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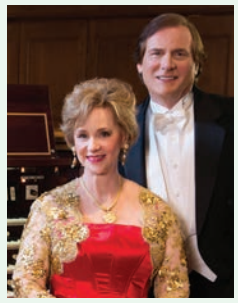
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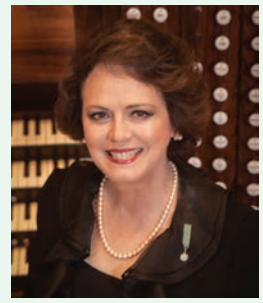
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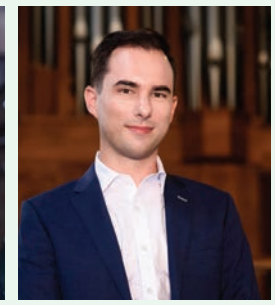

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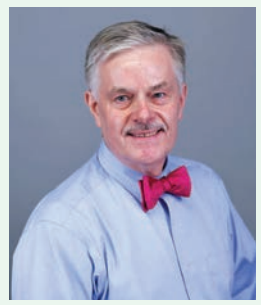

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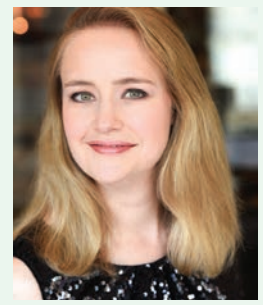

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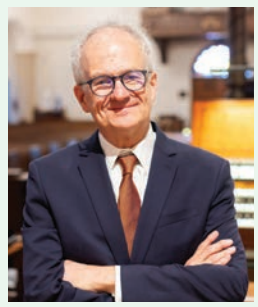

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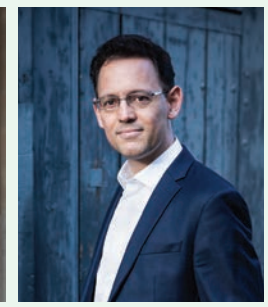

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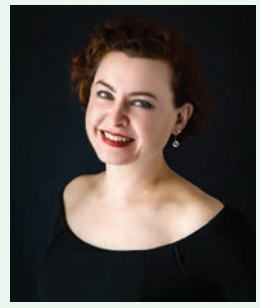

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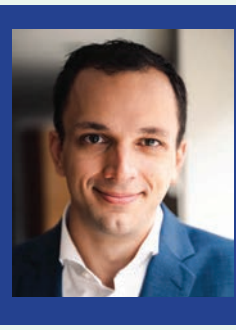

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THE DIAPASON

ORGAN LEGACY MEDIA, LLC

One Hundred Seventeenth Year: No. 12, Whole No. 1405
DECEMBER 2026
Established in 1909
ISSN 0012-2378
An International Monthly Devoted to the Organ, the Harpsichord, Carillon, and Church Music

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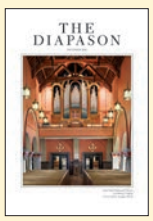
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20 Under 30 Class of 2027

The Diapason's 20 Under 30 Class of 2027 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthday. Please consider nominating students, colleagues, or friends worthy of this honor. (Self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will also consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2026, and close February 1, 2027.

Nominees cannot have reached their thirtieth birthday before January 31, 2027. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2027 will take place in March. The awardees will be announced in the May 2027 issue of The Diapason. For information and to nominate (after December 1), visit www.thediapason.com and click on 20 Under 30.

In this issue

This month's cover feature highlights the three-manual organ recently completed by Parsons Pipe Organ Builders for Saint Paul's Episcopal Church, Lynchburg, Virginia. Much of the pipework comes from Casavant Frères Opus 3818, built in 2001.

Christoph Hintermüller provides a fascinating account of the Organ Reform Movement in Germany and how it came to the United States, with analysis of how the movement was adapted on this side of the Atlantic Ocean. In "In the Wind. . .," John Bishop relates in brief the history and legacy of the Hook organ firm, spanning more than a century of masterworks.

Another year, another milestone

The current issue, our 1,405th, marks the conclusion of our 117th year of quality publishing of news of all matters related to the organ, church music, harpsichord, and carillon. We could not put this issue together without you—your subscription, your advertisement, your articles and news items, your support. The staff of The Diapason is grateful for your part in making this possible, and we look forward to many more years of serving you.

That perfect gift for a friend

In this season of giving, a gift subscription to The Diapason makes the perfect remembrance for a friend who enjoys reading about the organ, harpsichord, carillon, and church music. It is a gift that is remembered month after month. Keep in mind that our student subscription rate of $20 for one year (digital edition) is simply unbeatable. Visit www.thediapason.com/subscribe, or call 847/954-7989. ■

Here & There

People



James Kibbie

James Kibbie is offering free downloads of a recording on Orgues Létourneau Opus 7 as an "audio holiday card." This year's release, the twenty-fifth in the annual series, includes two works, Joe Balistreri's *We Three Kings* and Donald Willing's *God Rest You Merry*, available in MP3 format: public.websites.umich.edu/~jkibbie/kibbie-holiday.html.

On November 1 **Phoon Yu**'s *What the Next-door Neighbour Saw* and *A Transi for the Common Man*, both written for organ and pipa (Chinese lute), received their premieres in Singapore at Victoria Concert Hall, under the Singapore Symphony Orchestra (SSO) Organ Series. *What the Next-door Neighbour Saw* was commissioned by the SSO for this concert, while *A Transi for the Common Man* was originally commissioned by the TENG Company for their twentieth anniversary gala concert in 2024, then written for acoustic guitar, cello, erhu (Chinese fiddle), guzheng (Chinese zither), and pipa. Both pieces were performed by Phoon Yu on the two-manual Klais Opus 1655 and



Beatrice Pung, Phoon Yu, and Jeremy Wong at Victoria Concert Hall (photo credit: Singapore Symphony/Clive Choo)

Jeremy Wong on the pipa, with actress **Beatrice Pung** speaking Yu's narrations for *What the Next-door Neighbour Saw*. For information: phoonyu.com.



Dan Locklair and Ben Outen at Charlotte, North Carolina, performance of *Requiem*

Dan Locklair's *Requiem* was performed October 16 by the **Christ Church Choir**, Christ Church, Charlotte, North Carolina, conducted by **Ben Outen**, with string orchestra and soloists. The event also included works by Holst, French, and Harris. *Requiem* was also performed on November 1 by the **Cathedral Choir** of the Cathedral of St. Philip, Atlanta, Georgia, conducted by **Dale Adelmann**, with chamber orchestra and organists **Chase Loomer** and **Carolyn Hoff**. For information: locklair.com.

Appointments



Christoph Hintermüller

Christoph Hintermüller is appointed director of music ministries and organist for Our Lady Queen of Angels Catholic Church, Newport Beach, California. In this position he oversees both the choral and organ ministries of the parish; he plays for liturgies, directs the parish choir, and leads an eight-voice ensemble of professional section leaders.

The church is currently completing installation of a new three-manual, 67-stop pipe organ built by Lively–Fulcher/Colby, which is scheduled to be dedicated in April 2027. With the completion of the new instrument, the par-

The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: sschnurr@thediapason.com.

Print subscriptions: 1 yr. $59; 2 yr. $104; 3 yr. $149 (United States and U.S. Possessions). Canada and Mexico: 1 yr. $79; 2 yr. $129; 3 yr. $179. Other foreign subscriptions: 1 yr. $119; 2 yr. $179; 3 yr. $239. Digital subscription (no print copy): 1 yr. $49; 2 yr. $74; 3 yr. $99. Student (digital only): $20. Single copies $10 (United States); $15 (Canada and Mexico); $20 (other foreign).

Periodical postage paid at Portage, Indiana, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; subscriptions@thediapason.com.

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.

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ish will launch a concert series in the coming year.

Hintermüller comes to Newport Beach from St. Ignatius Martyr Catholic Church, Austin, Texas, where he served as director of liturgy and music. A native of Germany, he studied church music at the Johannes Gutenberg University Mainz with Daniel Beckmann, spent a semester at the University of California, Los Angeles, with Christoph Bull, and earned his master's degree in organ performance at the University of North Texas, Denton, as a student of Jesse Eschbach. Concurrent with his new appointment, he is pursuing a Doctor of Musical Arts degree in church music at Baylor University, Waco, Texas, where he studies organ with Jens Korndörfer. For information: olqa.org.



James Kennerley

James Kennerley is appointed director of music and the arts at Peachtree Road United Methodist Church, Atlanta, Georgia. He succeeds Scott Atchison, whose work spanned a forty-four-year tenure. Kennerley will oversee the church's music and arts ministry, including its choral ensembles, five pipe organs, concert series, educational programs, and major musical events. His plans include expanding the Chancel Choir and professional singer program, developing opportunities for young musicians and organists, and strengthening the church's engagement with the wider Atlanta arts community and national musical organizations through new partnerships and initiatives.

Since 2017 Kennerley has served as municipal organist of Portland, Maine, and artistic director of the Friends of the Kotzschmar Organ. During his tenure, he developed innovative concert programming, expanded audience engagement, and introduced educational initiatives designed to bring the organ to new generations of listeners. His forthcoming recording, *American Icons*, celebrates American organ music and the nation's 250th anniversary.

Kennerley has previously held music leadership positions at institutions in New York City, Boston, and Maine, most recently at St. Paul's Choir School in Harvard Square, Cambridge, Massachusetts, and St. Mary's Episcopal Church, Falmouth, Maine. A former dean of the New York City Chapter of the American Guild of Organists, he is also the creator of "Improvise Your Life," an initiative exploring the application of musical improvisation to leadership and creativity.

Kennerley maintains an active international career as an organist, conductor, and composer. Educated at Cambridge University and The Juilliard School, he is a Fellow of the Royal College of Organists. For information: prumc.org.

Concert management



Vicki Schaeffer

Concert Artist Cooperative announces the appointment of **Vicki Schaeffer** as its new director. She is a graduate of Indiana University, receiving a Doctor of Music degree in organ performance and church music. Her primary teacher was Marilyn Keiser. She also holds a Master of Music degree from Kent State University and a Bachelor of Music Education degree from Mount Union College, where she studied with Larry Smith, John Herr, Arthur Lindstrom, and Marshall Bailey. Schaeffer is a member of the American Guild of Organists, having served as national councilor for membership for four years, and regional councilor for the Southwest for six years. She is also a member of the Association of Anglican Musicians, serving on the professional concerns and development committee, the National Association of Pastoral Musicians, and the Royal Canadian College of Organists.

