 Technical interactions?

Visioning with you for your best life
 Working with you for your best business

www.vancefisher.coach
 vance@vancefisher.coach
 269-281-4016

Experience THE DIAPASON website!
 www.TheDiapason.com



AMERICAN PUBLIC MEDIA®
Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

2436 - A Big Bruckner Bicentennial Blast . . . celebrating one of the great Romantic Era symphonists, **Anton Bruckner (1824-1896)**, whose music was in no little part inspired by his life as an organist.

2437 - Remembering Rachel . . . a tribute to the extraordinary Canadian composer and performer, **Rachel Laurin (1961-2023)**.

2438 - The Canadian International Organ Competition (I) . . . selections from the final round and gala conclusion of CIOC 2021, featuring the three top prize-winners.

2439 - The Stanford Standard . . . though overshadowed by some of his illustrious pupils, the elegant if conservative music of **Charles Villiers Stanford (1852-1924)** still deserves our attention.

2440 - Anniversary Accolades (IV) . . . continuing our series with a miscellany of Czech, German, Austro-Hungarian and Swiss composers and performers who have achieved significant landmarks in 2024.

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
 Associated Pipe Organ Builders of America
 is a proud supporter of Pipedreams apoba.com

Calendar

Irene Roth-Halter; Pfarrkirche St. Tertulin, Schlehdorf, 9/22, 4 pm

Thorsten Maus; St. Regina, Hamm, 9/22, 4 pm

Stefan Kagi; Kreuzkirche, Dresden, 9/25, 8 pm

Peter Waldner & Matthias Strobl; Pfarrkirche St. Tertulin, Schlehdorf, 9/29, 4 pm

Dominik Susteck; St. Regina, Hamm, 9/29, 4 pm

Willibald Guggenmos; Katholische Kirchengemeinde Mariae Geburt, Bad Laer, 9/29, 6 pm

Martina Strobl & Michael Bachmann; Pfarrkirche Wiederkunft Christi, Kolbermoor, 10/2, 7:45 pm