As director of Concert Artist Cooperative, Schaeffer follows in the footsteps of Faythe Freese, Professor Emeritus, University of Alabama, and Beth Zucchino, founder. For information: concertartistcooperative.com.



Baylor University competition judges and competitors: Victoria Shorokhova, Landon Nguyen, Walter Mitby, Annelise Hartlage, Parker Bowland, Asher Vahalik, Jens Korndörfer (photo credit: Julia Dokter)

On October 10 nine finalists from across the United States competed in the **Fourth National High School Organ Competition** at **Baylor University**, Waco, Texas, on the three-manual Létourneau organ in Truett Seminary. The required repertoire consisted of one piece by Johann Sebastian Bach and a contrasting work, both chosen by each finalist, and an optional hymn. Victoria Shorokhova, a member of The Diapason's 20 Under 30 Class of 2023, and Jens Korndörfer, associate professor of organ, Baylor University, served as judges.

First prize of $1,000 in memory of Joyce Jones was awarded to **Walter Mitby**; second prize of $500, sponsored by Jack Martin, was presented to **Asher Vahalik**; the young organist prize of $500, sponsored by Orgues Létourneau, went to **Landon Nguyen**; the Bach Prize of $250, sponsored by John Dixon, was given to **Annelise Hartlage**; and the hymn prize of $250, sponsored by Wolf Pipe Organs, was awarded to **Parker Bowland**. Each prizewinner also received a $100 gift certificate from the Leupold Foundation.

The Fifth National High School Organ Competition will take place at Baylor University in the fall of 2027, the date to be announced early in 2027. For information: jens_korndoerfer@baylor.edu.

Nunc Dimittis

Sandra Ilona Soderlund, 85, died June 16 in Berkeley, California. Born November 5, 1940, in Oakland, California, her family was part of a Finnish-American community in the East Bay with music at its core, from the Lutheran tradition of musical liturgy and congregational singing to community music.

Soderlund's musical studies began on the piano at age eight. By thirteen she had switched primarily to organ. She gave her debut solo organ recital at First Presbyterian Church, Oakland, at age sixteen, shortly before graduating a year early as valedictorian of Castlemont High School, Oakland. She went on to earn her undergraduate degree in three years at Bethany Lutheran College, Lindsborg, Kansas. Here she served as president of Sigma Alpha Iota, the national fraternity for women in music, and met Chicago-native Herbert Bielawa, who taught music at the same college. They were married in 1960 just weeks after her graduation.





Sandra Ilona Soderlund

Soderlund and Bielawa relocated first to Los Angeles, where Soderlund earned her master's degree at the University of Southern California and began to build her concert career while holding both church and temple jobs in addition to working full-time as a secretary. From 1964–1966 they lived in Houston, where Bielawa had a composer residency with the public schools, and she presented

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May your Christmas be filled with peace, joy, and beautiful music!



With warmest wishes for a blessed Christmas and a harmonious New Year,

LEWTAK

PIPE ORGAN BUILDERS

➤ page 4

recitals at Rice University. In 1966 they moved to the San Francisco Bay area, where Bielawa began his faculty tenure at San Francisco State University, and where Soderlund also often led the Collegium Musicum and taught organ and harpsichord students. The couple had two children, Bruce (1967) and Lisa (1968), who also began music at an early age, playing piano and violin and singing in Soderlund's choir at St. Francis Episcopal Church, San Francisco, where she served as music director from 1967 until 1980. Family music-making was a part of the Bielawa-Soderlund household, with collaborative performances in church and eventually in concerts as the Bielawa Family Players.

Soderlund earned her Doctor of Musical Arts degree in early music performance practice from Stanford University in 1977. The publication of her book *How Did They Play? How Did They Teach? A History of Keyboard Technique* led to her workshops and masterclasses at conventions and on campuses across the country. Other publications of hers include her method book *Touch and Technique at the Organ*, and two specialty guides to the instrument, *A Guide to the Pipe Organ for Composers and Others* and *A Young Person's Guide to the Pipe Organ*, both published by the American Guild of Organists. She was a visiting professor at Stanford and the University of Colorado and served on the faculty of Mills College in Oakland starting in 1992.

As a recitalist on organ, harpsichord, and clavichord, as well as early and modern piano, Soderlund performed for decades around the United States and in the Netherlands, Germany, France, and Korea. She was the first American to play on the New Podium for Contemporary Music at the Haarlem Organ Festival in the Netherlands and gave concerts of European and American music at the Cathedral of Notre-Dame in Paris and the Hofkirche in Dresden, among others. A champion of contemporary music for the organ, she enjoyed collaborations with composers Emma Lou Diemer, Mark Winges, William Albright, Elinor Armer, and multiple projects with her husband, who composed many works expressly for her.

Soderlund's active involvement in leadership and advocacy included several years on the national council of the American Guild of Organists and on the editorial board of the *Early Keyboard Journal*. She was the founder and director of the San Anselmo Organ Festival from 1984 until 1989 and editor of scholarly editions of historic keyboard works including the complete Bach inventions. A collaborative curator, she developed several programs with the San Francisco Girls Chorus and with her husband's Berkeley-based new music ensemble Sounds New and served as consultant on the documentary film *Pulling Out All the Stops: The Pipe Organ in America*. Her performances can be heard on the Arkay and Albany Records labels.

Upon moving from San Francisco to the East Bay in 1996, Soderlund became organist at the Unitarian Universalist Church of Berkeley, where she was active in the church, performing in plays and attending reading groups as well as leading the music ministry. She retired from performing in 2013 but continued to be a teacher for several years after her husband's death in 2015. In 2023 she moved to Arbor Senior Living facility in Berkeley, where she served as president of the residents council, offered a regular music seminar, and nurtured a community of friends.

Sandra Ilona Soderlund is survived by her children, Bruce David Bielawa (Sandy Kreger) and Lisa Carol Bielawa; brother David (Carol) Soderlund; grandchildren Caden and Ryan Bielawa. A memorial service was held October 25 at the Unitarian Universalist Church, Berkeley, California. Memorial gifts may be made to the San Francisco Night Ministry, 1031 Franklin Street, San Francisco, California 94109 (sfnightministry.org) or the American Guild of Organists, 475 Riverside Drive, New York, New York 10115 (agohq.org).

Ray Stilwell, 86, of Warren, Michigan, died September 18. He was born in Mount Clemens, Michigan, beginning his musical training as a child in suburban Detroit. He graduated from Michigan State University with a Bachelor of Music degree and a Master of Arts degree in musicology. He served Pilgrim Congregational Church, Lansing, Michigan, for seven years as organist, after training as an assistant under Richard Klausli at Plymouth Congregational Church, Lansing. For seventeen years he was organist and choirmaster and teacher at St. Andrew's Episcopal Church and School, Fort Pierce, Florida. Family needs and responsibility took him back to Michigan where he served as organist and choirmaster at St. Andrew's Episcopal Church, Clawson, and then at All Saints' Episcopal Church, Pontiac, while also doing graphic design for various firms. He then served as assistant organist under Jeremy David Tarrant at the Cathedral Church of St. Paul, Detroit, and following retirement from that post he continued as a member of the cathedral choir until his death. He remained active as an organist, often serving as a substitute in churches throughout metropolitan Detroit. Stilwell was dean of the Greater Lansing chapter of the American Guild of Organists and served the Detroit chapter for ten years as editor and publisher of "The Bombarde."

Stilwell learned graphic design while growing up in his father's business, Stilwell Press and Office Supplies, Center Line. He was a licensed ham radio operator and emergency weather spotter in Lansing and St. Lucie County, Florida, emergency weather services, as well as in Macomb County. During a major area-wide blackout some years ago, the City of Warren relied on him to provide emergency communications between the mayor's office, local hospitals, and city officials. In the 1960s and 1970s Stilwell recorded the Lansing Symphony for radio broadcast, and from 2021 until his death served as the technical director for the Music at Mid-day concert series in the Cathedral Church of St. Paul.

Stilwell and his wife of 61 years Sandra Sykora Stilwell enjoyed traveling and camping, making trips to cathedrals in England, including with the cathedral choir. In recent years, Stilwell became



Larry Tremsky with the team of the Lviv Early Music Hub, in front of the van Vulpen practice organ

Larry Tremsky has founded the **Lviv Early Music Foundation**, a charitable organization registered with the Ukrainian government, dedicated to fostering young musicians, providing resources, and promoting historically informed performance in western Ukraine. Following his retirement as director of music and organist at the Cathedral of the Incarnation, Garden City, New York, Tremsky relocated to Lviv to establish the new organization. Its headquarters, the **Lviv Early Music Hub**, occupies a historic building in the city center and serves as a focal point for teaching, rehearsals, and performance. The foundation is already collaborating with the Lviv National Music Academy (conservatory) to establish a program of study in Baroque music, and Tremsky will begin teaching organ at the academy, the first time in many years organ study has been offered to students.

Long recognized as one of Ukraine's principal cultural centers, Lviv has deep-rooted connections to European musical traditions. Although Ukraine possesses a rich and distinctive early music heritage, particularly in Baroque sacred and secular vocal music, its seventeenth- and eighteenth-century instrumental repertoire and the performance of music on historical instruments remain comparatively under-researched and under-represented. At a time when Ukraine is actively reclaiming its cultural identity and reassessing its artistic heritage, the revival of these traditions has particular significance. Through education, performance, and international collaboration, the foundation is helping establish an infrastructure for historically informed performance in a country where access to historical instruments and specialized instruction has been limited.

The Lviv Early Music Hub is equipped with harpsichords by Richard Kingston and Robert Deegan, an organ by the Dutch firm van Vulpen Orgelbouw, two Baroque violins from the Netherlands, and a viola da gamba from Germany. Plans are also underway to acquire and install a larger mechanical-action organ for teaching and performance, providing an important new resource for organ education in Ukraine. Both the Cathedral of the Incarnation and the Episcopal Diocese of Long Island have provided financial support for the project in recognition of Tremsky's more than twenty-five years of service at the cathedral. For information: lvivearlymusic.org.



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a member of the Center Line Historical Society, where his knowledge made him a resource for the organization.



Paul Adrian Vander Weele

Paul Adrian Vander Weele, 81, died October 13 in Libertyville, Illinois. He was born May 8, 1945, in Grand Rapids, Michigan, and was raised in Kalamazoo, Michigan. He later managed a horse stable farm in Wauconda, Illinois, where riding lessons were offered to the public, before moving to the Libertyville area, where he remained a longtime resident.

Vander Weele was a graduate of the Eastman School of Music, Rochester, New York, receiving his master's degree from Northwestern University, Evanston, Illinois. He served as organist for numerous churches throughout the years, including Glenview Community Church, Glenview, Illinois; Northminster Presbyterian Church, Evanston; Holy Cross Lutheran Church, Libertyville; and for more than fifty years at North Shore Congregation Israel, Glencoe, Illinois. He was also an accompanist for students at Libertyville High School, helping them prepare for competitions and musicals. Vander Weele produced his own CD, *Music for Brass and Organ*.

Paul Adrian Vander Weele is survived by his wife of 29 years Mary Price, his sister Beth Green, and two nephews. A funeral took place November 7 at Holy Cross Lutheran Church, Libertyville. Burial was in Kalamazoo. Memorial gifts in his memory may be made to Eastman School of Music, University of Rochester, Post Office Box 270032, Rochester, New York 14627, or to Holy Cross Lutheran Church, 1151 North Saint Mary's Road, Libertyville, Illinois 60048.

Recordings

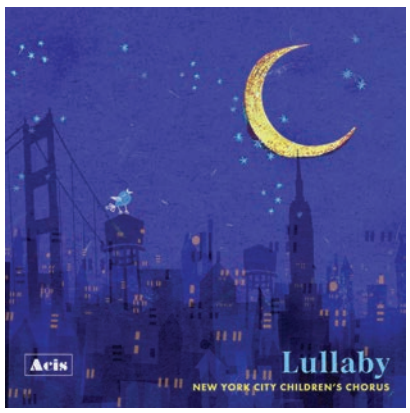


Flung from the Garden

Acis announces new choral recordings. *Flung from the Garden* (APL98391, $18.99 for CD, various digital options available), features The New Consort performing the premiere recording of Jonathan Woody's *Lamentation* as well as Robert White's *Lamentations a5*. The recording was made at St. Ann's Episcopal Church, Old Lyme, Connecticut.

Lullaby (CD, $18.99; vinyl, $50; cassette, $9.99; digital downloads available





Lullaby

on many platforms) features the **New York City Children's Chorus**, directed by **Mary Huff**, who founded the group in 2012. The choristers sing lullabies from Johannes Brahms's *Wiegenlied* and Max Reger's *Mariä Wiegenlied* to newly arranged spirituals and traditional ballads. They are joined by an instrumental ensemble of strings, harp, guitar, bass guitar, and percussion. For information: acisproductions.com.

Publishers

Breitkopf & Härtel announces new publications. *Gott, der Vater, wohn uns bei* (PB 32029, €49, full score; EB 32029, €17.90, piano/vocal score) is a cantata for Trinity Sunday for soloists, SATB, and orchestra, available in an urtext edition edited by David Erler. *Johann Sebastian Bach: Die Weimarer Werke, 1708–1717* (BV 512, €85) is a two-volume study by Jean-Claude Zehnder that examines the cantatas, organ, and keyboard works from this period with a perspective based on source analysis and style-critical comparisons. For more information: breitkopf.com.

CanticaNOVA Publications announces new releases: *Fugue in G Minor* (6065, $4.95), by Michael Carter, for organ; *Alternatim Kyrie* (6005, $3.50), by François Couperin, edited by Gary Penkala, for organ and schola; *Down in Adoration Falling* (5073, $2.40), by Ross Semler, for SATB a cappella; *Non in solo pane* (5193, $2.00), by B. Andrew Mills, for SATB a cappella; and *O Blessed Trinity* (5079, $2.00), by Gregory Hamilton, for unison choir, low solo voice, and organ. For information: canticanova.com.

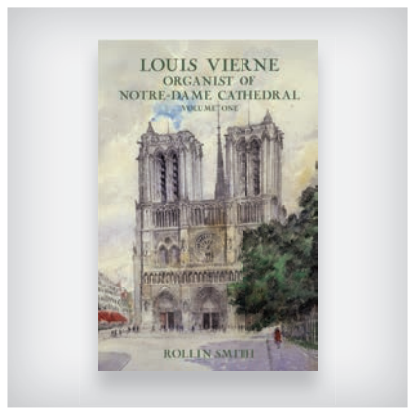


The Grand Organ of Liverpool Cathedral: A History

Church Organ World announces a new book, *The Grand Organ of Liverpool Cathedral: A History* (£24.95, softbound; £34.95, hardbound), by **Peter Lynan**, with a foreword by **Ian Tracey**. The volume chronicles a complete history of the cathedral organ from its conception in 1905 to the present day. The instrument was built by Henry Willis between 1923 and 1926; with selective additions the organ now has nine divisions (Great, Swell, Choir, Positif, Bombarde, Corona, Central, and Pedal), it has 200 stops and 11,000 pipes.

The book has 276 pages with many new and historical photographs and diagrams. Included is the full specification, as well as numerous draft specifications published for the first time. For information: sheetorganmusic.co.uk.

OHS Press of the Organ Historical Society announces a publication in two volumes, *Louis Vierne: Organist of Notre-Dame Cathedral* ($125), by **Rollin Smith**. A revised and enlarged edition of the study of the composer and organist of Notre-Dame Cathedral, the first volume is a translation of Vierne's autobiography enriched with annotations and period illustrations. The second volume considers aspects of Vierne's relationship with the organ as performer, composer, recording artist, and teacher.



Louis Vierne: Organist of Notre-Dame Cathedral

A thematic catalog of the organ works is complemented by extensive textual corrections. Each volume has over 350 pages. For information: ohscatalog.org.



2027 Pipe Organ Calendar

The Organ Historical Society announces its **2027 Pipe Organ Calendar**, featuring instruments in and around Boston, Massachusetts. The calendar features venues and organs to be experienced at the society's 2027 convention, August 1–4. Organbuilders selected include Aeolian-Skinner Organ Co.. Andover Organ Co., C. B. Fisk, Inc., E. & G. G. Hook, E. & G. G. Hook & Hastings, E. F. Walcker & Company, Flentrop Orgelbouw, Geo. S. Hutchings, Richards, Fowkes & Co., Skinner Organ Company, and Taylor & Boody Organbuilders. Cost is $30.00, with free shipping in the United States. For more information: ohscatalog.org, or 484/488-7473.



Music and Architecture in Harmony: Opera Houses and Concert Halls of Europe, 1672–2022

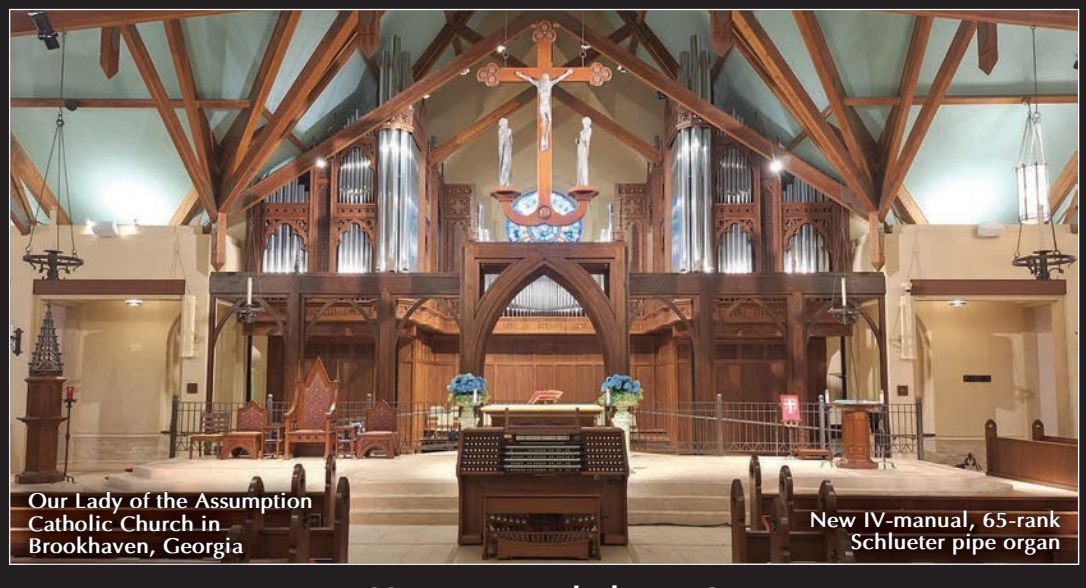
ORO Editions announces a new book, *Music and Architecture in Harmony: Opera Houses and Concert Halls of Europe, 1672–2022*, by **Michael Webb** and **Thomas Aujero Small**. The book explores the architecture and programming of ninety opera houses and concert halls of all sizes, from Baroque court theaters to new venues in Hamburg, Germany, and Athens, Greece. Included is a chapter on Paris as one of Europe's cities of music, with sections on the Grand-Théâtre in Bordeaux and the Opéra Municipal in Marseille. For information: oroeditions.com.

Carillon News

The Guild of Carillonneurs in North America (GCNA) announces its **2027 Ronald Barnes Memorial Grant**. Up to $14,254 is available to support North American residents pursuing study in carillon performance, composition, music history, or instrument design. GCNA membership is not required. The application deadline is March 1, 2027. Grants are awarded in mid-June and should be completed generally within two years. For information: gcna.org/grants/barnes; barnes@gcna.org.