Christoph Schönfelder; Frauenkirche, Dresden, 10/2, 8 pm

Bernard Focroulle; St. Jakobi, Lübeck, 10/3, 4 pm

Elmar Lehnen, with brass; Marienbasilika, Kevelaer, 10/3, 4:30 pm

Alexander Kuhlo; Dom, Trier, 10/8, 8 pm

Hans Christian Martin; Kathedrale, Dresden, 10/9, 8 pm

Jacobus Gladziwa; Kreuzkirche, Dresden, 10/16, 8 pm

Balthasar Baumgartner; Kathedrale, Dresden, 10/30, 8 pm

Matthias Maierhofer; Dom, Speyer, 10/31, 7:30 pm

NETHERLANDS

Bram Brandemann; Grote of St.-Bavokerk, Haarlem, 9/17, 8 pm

Laurens de Man; Elandstraatkerk, Den Haag, 9/21, 3 pm

Stephan van de Wijgert; Kathedrale Basiliek St.-Bavo, Haarlem, 9/21, 4 pm

Jaap Kroonenburg; Groote Kerk, Maassluis, 9/21, 8 pm

Zuzana Ferjenciková; Grote of St.-Bavokerk, Haarlem, 9/24, 8 pm

Ton van Eck; Kathedrale Basiliek St.-Bavo, Haarlem, 9/28, 4 pm

Anton Pauw & Jeroen Koopman; Grote of St.-Bavokerk, Haarlem, 10/1, 8 pm

SWITZERLAND

Johan Treichel, Francesco Addabbo, Antonio García; Abbey, Bellelay, 9/15, 5 pm

Rudolf Lutz; Cathedral, Geneva, 9/21, 6 pm

Olivier Wyrwas & Antonio García; Abbey, Bellelay, 9/22, 11:30 am

Loic Burki; Collegiate Church, St.-Ursanne, 9/22, 2 pm

Jean-Charles Ablitzer; Jesuit Church, Porrentruy, 9/22, 3:30 pm

Gabriel Wolfer & Les Souspirs; St.-Jacques, Beurnevésin, 9/22, 5 pm

Vincent Thévenaz, with flute and voice; Cathedral, Geneva, 9/26, 8 pm

Loriane Llorca; Cathedral, Geneva, 9/27, 8 pm

Guy-Baptiste Jaccottet; Cathedral, Geneva; 9/28, 5 pm

Thilo Muster, with clarinet; Cathedral, Geneva, 9/29, 5 pm

UNITED KINGDOM

Simon Dinsdale; Reading Town Hall, Reading, 9/16, 1 pm

William Forrest; Welsh Church, London, 9/18, 1:05 pm

David Hill; Bloomsbury Central Baptist, London, 9/28, 4 pm

Isabelle Demers; St. John the Evangelist Catholic Church, Islington, London, 9/28, 7:30 pm

James McVinnie; Royal Festival Hall, Southbank Centre, London, 10/2, 7 pm

Andrew Dewar; Welsh Church, London, 10/16, 1:05 pm

Jan Liebermann; Bloomsbury Central Baptist, London, 10/26, 4 pm

Carillon Calendar

Arlington, Virginia

Netherlands Carillon
Saturdays at 6 pm

September 7, Kevin Lieberman

September 21, Michelle Lam

October 5, Hunter Chase

October 19, Noah Kravitz

Dayton, Ohio

Deeds Carillon

September 11, 10 am, Alan Bowman

September 15, 11 am & 2 pm, Alan Bowman

September 28, 1 pm, Alan Bowman

October 6, 3 pm, Alan Bowman

October 13, 3 pm, Alan Bowman

October 20, 3 pm, Alan Bowman

Kennett Square, Pennsylvania

Longwood Gardens, Fridays at 6 pm

September 6, Lisa Lonie

September 27, John Widmann

Luray, Virginia

Belle Brown Northcott Memorial Carillon, Saturdays at 7 pm, Sundays at 3 pm

September 1, Jason Perry

September 2, 3 pm, Jason Perry

September 7, Jason Perry

September 8, Jason Perry

September 14, Jason Perry

September 15, Jason Perry

September 21, Jason Perry

September 22, Jason Perry

September 28, Jason Perry

September 29, Jason Perry

October 5, Jason Perry

October 6, Jason Perry

October 12, Jason Perry

October 13, Jason Perry

October 19, Jason Perry

October 20, Jason Perry

October 26, Jason Perry

October 27, Jason Perry

Mariemont, Ohio

Mary M. Emery Memorial Carillon

September 1, 7 pm, Alan Bowman

September 2, 7 pm, Alan Bowman

Middlebury, Vermont

Middlebury College Chapel, 5 pm

September 4, George Matthew, Jr.

September 7, George Matthew, Jr.

September 21, John Whiteside

September 28, Andrea McCrady

October 5, Carla Staffaroni

October 19, Jessica Ip

October 26, George Matthew, Jr.

Princeton, New Jersey

Princeton University Chapel,

Sundays at 2 pm

September 1, Jessica Ip

Springfield, Illinois

Thomas Rees Memorial Carillon, 6:30 pm, with additional performances at 2 pm Saturdays and Sundays