Competitions

The Seventh Canadian International Organ Competition (CIOC) will take place in Montréal, Québec, Canada, October 10–23, 2027. The competition is open to organists of any nationality born on or after October 24, 1991. First prize is $25,000 CAD, a recording project with distribution, and three years of North American career management with Karen McFarlane Artists. Second and third prizes are $15,000 CAD and $10,000 CAD, respectively. The Antoine Leduc Prize, worth up to $5,000 CAD, will be awarded to the organist who wins first prize in the competition and will be paid in the form of concert fees for performances in Québec and across Canada from 2028 through 2030. Other special prizes range between $2,500 CAD to $5,000 CAD to recognize interpretations of works by Bach and by Canadian composers, as well as the best-constructed overall program. In addition, the Sir Ernest MacMillan Memorial

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Foundation Prize of $6,000 CAD will go to the best performance of MacMillan's *Cortège académique*. This prize is open to Canadian citizens and permanent residents, and to non-Canadians pursuing or having completed advanced musical studies at a Canadian institution in 2026 or 2027. In all, the 2027 competition will award more than $100,000 CAD in prizes, including more than $80,000 CAD in cash.

Application deadline is January 31. Recordings will be anonymized and judged in March, and up to ten candidates will be invited to Montréal. There they will perform on three pipe organs before an international jury of eight and before Montréal's audiences. The CIOC covers competitors' travel, accommodation, and a per diem for the full two weeks. Rules, repertoire requirements, and jury details are available: at ciocm.org/en/2027-competition.

The Seventh Ise-Shima International Composition Competition 2027 is accepting submissions of compositions, open to original works from composers of any age and nationality. Instrumentation and duration are unrestricted. Each work must be composed solely by its applicant. Entries may consist of a score or work-description PDF, an audio/video recording URL, or both; a recording is not required when a PDF is submitted. First prize is JPY 100,000, normally for one work; if two works receive the first prize, the cash award is divided equally. Approximately thirty-five special prizes with certificates are also planned. The entry fee per work is JPY 5,000 through January 17, JPY 7,000 from January 18 through the deadline of January 31. For information: https://en.iseshimaart.com/international-composition-competiti.

The 34th St. Albans International Organ Competition and Festival will take place July 5–17, 2027, and is open to organists of all nationalities born after July 17, 1994. First prize for interpretation is £12,000 plus recital engagements, sponsored by the Williams Church Music Trust; the Tournemire Prize for Improvisation, £8,000 plus recital engagements; second prize, Interpretation, £5,000, sponsored by the Amphion Fund; second prize, improvisation, £3,000; the Peter Hurford Bach Prize, £2,000, sponsored by the RCO Foundation; audience prize, £1,000, sponsored by Andrei Lussmann; Nico Muhly Prize for the best performance of the commissioned work, £1,000, commission sponsored by David Wakefield, prize sponsored by Richard Hobson; Douglas May Award, for the best performance of a competition work in either the quarter-final or semi-final rounds of either competition, £1,000, sponsored by the Douglas May Fund.

The jury consists of David Titterington (chair, non-voting), David Franke (Germany), David Higgs (United States), Kimberly Marshall (United States), Monika Melcová (Slovakia), Joonho Park (South Korea), Patrick Russill (UK); and Johann Vexo (France). Deadline for application is March 5. For information: organfestival.com. ■



Elias, George, and Frank

The organbuilding company made great by the brothers Hook and their later partner Frank Hastings built more than 2,600 organs between 1829 and 1935. Elias Hook (1805–1881) and George Greenleaf Hook (1807–1880) were sons of a cabinet maker in Salem, Massachusetts. They apprenticed with William Goodrich (1777–1833) in Boston starting in 1822 (Elias was fifteen years old). George built a chamber organ in 1827, Elias built one in 1828, and in 1829 they started building organs together. Their opus list as published by the Organ Historical Society in 1991 shows Opus 1 (1829) as the first instrument the brothers built together.

George S. Hutchings (1835–1913) joined E. & G. G. Hook in 1857 and occupied senior positions in the workshop until he formed his own successful company in 1867. Francis Hastings (1836–1916) came to work for E. & G. G. Hook in 1855 as a draftsman, and like Hutchings, quickly rose to prominence within the firm. He developed significant improvements in manufacturing processes including the invention of "shop model" instruments allowing many organs to be built from one set of plans. A client could "customize" their organ by adding an optional Trumpet or Oboe to the specifications. The Hook Opus List published by the Organ Historical Society in 1991 includes facsimiles of sales brochures for several of those models. "Size No. 1" was a one-manual organ with five ranks and a pull-down pedal costing $600. "Size No. 6" had two manuals and ten ranks including a 16′ Bourdon for $1,500.

Frank Hastings was a sales representative and in 1872 became a partner in the firm—the company's name was changed to E. & G. G. Hook & Hastings. When Elias Hook passed away in 1881 at the age of 76, the name of the firm was changed to Hook & Hastings.

I am thinking about the heritage of the Hook firm under its various names because I had contact with three of their instruments this past Sunday and Monday. On Sunday, September 27, Rosalind Mohnsen played a recital celebrating the 150th anniversary of the dedication of E. & G. G. Hook & Hastings Opus 801 built in 1875 for the Cathedral of the Holy Cross in Boston, Massachusetts. With 101 ranks and nearly 5,300 pipes, it was one of the largest organs in the world at that time.[1] The cathedral was about a half-hour walk from the Hook factory, and Mr. Hastings enjoyed walking with prospective clients to show the cathedral organ as one of the company's great achievements.

As Rosalind played, I reveled in the instrument's rich sounds. Readers may recall that I took a study trip to the Netherlands in July of 2025, where I visited organs both large and small built between 1511 and 1738. I marvel at the seemingly miraculous understanding organbuilders had in ages past of how to match an organ with the acoustics of a room. I consider it a human achievement comparable, though perhaps not as important, as the astronomers who observed and described the motion of planets and moons in our solar system and beyond. Those ancients sitting on hillsides in Greece or Peru surely were not distracted by their mobile phones.

Through my career, I have worked on many organs built by Hook under their various names, and am always aware of how well they blend with the acoustics and architecture of their buildings. The Cathedral of the Holy Cross in Boston is the largest church building in New England, 364 feet long, 90 feet wide, and 120 feet to the peak of the ceiling. Its seating capacity is close to 2,000, and the capacity of the space is something like 4,000,000 cubic feet. When whispering, the 150-year-old organ is audible throughout the massive building and full registrations are simply thrilling. There are eighteen 8′ stops on the three manuals that provide a vast variety of tone colors—no two are alike, and there are four 16′ flue stops and three 16′ reeds on the manuals. The Great has three mixtures totaling fifteen ranks plus a five-rank Cornet, and there are altogether thirteen reeds in the organ including a high-pressure Tuba.

The fourteen-stop Pedal division boasts a 32′ Bourdon, three open 16′s, one stopped 16′, a five-rank Cornet, and reeds at 16′ and 8′, a remarkable assortment of heavy bass stops for an organ that originally had mechanical action. Their impact in the great room is profound.[2]

When the Organ Clearing House was installing the restored Erben organ at the Basilica of Old Saint Patrick's Cathedral in New York City early this year, I wrote that the church was close enough to the Erben workshop that Henry Erben often walked to the cathedral during the original installation and after it was complete.[3] I loved thinking of the grand man walking the same streets as we were while looking for lunch or coffee. It is fun to imagine Frank Hastings doing the same in the Roxbury neighborhood of Boston. I think of my weekday lunches with colleagues and clients and wondered what the menus looked like in 1875? A quick internet search showed that oysters were among the most popular lunch items in those days. Organs and oysters would make a fine outing. Can I sell you a pipe organ today? Do you like horseradish with your oysters or *sauce mignonette*?

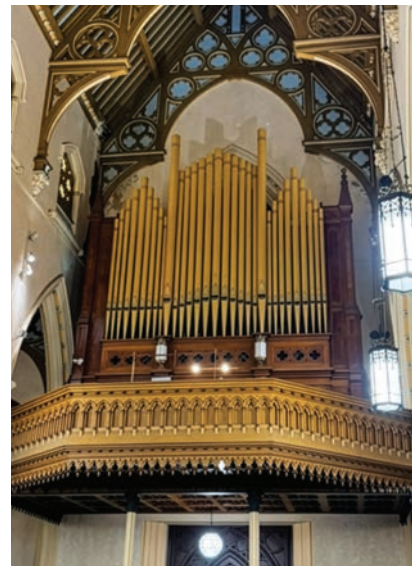
Rosalind has been organist at Immaculate Conception Parish in Malden, Massachusetts, for forty-three years, and she played a beautiful recital on the cathedral organ. A big part of my career happened in Boston, but I have not lived there for fifteen years. It was fun to see some of my old pals there and wonderful to hear that masterpiece of one of America's great organ companies.



1875 E. & G. G. Hook & Hastings Opus 801, Cathedral of the Holy Cross, Boston, Massachusetts (photo credit: John Bishop)



1859 E. & G. G. Hook Opus 244, former Trinity United Methodist Church, New Bedford, Massachusetts (photo credit: John Roper)



1895 Hook & Hastings Opus 1674, former Saint Mary's Catholic Church, Taunton, Massachusetts (photo credit: John Bishop)

An organ for a whaling capital

New Bedford, Massachusetts, is in the southeast corner of the state, south and west of the southern mouth of the Cape Cod Canal. It was established as part of the Massachusetts Colony in 1652 after the land was acquired from the Wampanoag tribe of Native Americans. It was an important center for the whaling industry in the nineteenth century and was the wealthiest city in North America per capita at the height of that era. It has been an important center for commercial fishing throughout its history and still today is home to the highest-producing fishing fleet in the United States. The port facilities at New Bedford have been redesigned to handle the importing of 350-foot blades for wind turbines from a manufacturing plant in Canada. The New Bedford Whaling Museum is a marvelous celebration of the history of whaling, and there are many wonderful restaurants, especially Portuguese and seafood.

On Monday morning, I visited the now-closed building of a large Methodist Church in downtown New Bedford, which is home to E. & G. G. Hook's Opus 244. The organ was built in 1859, which makes it part of the diminishing collection of pre-Civil War Hook organs. The church building is decrepit. There was a classic New England Nor'easter going on the day I visited, and there were dozens of plastic buckets strewn about the building in a vain effort to catch rainwater. Upstairs in the sanctuary, a lot of plaster had fallen from walls and ceiling, but the fabulously ornate organ case loomed in the semi-darkness above the speakers' platform. I was happy to learn that the ceiling above the organ's interior is made of hardboard, there is no plaster to fall inside the organ. There is plenty of evidence that a lot of birds have taken up residence in the building.

I met with the contractor who is managing the building while the owners determine its future, and we have listed the organ for sale on the website of the Organ Clearing House. This is a spectacular example of the height of the art of organbuilding nearly 170 years ago, and I sure hope we can find it a caring new home. You can see photos and information about the organ's availability at https://www.organclearinghouse.com/organs-for-sale#/3288-hook-new-bedford-ma.

Opus 1674

After my visit with the New Bedford organ, I drove a half hour north to Taunton, Massachusetts, a city with about sixty-thousand residents, and the seat of Bristol County. The former Saint Mary's Church was founded in 1830, the first Catholic church in Taunton. The present Gothic Revival building was designed by Patrick Keely (who also designed the Cathedral of the Holy Cross in Boston) and can seat about 1,200 people. The parish was suppressed (closed) on September 15, 2025.

Hook & Hastings Opus 1674 was built in 1895 and is housed in an elegant and spacious rear gallery. It features a detached, reversed console, an unusual feature for a mechanical-action organ in those days. The engineering and geometry of the complex key and stop action is a wonder to see. There are large stop-action trundles that connect to the stopknobs, pivot at the middle of their length, and connect to stop action traces that go under the console and floor to the organ case. This requires a raised platform for the console to sit on that creates the space for those mechanical actions.

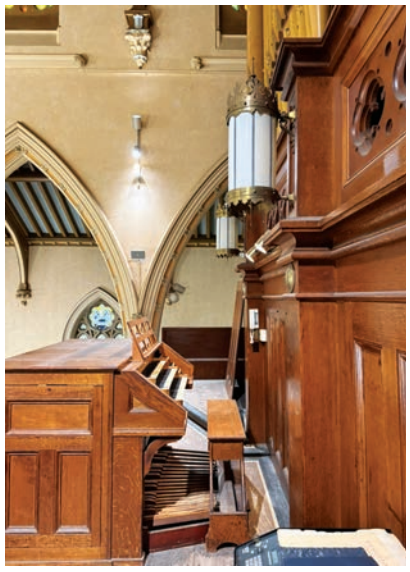
With thirty-seven ranks, this organ is much smaller than Opus 801 in Boston, but still there are ten 8′ stops on the three manuals. The grand case is thirty-two feet high and twenty-four feet wide and occupies the perfect location high on the rear wall of the building. The organ was maintained until the fall of 2025 and is still in playable condition. You can see photos and further information about the Hook & Hastings organ at https://www.organclearinghouse.com/organs-for-sale#/3284-hook-hastings-taunton-ma.

The former Saint Mary's Church is on the corner of Broadway and Washington Street at Saint Mary's Square. Across Broadway from the church building is a large white frame structure with turrets and towers and the sign of a funeral home with Gothic lettering. There was a realtor's "For Sale" sign in front of the building. I supposed that when that large, active parish closed, the funeral business slowed abruptly.

Hook & Hastings in Weston

During the period that the company was known as E. & G. G. Hook & Hastings, the factory at Roxbury Crossing had as many as two hundred workers, and at their busiest in the 1860s and 1870s, they were producing as many as sixty organs a year. After Elias Hook passed away and the company was renamed as Hook & Hastings, Frank Hastings went to work to realize a dream he had likely been working on for years. He was a native of Weston, Massachusetts, a small farm town with 1,700 residents (now a busy suburb with close to 12,000 people). His father Jonas Hastings was a bootmaker and farmer, handy because Weston was home to a large tannery, and the Hastings homestead where Frank was born is still standing and occupied.

The mid-1880s was a time of labor unrest across the country with violent



Detached console with mechanical action, 1895 Hook & Hasting Opus 1674
(photo credit: John Bishop)

railroad strikes. In 1886 an anarchist detonated a bomb in Chicago's Haymarket, and the American Federation of Labor was formed. Frank dreamed of creating a "community of labor," moving the company to Weston and building houses so he could offer low-interest mortgages to his employees. In 1885 he built a large house directly across the street (now North Avenue, Route 117) from the Hastings homestead. He purchased nearly two hundred acres of adjoining land, and by 1889 the new factory was complete and the business had moved. Frank Hastings built dozens of small houses and cottages, a community center named Hastings Hall, and a schoolhouse.

The company's 2,000th organ was completed in 1904. The firm hosted a banquet and organ recital on March 3 of that year, with over 150 employees and their families. The newspapers praised the event for the obviously high level of friendship and community at the gathering.

Frank Hastings had one son, Francis Warren Hastings (1862–1903), who served as an officer in the company, but his health was poor, and he became a resident of Bermuda in 1895 where he died of consumption at the age of forty-one. Arthur Leslie Coburn became secretary of the corporation and superintendent of the factory in 1897. Two years later, Coburn became Frank Hastings's brother-in-law when Frank married his sister, the schoolteacher Anna in 1899.

After Frank's death in 1916, Arthur Coburn became president of the company. When he died in 1931, the then-secretary of the corporation Alfred Pratt became president. Anna Coburn Hastings was aware that the quality of the company's organs was declining. She was quoted, "The company motto was always 'Quality First—and Always.' My husband always quoted quality. He never quoted price. Today organ makers are quoting price, and I decided it was time to tear it down!"[4] The company ceased operation in 1936. That June, the Mystic Building Wrecking Company of Chelsea, Massachusetts, was engaged to demolish the factory.

I was first made aware of this history during the convention of the Organ Historical Society in Boston in 2000 when Pamela M. Fox gave a lecture on the subject. Her subsequent tome, *From Farm Town to Suburb, The History and Architecture of Weston, Massachusetts*, was published in 2002 (see endnote 4). I have wondered if Anna Hastings had been watching the decline of quality while her brother was president of the firm, so she waited until he had died to close the factory.

The original Hastings homestead, Frank Hastings's house across the street, and many of the homes built for the factory workers are still maintained and occupied on Route 117 in Weston. The railroad tracks that serviced the factory are now part of the MBTA (Massachusetts Bay Transportation Authority) Boston Commuter Rail. Hastings is still an active stop on the Fitchburg Line.

Organs built in and around Boston

The three different iterations of the company started by the Hook brothers built more than 2,600 organs. The last opus lists of Skinner and Aeolian-Skinner goes to about 1,500. George Hutchings built around 500, George Stevens built over 800, and George Ryder built about 175. C. B. Fisk, Inc., is at around 175, Noack is past 170, and Andover Organ Company is at around 115. There have been smaller builders active in the Boston area like Robert Roche, George Bozeman, S. S. Hamill, and I won't forget the earlier builders like William Goodrich and Thomas Appleton. I once spent several hours doing a more careful count and believe it is safe to say that around 7,000 pipe organs have been built in the Boston area since about 1820.

Compare that with M. P. Möller of Hagerstown, Maryland. They operated for 117 years between 1875 and 1992 and built more than 12,000 instruments. I remember from my teenage years when the magazine published by the American Guild of Organists was called *Music: The A.G.O Magazine* (lots of us referred to it as Music Agogo. . . .)—there was a full-page advertisement on the back cover with the headline, "Seventeen Churches in Hagerstown Can't All Be Wrong." ■



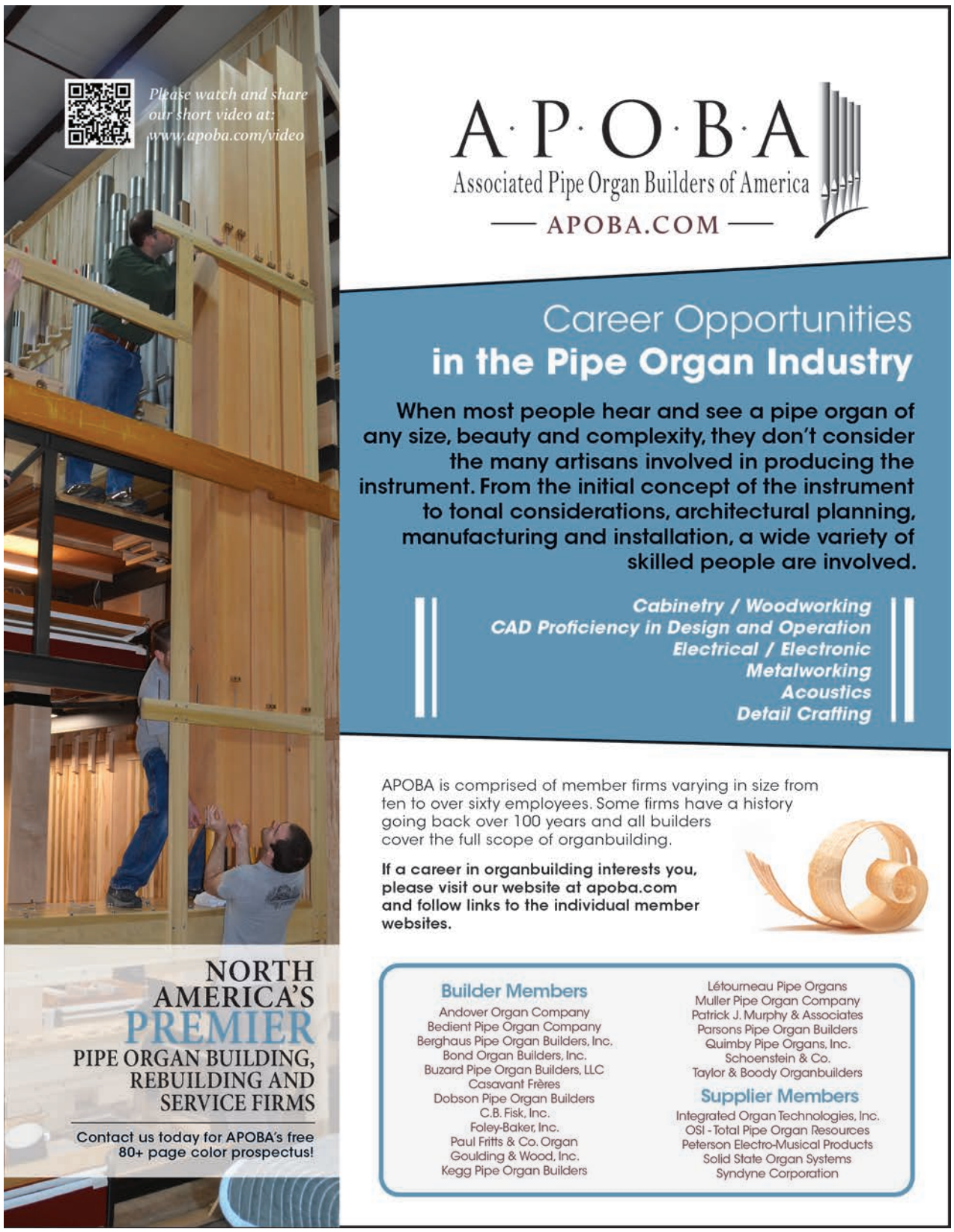
Notes

1. In 1884 Walker Orgelbau of Ludwigsburg, Germany, built an organ for the Cathedral in Riga, Latvia, that had 144 ranks and over 6,700 pipes. That instrument held the title of largest in the world for many years.