September 1, Carlo van Uift

September 4, Sue Jones

September 5, Caleb Melamed

September 6, Carlo van Uift

September 7, Carlo van Uift

September 8, Carlo van Uift

September 11, Patrick Knox

September 12, Ally Dodd

September 18, Sue Jones

September 19, Caleb Melamed

September 20, Carlo van Uift

September 21, Carlo van Uift

September 22, Carlo van Uift

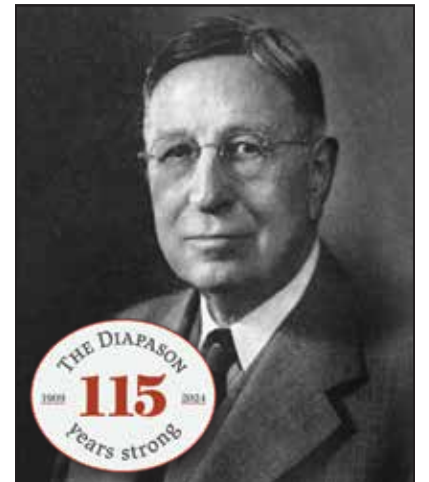
September 25, Patrick Knox

September 26, Ally Dodd

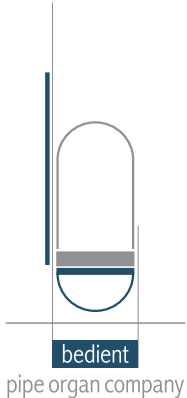
September 27, Carlo van Uift

September 28, Carlo van Uift

September 29, Carlo van Uift



Siegfried E. Gruenstein, founder of THE DIAPASON



Quality Pipe Organ Building and Service

since 1969

bedient

pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



CORNEL ZIMMER ORGAN BUILDERS

A Tradition of Excellence

WWW.ZIMMERORGANS.COM





Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

BUILDING-RESTORATION
REBUILDING-TUNING




LEWTAK

PIPE ORGAN BUILDERS

www.LEWTAK.com

ORGAN BUILDERS



L. W. BLACKINTON and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020



PARSONS

PIPE ORGAN BUILDERS
OF INDIAQUA, NEW YORK



CLAYTON ACOUSTICS GROUP

57 Granite Dr. Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

David E. Wallace

AND COMPANY, L.L.C.
Pipe Organ Builders

New Organs
Restoration / Renovation / Relocation
www.wallacepipeorgans.com

Download The Diapason's 2024
Media Kit at

www.thediapason.com/advertising

Experience THE DIAPASON website!

www.TheDiapason.com



JOSEPH ARNDT, Cathedral of St. Philip, Atlanta, GA, April 14: *Paean*, te Velde; *Wondrous Love: Variations on a Shape-Note Hymn*, Barber; *Partita on Kingsfold*, Callahan; *Plymouth Suite*, Whitlock.

ADAM J. BRAKEL, St. James Episcopal Church, Los Angeles, CA, April 7: *Fantasia in G*, BWV 572, Bach; *Sonata in d*, BWV 527, Bach; *Plein Jeu*, Duo sur les Tierces, Chromhorne sur la Taille, Récit de tierce en taille, Dialogue sur les grands jeux (*Messe pour couvents de religieux et religieuses*), Couperin; *Ciaccona in e*, BuxWV 160, Buxtehude; *Variations de Concert*, op. 1, Bonnet; *Grand Scherzo Symphonique in C*, Guilmant; *Prelude on Londonderry Air*, Rawsthorne; *Variations on the Wedding March*, Mendelssohn, arr. Liszt, Horowitz, Volodos, transcr. Brakel.

VINCENT DUBOIS, St. Chrysostom's Episcopal Church, Chicago, IL, April 10: *Passacaglia in c*, BWV 582, Bach; *Sonata on the 94th Psalm*, Reubke; *Carillon de Westminster*, (24 *Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *Prélude et Fugue sur le nom d'Alain*, op. 7, Durufé; *Allegro deciso (Évocation*, no. 3), Dupré; Improvisation.

STEPHEN HAMILTON, St. Ignatius Loyola Catholic Church, New York, NY, April 28: *Choral Improvisation sur Victimae paschali*, Tournemire; *In Paradisum*, Lesur; *O Gott, du frommer Gott*, BWV 767, Bach; *Antiphon III*, Magnificat V, *Antiphon V (Vêpres du commun des fêtes de la Sainte Vierge*, op. 18, nos. 3, 14, 5), *Variations sur un Noël*, op. 20, Dupré; *L'Ascension*, Messiaen; *Passacaglia in c*, BWV 582, Bach.