2. The organ at the Cathedral of the Holy Cross was electrified by William Laws in 1929, including a theatre-organ style horseshoe console. The Andover Organ Company built a replica of the original console in 2003, though the electric action was retained.

3. When the Erben organ at "Old Saint Patrick's" was built in 1868, that church was still the cathedral of the Archdiocese of New York. "New" Saint Patrick's on Fifth Avenue was opened in 1879.

4. Pamela W. Fox, *Farm Town to Suburb, The History and Architecture of Weston, Massachusetts, 1830–1980* (Peter E. Randall Publisher, 2002), page 217. The history of the Hook & Hastings company in Weston begins on page 202 of this book.



Albert Schweitzer Organ Festival Hartford 2026

Young Professional Division Competition

By Alan MacMillan



Christopher Houlihan, Dana Spicer, Bob Bausmith, Nathan Ringkamp, Jon Runion, Jaehee Won, Nicole Keller, Todd Wilson, Ken Cowan (photo credit: Ray Shaw)

September 2026 marked a decade since the Albert Schweitzer Organ Festival Hartford (ASOFH) began its residency at Trinity College in Hartford, Connecticut. From the festival's founding in 1997, then held at First Church of Christ in Wethersfield, Connecticut, to the present, it has grown to be one of the premier events of its kind in North America. This year featured the biennial Young Professional Competition with three highly accomplished organists chosen in a preliminary round from submitted audio recordings.

The 2026 festival opened Saturday morning, September 26, with three recitals each with a required repertoire consisting of a major work of Johann Sebastian Bach, one of the three Franck *Chorals*, a virtuosic work from the twentieth or twenty-first century, and a work by a woman or Black, Indigenous, and People of Color composer. The distinguished jury for the competition consisted of three concert artists and professors of organ: Ken Cowan of Rice University, Nicole Keller from the University of Michigan, and Todd Wilson of the Cleveland Institute of Music.

The first to perform was **Jon Runion** from Rochester, New York, currently a graduate student at The Juilliard School in the studio of Paul Jacobs. His recital opened with the "Great" *Fantasia and Fugue in G Minor*, BWV 542. His choice of a twenty-first-century work was "Eaux natales" (Natal waters) by French organist and composer Thierry Escaich. This transcription of one of the composer's own choral works is typical of Escaich's style with its insistent *ostinati* and unmistakably French aesthetic. "Lumen Christi" from *Aspects of Light* by American organist and composer Brenda Portman followed. (Ms. Portman served as a jury member for the 2025 ASOFH High School Competition and won first prize in the 2006 Young Professional Competition.) Composed by commission, the work celebrates the light of the Transfiguration using the Gregorian communion chant for the Feast of the Transfiguration, including a fugue whose subject is derived from the chant, and a final grand harmonization of the melody. Runion then concluded his recital with *Choral No. 1 in E Major* of Franck.

Jaehee Won from South Korea and currently a graduate student at the Jacobs School of Music at Indiana University was second to perform. Max Reger's *Introduction and Passacaglia in D Minor*, WoO IV/6, opened her program. Ms. Won next offered Bach's *Trio Sonata No. 3 in D Minor*, BWV 527. The work's restrained and spare textures made for a pleasing contrast with the Reger though both were in the same key. Shifting from the Teutonic to the Gallic for the second half of her recital, Ms. Won continued with *Choral No. 3 in A Minor* of Franck and concluded with Jeanne Demessieux's *Te Deum*, opus 11.

A lunch in the Trinity College Chapel cloister provided a break before the final recital given by **Nathan Ringkamp**. A Pennsylvania native, he is a graduate of the Peabody Conservatory and is currently pursuing an artist diploma with Jean-Baptiste Robin at the Conservatoire à Rayonnement Régional de Versailles, France.

Like Runion, he opened with Bach's *Fantasia and Fugue in G Minor*. This was followed by *Étude Héroïque*, opus 38, by the late French Canadian organist and composer Rachel Laurin—a dramatic and virtuosic work very much in the French tradition. The obligatory *Choral* of Franck was the first in E major, while the "Toccata" from *Suite*, opus 5, by Maurice Duruflé served as the finale.

The playing of all three of these prodigiously talented artists was of a very high standard. Third prize and $3,500 was awarded to Jaehee Won; second prize and $7,500 to Jon Runion; and both the first prize of $15,000 and the audience prize of $2,000 were awarded to Nathan Ringkamp. As winner of the competition, Ringkamp was invited to play during the final festival concerts on Saturday evening and Sunday afternoon. The prize also included the opportunity to perform a full recital as part of the 2027 ASOFH.

Saturday evening and again Sunday afternoon the Hartford Symphony Orchestra, directed by Carolyn Kuan, joined the festival for the fourth time for a concert, "Music in a Gothic Space." Trinity College Chapel is indeed a neo-Gothic space, and the acoustic was ideal for both the orchestra and the marvelous Austin organ in a program consisting almost entirely of twentieth-century American music (excepting Canadian Rachel Laurin's work reprised by Nathan Ringkamp).

ASOFH artistic director and John Rose Distinguished College Organist, Director of Chapel Music, and Artist-in-Residence Christopher Houlihan was soloist in Horatio Parker's *Concerto for Organ and Orchestra in E-flat Minor*, opus 55, of 1901–1902. It is surprising to note that Massachusetts born Parker was a year younger than Claude Debussy, yet his music is firmly nineteenth century in style, seemingly unaffected by the more modern trends of his time. The concerto, however, manages to be quite original in any case. The first movement is, in effect, two movements. The grand Romantic gestures of the opening "Allegro Moderato" remarkably give way to an "Andante" of more subdued and quietly colorful writing featuring harp, solo violin, and French horn, functioning in effect as a slow movement for the concerto. The orchestral solos were beautifully played by Hartford Symphony members Susan Knapp Thomas, Lisa Rautenberg, and John Michael Flavetta, respectively. Parker's second movement lightens the mood with a *quasi scherzando* "Allegretto ma ben marcato," while the final "Allegro moderato, molto risoluto" provides the more expected ingredients of a fugal exposition, pedal cadenza, and grandiose conclusion. Kuan and Houlihan drew a perfectly blended combination of sonorities from the orchestra and organ assisted by the marvelous acoustic of the chapel.

Following the Parker, Houlihan entertained the large audience with two of his own arrangements of songs by Stephen Sondheim: "Not While I'm Around" from *Sweeney Todd* and "Everybody Says Don't" from *Anyone Can Whistle*. The latter was cleverly set with toccata-like rapid manual figurations (think Henri Mulet's "Tu es Petrus") with single sixteenth chordal swipes at the *en chamade* on the Solo manual to both virtuosic and charming effect.

After intermission, Ringkamp revisited Rachel Laurin's *Étude Héroïque*. His dynamic performance was impressive.

The full orchestra was given a chance to shine on its own in two works by Samuel Barber: *First Essay for Orchestra*, opus 12, of 1937 and the well-known *Adagio for Strings*, originally from his *String Quartet*, opus 11, from 1935–1936. These lyrical, introspective works, both of a somber yet intensely emotional character, reveal the unique and thoroughly American voice that Barber contributed to the country's musical landscape and repertoire.

As a finale, Christopher Houlihan, Carolyn Kuan, and the orchestra teamed up for yet another Barber work, *Toccata Festiva*, opus 36, from 1960. Composed for the dedication of the Aeolian-Skinner organ at the Academy of Music in Philadelphia, the work at times evinces the more aggressive and dissonant idiom associated with the *zeitgeist* of the 1960s, yet includes passages of the kind of aching lyricism one values so much in Barber's music. Every section of the orchestra had its moment of bravura, and Houlihan's execution of the pedal cadenza, and indeed the whole work, was brilliant.

On both Saturday and Sunday ASOFH presented a pre-concert talk featuring three distinguished participants: Sean Duffy, who recently stepped down as executive director of the Albert Schweitzer Institute at Quinnipiac University; Christopher Houlihan; and Carolyn Kuan, music director of the Hartford Symphony Orchestra. Duffy opened the session with an engaging overview of Schweitzer, the renowned polymath whose work spanned theology, philosophy, medicine, and music. He highlighted Schweitzer's deep love of the organ, noting that when Schweitzer founded his hospital in Africa, he brought a reed organ with him to provide music for services. Duffy brought this very instrument to the festival, and it was demonstrated for the attendees. He also described how the Albert Schweitzer Institute continues to honor the many facets of Schweitzer's legacy.

Following Dr. Duffy's presentation, Carolyn Kuan and Christopher Houlihan participated in a lively discussion about the collaboration between symphony and organ in preparing the concert program. Both artists spoke enthusiastically about the creative partnership that shaped the performance, and their mutual respect was evident throughout the conversation.