MICHAEL HEY, St. Stephen's Episcopal Church, Millburn, NJ, April 21: *Final (Symphonie I in d*, op. 14), Vierne; *Prelude and Fugue in a*, BWV 543, Bach; *Mein junges Leben hat ein End*,

Sweetlinck; Sonata in G, BWV 530, Bach; *The Dancing Pipes*, Dove; *Variations on an Original Theme*, Roberts.

WILMA JENSEN, Duquesne University, Pittsburgh, PA, April 28: *Flourish and Chorale*, McCabe; *Fugue in a-flat*, WoO 8, Brahms; *Innig (Sechs Studien in kanonischer Form*, op. 56, no. 4), Schumann; *Petite Rapsodie Improvisée (Cinq Improvisations*, no. 1), Tournemire; *Cantilène (Trois Pièces*, op. 29, no. 2), Pierné; *Cortège et Litanie (Quatre Pièces*, op. 19, no. 2), Dupré; *Prelude for String Orchestra*, Finzi, transcr. Jensen; *Méditation à Sainte Clotilde*, James; *Introduction, Chorale and Fugue on a British Theme*, Briggs.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, March 22: *Prelude and Fugue in C*, BWV 547, *Sonata in c*, BWV 526, *Prelude and Fugue in c*, BWV 546, J. S. Bach; *Italian Concerto*, BWV 971, J. S. Bach, transcr. Kennerley; *Minuet in G*, BWV Anh. 114, Petzold; *Polonaise in g*, BWV Anh. 125, *Gavotte in G*, BWV 816, *Musette in D*, BWV Anh. 126, C. P. E. Bach; *Bist du bei mir*, BWV Anh. 508, Stölzel; *March in D*, BWV Anh. 122, C. P. E. Bach; *Fantasia and Fugue in g*, BWV 542, J. S. Bach.

FRANCESCA MASSEY, Methodist Central Hall, London, UK, March 17: *Fantasia and Toccata in d*, op. 57, Stanford; *Aria*, Manz; *Live Wire*, Farrington; *Church bells beyond the stars*, McDowall; *Sonata in G*, op. 28, Elgar.

ANDREW McDONALD, Madeleine McDonald, mezzo-soprano, and Mackenzie Taylor, flute, Shrine of Our Lady of Guadalupe, La Crosse, WI, March 10: *Prelude in c*, BWV 546i, Bach; *Pie Jesu*, Boulanger; *Herzlich tut mich verlangen*, O Welt, ich muss dich lassen (*Eleven Chorale Preludes*, op. 122, nos. 10, 11), Brahms; *Pange Lingua*, Titelouze; *Trois mouvements pour flûte et orgue*, Alain; *Mors et resurrectio (Trois*

paraphrases grégoriennes, op. 5 no. 1), Langlais; *O Mensch beweine dein Sünde gross*, BWV 622, Bach; *Laus Deo*, Dubois.

BRUCE NESWICK, St. Paul's Episcopal Church, Salem, OR, March 3: *O Lamm Gottes, unschuldig*, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Christus, der uns selig macht*, BWV 620, *Da Jesus an dem Kreuze stund*, BWV 621, *O Mensch, beweine dein Sünde gross*, BWV 622, *Wir danken dir, Herr Jesu Christ*, BWV 623, *Hilf Gott, dass mir's gelinge*, BWV 624, Bach; *Herzlich tut mich verlangen (Eleven Chorale Preludes*, op. 122, nos. 9, 10), Brahms; *Ecce Lignum Crucis*, Heiller; *Christ in the Wilderness: Partita on Heinelein*, Wyton.

WILLIAM PETERSON, Pomona College, Claremont, CA, March 22: *Prélude*, Vierne; *Pro defunctis (Sept Improvisations*, op. 150, no. 6), Saint-Saëns; *Petite Fugue*, de Lioncourt; *Épitaque*, Defosse; *Lento molto calmato (Deux Pièces*, no. 1), Quignard; *Requiem*, Recordare Jesu Pie (*In Memoriam: Quatre Improvisations pour harmonium*, op. 63, nos. 1, 4), Jongen; *Choral sur Justorum animae in manu Dei sunt*, Ibert.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, March 8: *Festive Trumpet Tune*, German; *Berceuse sur deux notes qui cornent pour orgue*, JA 7b, *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *The Heavenly Throne (Fantasia Apocalyptic)*, Knuth; *Set Me as a Seal upon Thine Heart (Organ Music*, volume 10), Sandresky; *Introduction, Passacaglia and Fugue*, Willan.

JONATHAN RENNERT, St. Michael's Cornhill, London, UK, March 11: *Sonata No. 2*, Elgar, arr. Atkins; *Salve Regina*, Callahan; *Sonata No. 1*, op. 149, Stanford; *Toccata and Fugue in d*, BWV 538, Bach.

KYLE RITTER, Cathedral of St. Philip, Atlanta, GA, March 3: *Fanfare*, Wyton; *Requiescat in Pace*, Sowerby; *Praeludium in C*, Böhm; *Introduction and Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, March 15: *Baroques*, Bingham; *Pavane*, Wolsey's Wilde, Byrd; *Prelude and Fugue in D*, BWV 532, Bach; *Allegro (Pieces for Mechanical Clock)*, Beethoven; *Herzlich tut mich verlangen (Eleven Chorale Preludes*, op. 122, no. 10), Brahms; *Giga*, op. 73, no. 2, Bossi; *Adagio in E*, Bridge; *Marche Héroïque*, Brewer.

MARK STEINBACH, with Timo Vollbrecht, saxophone, Brown University, Providence, RI, March 10: *Façade (Glassworks)*, Glass; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *O Sacrum Convivium, L'Ascension*, Messiaen.

JOEL STOPPENHAGEN, with RANDY WURSCHMIDT, Trinity Lutheran Church, Sacramento, CA, March 24: *Prelude and Fugue in C*, BWV 547, *Christ, unser Herr, zum Jordan kam*, BWV 684, Bach; *Ciaccona in f*, Pachelbel; *Alleluys*, Preston; *Fugue in c for organ duet*, MWV V 1a, Mendelssohn; *Passion (Sieben Stücke*, op. 145, no. 4), Reger; *Clair de lune (24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Praeludium in e*, Bruhns.

DAVID TROIANO, Ave Maria Parish, Lexington, MI, March 10: *On a Hill Far Away*, Diemer; *On Eagle's Wings*, Joncas, transcr. Wagner; *Praeludium in G*, Tunder; *Hymn to Joy*, Burkhardt; *Adagio in g*, Giazotto; *Christ lag in Todesbanden*, BWV 625, Bach; *Erschienen ist der herrlich Tag*, Walther; *Heut triumphieret Gottes Sohn*, BWV 630, Bach; *Fugue on O Filii (Folkloric Suite)*, Langlais; *Lied for Lent*, Aylward; *Partita on Diademata*, Callahan.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation & Restoration
401.348.8298
PO BOX 56
STONINGTON, CT 06378
WWW.SLHORGANS.COM
HOOK & HASTINGS 1889
RESTORED 2007

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 • pjmorgans.com
pjm@pjmorgans.com

M. P. Rathke, Inc.
Pipe Organ Builders
Tel. 317-903-8816
www.rathkepipeorgans.com

CASAVANT
www.casavant.ca
450-773-3001

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
11561 Edmonston Rd.
Beltsville, MD 20705
800/952-PIPE

Parkey
ORGAN BUILDERS
PHIL PARKEY
President
5010 Honeywell Drive
Rosston, Georgia 30517
Call (678) 296-0883
philparkey@parkeyorgans.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET-MILWAUKEE, WI 53202
RIEDEL
hear the difference.