This year's ASOFH boasted the largest attendance in its history. The event again displayed the high level of talent and accomplishment among the younger generation of organists in this country. ■

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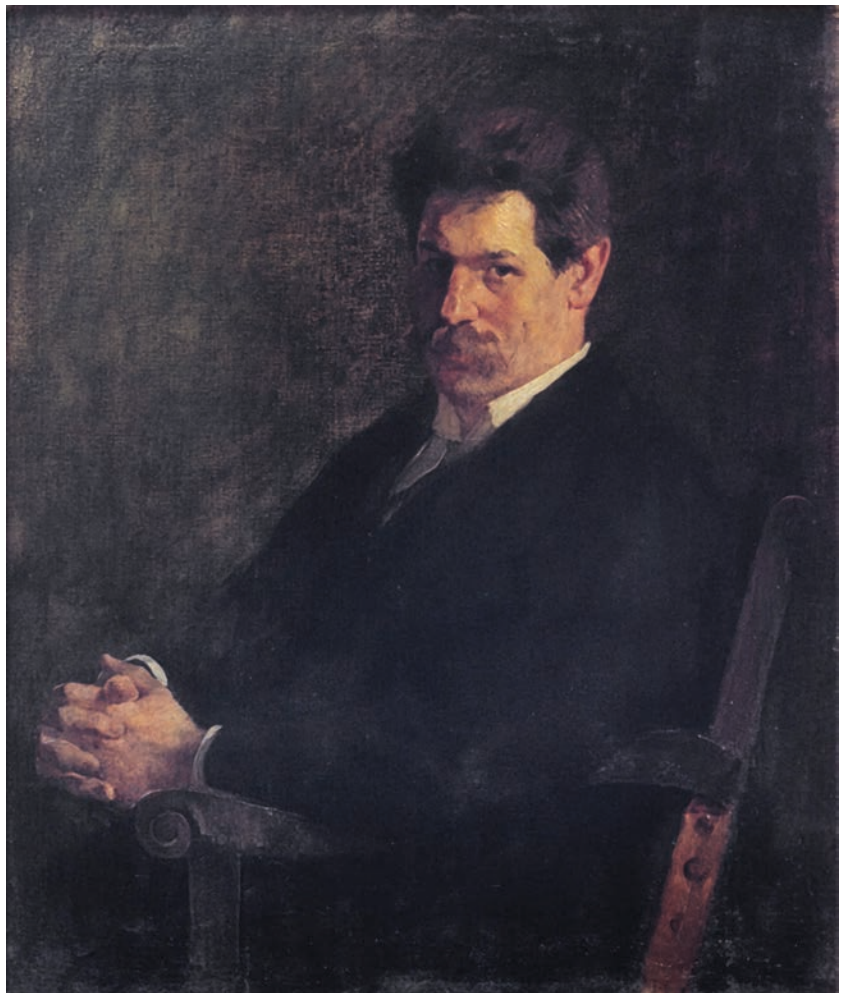
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The German Organ Reform Movement and Its American Adaptation

By Christoph Hintermüller



An oil portrait of Albert Schweitzer by Émile Schneider

Introduction

The organ has stood at the center of Christian worship for centuries. Yet its role has never been static; it has continually shifted under the influence of liturgical, theological, and aesthetic currents. The twentieth century brought profound changes that placed the organ and its role under growing scrutiny. Out of this tension emerged the so-called *Orgelbewegung* (Organ Reform Movement),[1] first in Germany and later—after several decades—across the Atlantic Ocean

Albert Schweitzer (1875–1965) is often described as the intellectual father or founding figure of this movement.[2] His 1906 pamphlet *Deutsche und französische Orgelbaukunst und Orgelkunst* (German and French Organ Building and Organ Art) has become a sort of seminal document for the Organ Reform Movement.[3] Yet the roots of reform run deeper; already in the 1870s, critical voices had called attention to the shortcomings of late-Romantic organbuilding and demanded a return to historically informed principles. These early impulses can be traced in the historicist tendencies (the conscious striving to revive older, often Baroque-era artistic and construction principles) of the 1870s, including the Walcker–Sauer debates, the criticism articulated by Philipp Spitta (1841–1894) and Hugo Riemann (1849–1919), and parallel developments such as the Catholic Cecilian movement. Schweitzer's achievement lies less in the initiation of reform than in its popularization and in his ability to connect technical, musical, and theological arguments.

Rather than examining the development of the two movements, this essay argues that the American adaptation was not a simple replication or a delayed adoption of the German model. Instead, a pragmatic, independent synthesis emerged, based primarily on Albert Schweitzer's direct but less critically questioned aesthetic ideals.[4] In this study, particular attention is given to Schweitzer's concepts of clear articulation, his understanding of *Werkprinzip*,[5] and his widely influential statements on Bach interpretation as formulated in the preface to the edition of Bach's organ works he edited with Charles-Marie Widor. This is all the more remarkable given that this work shows how the movement's later developments deviated significantly from his own ideals.

The aim of this study is to trace the development of the Organ Reform Movement from its early nineteenth-century precursors through its codification in Germany and its subsequent reception in the United States after 1945. Central to this investigation is a critical examination of Albert Schweitzer's influence on the movement—to what extent did the German Organ Reform remain faithful to Schweitzer's ideals, and where did it diverge under the pressure of cultural, political, and theological forces? The second part of the study focuses on the American adaptation of these ideas. Rather than simply replicating the German model, the American Organ Reform Movement absorbed, reinterpreted, and at times fundamentally transformed its principles.

The organ sound around 1900: starting points of reform

The nineteenth century marks a high point in the history of organbuilding. The Romantic era demanded orchestral richness of sound and dramatic possibilities of expression, which were made possible through numerous technical innovations, for until then the organ had traditionally been a static instrument. A change in the volume of a single tone was not possible.[6] Through the introduction of many finely graded families of stops and the development of enclosed divisions, the Romantic organ disposition created the illusion of continuous dynamic flexibility.[7]

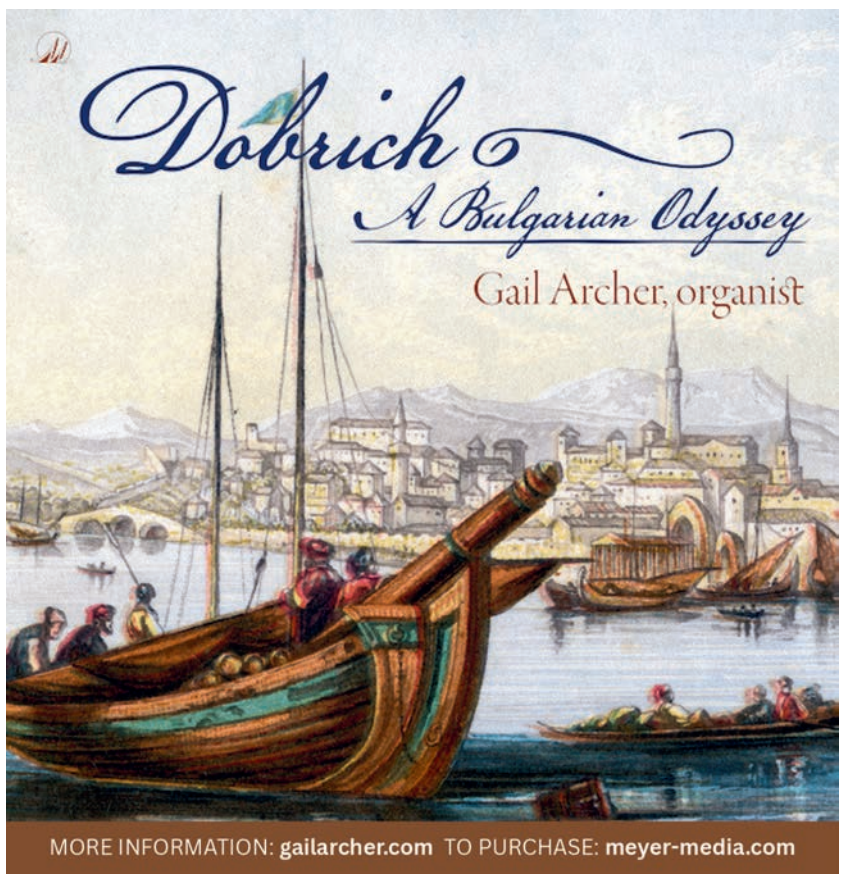
In many cases, these imitative stops were voiced with an explicitly orchestral ideal in mind, emphasizing attack, color, and soloistic projection rather than the blended polyphonic sonority associated with earlier organbuilding. German firms such as Walcker, Sauer, and Steinmeyer were at the forefront of these developments, each contributing distinctive solutions to pneumatic and electro-pneumatic key action, wind regulation, and expressive control.

Unlike church organs, concert-hall instruments were designed to compete directly with orchestras, requiring greater dynamic power, broader tonal palettes, and often more assertive reed choruses capable of projecting across large symphonic spaces.[8] Their tonal designs also had to respond to the relatively dry and immediate acoustics of concert halls, requiring greater clarity of attack, more pungent voicing, and a tonal projection capable of carrying through densely orchestrated textures. Around 1900, organbuilding experienced a true golden age. The rapid growth of cities and the construction of new churches generated enormous demand for instruments—but this boom was by no means limited to sacred spaces. Equally significant was the rise of the concert hall organ, which became an essential feature of prestigious venues such as the Leipzig Gewandhaus and the Boston Symphony Hall. These instruments became emblems of civic identity and cultural ambition, positioned not merely as liturgical tools but as central components of a city's musical infrastructure alongside the resident orchestra. For organbuilders, these concert instruments represented not only technical challenges but also highly lucrative commissions, rivaling church contracts in both scale and prestige.[9]

The demand would plateau, markets consolidated, and factory production began to eclipse the older artisan workshops that had defined nineteenth-century craftsmanship.[10] These very achievements, however, would soon come under criticism from reform-minded musicians who regarded the Romantic organ as insufficiently clear, structurally overloaded, and increasingly detached from the polyphonic ideals of earlier organ music—criticisms that would help spark the Organ Reform Movement. To illustrate these national tendencies in greater detail and to show the concrete tonal ideals that would later become targets of reform, the following section examines three representative instruments.