RANDALL DYER
& ASSOCIATES, INC.
PIPE ORGANS OF QUALITY AND DISTINCTION
BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
randalldyer@bellsouth.net • www.rdyerorgans.com

Milnar Organ
Company
New Instruments—Used Pipes—Restorations
3163 Hill Road, Eagleville, TN 37060
www.milnarorgan.com

Michael Proscia
Organbuilder, Inc.
Box 547 Bowdon, GA. 30108
770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

A. Thompson-Allen Co., LLC
11 Court Street
New Haven, Connecticut 06511
203.776.1616
www.thompson-allen.com

Kegg
pipe organ builders
www.keggorgan.com

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.
Concerts, education, silent film, preservation, fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

Classified Advertising

POSITIONS AVAILABLE

Position: Assistant Professor of the Practice, Organ and Sacred Music. The University of Notre Dame seeks a versatile organist and church musician for a 3/4-time faculty appointment in the graduate program Sacred Music at Notre Dame, beginning July 2025. The candidate will be appointed at the level of Assistant Professor of the Practice (non-tenure-track). The new hire will teach undergraduate organ majors, graduate secondary organ lessons, organ literature and a course on liturgical planning for church musicians. To apply: <http://apply.interfolio.com/150929>

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications welcomes in a new twelve-month cycle of complimentary publications for organ, as well as for choir and organ, starting off in September with a collection of eight movements from Georg Frideric Handel's first *Water Music Suite*, arranged for organ solo. Included in the collection are the following titles: Overture in F-major, Grave; Menuet in F-major and Trio in D-minor; Air in F-major; Andante in D-minor; Louré in D-major; Coro in D-major; Menuet in G-major; and Hornpipe in D-major and B-minor. For more details please visit FMP's home page Bulletin Board at www.frumuspub.net. and click the link for each appropriate download page.

PUBLICATIONS / RECORDINGS

Two of three new Juget-Sinclair organs built for Sacred Heart Cathedral, Richmond, Virginia, show off gorgeous voicing for cathedral acoustics in an album of beautiful improvisations realized by Daniel Sáñez, music director of the cathedral, on Raven OAR-188 "What I Do on Sundays," released on CD and streaming on Apple Music, Spotify, Amazon Music, Qobuz, etc. \$15.98 postpaid in USA. RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386. At higher cost from Amazon and E-Bay.

The Organ Historical Society announces a new book, *M. P. Möller: The Artist of Organs, The Organ of Artists* (9780913499894, \$79.95), by Bynum Petty, a revised and enlarged second edition of Petty's original study of M. P. Möller, *An Organ a Day*. This book traces the history of the firm from its beginning in 1854 to its sale in 1993 and includes detailed stoplists of the largest organs, a transcript of M. P. Möller's 1921 diary, and a complete catalog of Möller Artiste player organ rolls. The last of 24 appendices is a complete geographical index of the company's 11,850 organs. For information: ohscatalog.org. **A review of this book can be found in the June 2024 issue, page 8.**

PUBLICATIONS / RECORDINGS

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusic-service.com, 704/567-1066

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**. Volume XV, *Baltic Sojourn: Music from Estonia, Latvia, and Lithuania* (7309), features the organ of the Pauluskirche, Ulm, Germany. The organ of four manuals and 86 speaking stops was originally built by Link in 1910 as Opus 535, renovated by the same builder in 1970 as Opus 900, renovated again and expanded by Mühleisen in 1997, and finally by Gaida in 2014. The recording includes a multi-movement commissioned work for Estonian kannel and organ by Estonian composer Malle Maltis, for which Helsinki-based kannel specialist Hedi Viisma performs. Check it out at www.proorgano.com and search for the term "Nordic Journey."

Streams and downloads of organ and choral music produced by Raven are now on scores of platforms worldwide including Apple Music, Amazon Music, Spotify, Qobuz, etc. Raven continues producing CDs for superior fidelity and CD booklet information.

PIPE ORGANS FOR SALE

1972 Detlef Kleuker, 10 ranks, tracker action. Manual compass 56 notes: 8' Gedackt, 4' Rohrflöte, 2-2/3' Quinte, 2' Principal, 1' Mixture III, 5-bell Zimbelstern, 482 pipes, normal couplers. Pedal compass 30 notes. Pedal stops: 16' tracker action Subbass; direct electric pedal addition: 8' Gedackt and 4' Principal. Footprint: 101"W x 101"H x 64"D not including bench. One owner, meticulously maintained since new. Email: paulbirckner@gmail.com. (H) 301/449-4399, (C) 571/344-5147. Price \$75,000 OBO.

Bedient Opus 77 for sale in Seattle. Mechanical key, electric stop and combination action. 2 manuals/pedal 58/30. 12 stops, 11 ranks, 610 pipes. Main case, external pipes, pedalboard: 8'4"D x 7'3"W x 9'7"H. Blower: 2'6"D x 1'10"W x 2'H (adds to total width). \$175K. Photos, disposition, sound bites, and contact info at bedient77forsale.org

1978 Gress-Miles professionally removed in 2017 and stored in climate-controlled storage. Three manuals, 47 ranks. Tiered console with K-A drawknobs with sealed gold contacts. Bellows and schwimmers in very good condition. Excellent pipework throughout. Contact: Milnar Organ Company at dennis@milnarorgan.com or 615/274-6400.



TOTAL PIPE ORGAN RESOURCES

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

A gift subscription to
THE DIAPASON

The perfect gift for

- + organist colleagues
- + students
- + teachers
- + choir directors
- + organ builders
- + 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."

\$49 one year USA; \$39 one year digital; \$20 one year student

For Sale: This Space
For advertising information contact:
THE DIAPASON
608/634-6253 voice
jbutera@sgcmail.com e-mail

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

Send a copy of THE DIAPASON to a friend!
Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com



Subscribers can view every issue from December 1909 through the present at our website!

www.TheDiapason.com/archive

Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

AOSC
Since 1966
Tremolos Swell Shoes Custom Engraving and more!
Arndt Organ Supply Co. LLC
www.arndtorgansupply.com

Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER
PIPE ORGAN COMPANY
P.O. Box 353 | CROTON, OHIO 43013
740.893.1700 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com

Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com

JL WEILER, INC.
Museum-Quality Restoration of Historic Pipe Organs
jlweiler.com

THE DIAPASON 220 N. Smith Street Suite 440 Palatine, IL 60067

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

Karen McFarlane Artists

Representing the world's premiere organists
& choirs for a century



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA BERNEY



STEPHEN BUZARD



RYAN CHAN*



CHELSEA CHEN



ALCEE CHRISS III



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



THIERRY ESCAICH



JANETTE FISHELL



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY



JENS KORNDÖRFER



CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



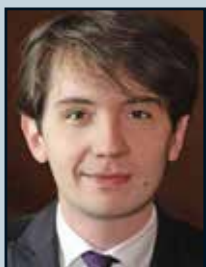
COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN**



TODD WILSON

John McElliott, *president*

email
john@
concertorganists.com

website
concertorganists.com

tel 440-542-1882
fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA

CHOIRS

**Westminster
Cathedral**
UK
March–April 2025

Polyphony
UK
October 2025

New College
Oxford, UK

**Saint Thomas
Church**
New York, NY

**Westminster
Abbey**
UK

Trinity College
Cambridge, UK

*COMPETITION WINNERS

*Ryan Chan — AGO National Young Artist Competition in Organ Performance

**Aaron Tan — Canadian International Organ Competition