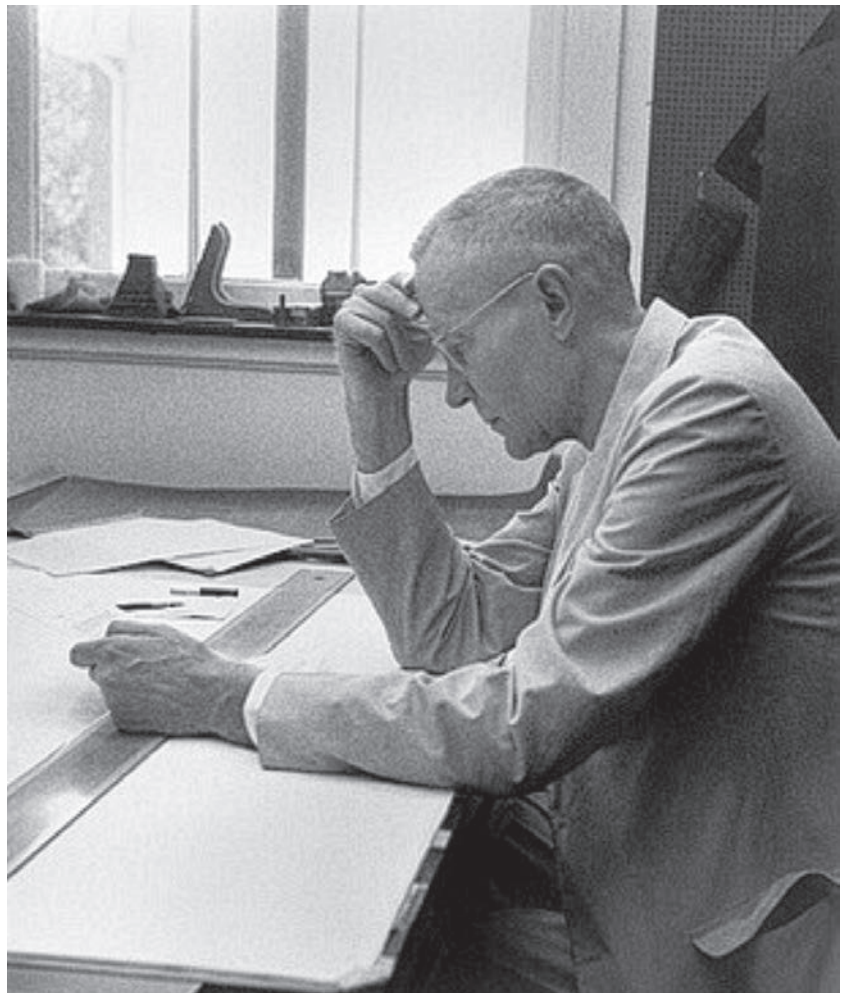
The Organ Reform Movement: Schweitzer and the Alsace

Although Albert Schweitzer is frequently credited as the "grand old man" of the Organ Reform Movement, the foundational criticism of the late-Romantic organ did not begin with him.[11] Already in the mid-nineteenth century, isolated voices had begun to articulate concerns about the direction of contemporary organbuilding and performance practice.





Charles Munch, E. Power Biggs, and G. Donald Harrison at the console of Aeolian-Skinner Opus 1050, Boston Music Hall, in 1950



Walter Holtkamp, Sr.

More systematic criticism emerged around 1900, especially through the work of Émile Rupp (1872–1948), organist in Strasbourg. His 1899 article "Hochdruck!" sharply opposed the increasingly popular high-pressure voicing[12] of late-nineteenth-century organs.[13] Rupp argued that strong wind pressure, particularly in reeds and tubas, sacrificed clarity of speech, precision of intonation, and transparency of polyphonic texture. He suggested a return to moderate wind pressures, brighter *plena* with mixtures and aliquots, and aesthetics grounded in the organ's own historical identity rather than in orchestral imitation. Yet, like Moritz Hauptmann (1792–1868), Rupp spoke from personal conviction rather than from within an organized reform movement.

This context explains why the early reform impulse is often referred to as the Alsatian Organ Reform. Alsace—politically part of the German Empire yet culturally and musically deeply connected to France—formed a borderland where two distinct organ traditions met directly. Nowhere else in Europe could organists compare on a daily basis the characteristics of German late-Romantic organs,[14] often high-pressure, pneumatic, and orchestral in effect, with the refined, expressive, and structurally coherent instruments of the French symphonic tradition,[15] especially those of Aristide Cavaillé-Coll (1811–1899). Moreover, several Silbermann organs can also be found here.[16] The region's bicultural environment sharpened aesthetic awareness and created a critical climate in which the weaknesses of contemporary German organbuilding became particularly evident. It is no coincidence that two of the leading early critics, Albert Schweitzer and Émile Rupp, were themselves based in Alsace. However, their role was that of influential initiators rather than leaders of a unified movement. For this reason, it is difficult to speak of a cohesive "movement" at this stage; rather, the Alsatian reform consisted of a set of impulses arising from the region's unique ability to hold two powerful organ cultures in direct and sometimes uncomfortable tension.

Within this environment, Albert Schweitzer emerged as the central intellectual figure. While Rupp articulated pointed technical objections, it was Schweitzer who provided the conceptual depth, historical grounding, and persuasive clarity needed to transform scattered criticisms into a coherent reform impulse.

Schweitzer's critique of German organbuilding centered on three main areas.[17] First, he rejected pneumatic action as a fundamentally flawed mechanism that severed the physical connection between organist and pipe. Pneumatics, he argued, lacked responsiveness, precision, and artistic vitality; they reduced the organist's touch to what he famously called "dead precision,"[18] comparable to communication "by telegraph." While pneumatics allowed lighter key action, Schweitzer believed they did so at the expense of expressive control and mechanical reliability. He contrasted this sharply with French practice, where mechanical action remained standard and the Barker machine served merely as an assist rather than a substitute.

Second, Schweitzer launched one of the earliest and most influential critiques of the *Walze*,[19] the mechanical crescendo device dominant in German organs. He objected that the roller predetermined every dynamic development, forcing organists into an inflexible sequence of registrations dictated by the builder. This eliminated artistic freedom, produced monotonous *crescendi*, and prevented the subtle, musically intentional shaping of dynamic arcs. In contrast, Schweitzer praised the French crescendo system based on manual couplers, toe levers, and the swell pedal. He admired the French Récit not as a soft-effect division but as a full, richly equipped expressive department allowing finely graded dynamic shading without altering the registration—an essential artistic advantage in his view.

Third, Schweitzer objected to several aesthetic tendencies in German organs around 1900. He criticized aggressively voiced mixtures and overpowering reeds, which he felt distorted the beauty of the *plenum*. He lamented the absence of structurally necessary 4′ pedal stops, which left pedal lines sonically unsupported.[20] More broadly, he decried the trend toward "factory organs"—mass-produced instruments driven by commercial rather than artistic priorities.[21] In Schweitzer's eyes, true organ art required individualized voicing, differentiated wind systems, and careful tonal balance, none of which could be achieved through industrial standardization.

Schweitzer's organ ideal was, at its core, a synthesis rather than a pure restoration. He envisioned an instrument that combined a mechanically responsive action with a well-developed enclosed division, a disposition grounded in principal choruses and clear mixtures yet enriched by expressive reeds, and a tonal structure capable of supporting both polyphonic transparency and modern dynamic nuance. Contrary to later interpretations that cast him as a Baroque purist, Schweitzer deeply admired French expressivity and regarded dynamic flexibility as essential; his goal was therefore not an antiquarian reconstruction but a renewed, artistically versatile organ aesthetic. Although he shared several convictions with Émile Rupp—such as opposition to high-pressure organs, criticism of orchestral imitation, and the call for clearer *plena*—their reform ideals were far from identical. Rupp, in his programmatic writings, insisted that the organ must remain a work of craftsmanship rather than a product of industrial mass production, and he advocated brightening the overall tone through mixtures and aliquots while categorically rejecting high-pressure reeds.[22] Schweitzer, by contrast, favored differentiated "soft" mixtures and considered the French-style swell division indispensable for attaining expressive elasticity and refined tone color. While both men criticized the excesses of the late-Romantic instrument, their differing visions for the future organ reveal that early reform thinking in Alsace was not a unified program, but a diverse spectrum of ideas shaped by the region's unique cultural and musical position. For that reason, the term "Alsace Reform" only partially describes what was actually happening.

The Organ Reform Movement in Germany

Albert Schweitzer's 1906 essay *Deutsche und französische Orgelbaukunst und Orgelkunst* marks in retrospect the starting point of what would later be called the Organ Reform Movement. Yet its immediate effect was not to found a movement in the strict sense, but rather to place a set of technical and aesthetic questions on the agenda. The first visible sign of this shift came three years later at the Third Congress of the International Musical Society in Vienna in 1909. For the first time, an international musicological congress dedicated a section to organbuilding. What had previously been the domain of organbuilders, practical church musicians, and a few reform-minded critics now entered the sphere of academic and professional deliberation. The most tangible outcome of this section was the *Internationales Regulativ für den Orgelbau* (International Regulations for Organbuilding). Based on questionnaires sent to leading organists and organbuilders, the *Regulativ* sought to codify minimum technical and dispositional standards.[23]

Many points were already articulated by Schweitzer: the call for clear and logical dispositions, the criticism of unnecessary technical gadgets and effect devices, and the desire for structurally coherent organ layouts (*Werkprinzip*).[24] At the same time, the focus of the Vienna document remained largely on technical and dimensional standardization rather than on the deeper aesthetic and liturgical issues that were central to Schweitzer's thinking. Vienna 1909 demonstrated that Schweitzer's concerns had reached



G. Donald Harrison

the international stage, even though they were translated largely into technical rather than aesthetic norms. However, the implementation of the demands fell far short of expectations.[25] The First World War prevented a swift implementation of the *Regulativ*'s recommendations. Schweitzer's role in this development is ambivalent. On the one hand, the *Regulativ* confirms his influence—Rudolf Quoika (1897–1972) later spoke of the "victory of Schweitzer's idea."[26] On the other hand, the way his concerns were translated into regulations already hints at a pattern that will recur throughout the movement's history—what begins as a richly textured, integrative aesthetic program is gradually reduced to a set of technical norms.

It is also worth considering Albert Schweitzer's preface to the *Regulativ*.[27] His introductory remarks make clear that the document is not intended to establish new prescriptions, but rather to assemble those principles and practices that had already proven effective in various organbuilding traditions. A brief reading of the preface reveals, however, that this modest characterization was at least partly a strategic gesture. Schweitzer clearly had a more far-reaching reform in mind, yet by presenting the *Regulativ* as a neutral compilation rather than a prescriptive manifesto, he positioned himself politically and rhetorically in a way that avoided direct confrontation with the dominant late-Romantic organbuilding establishment.

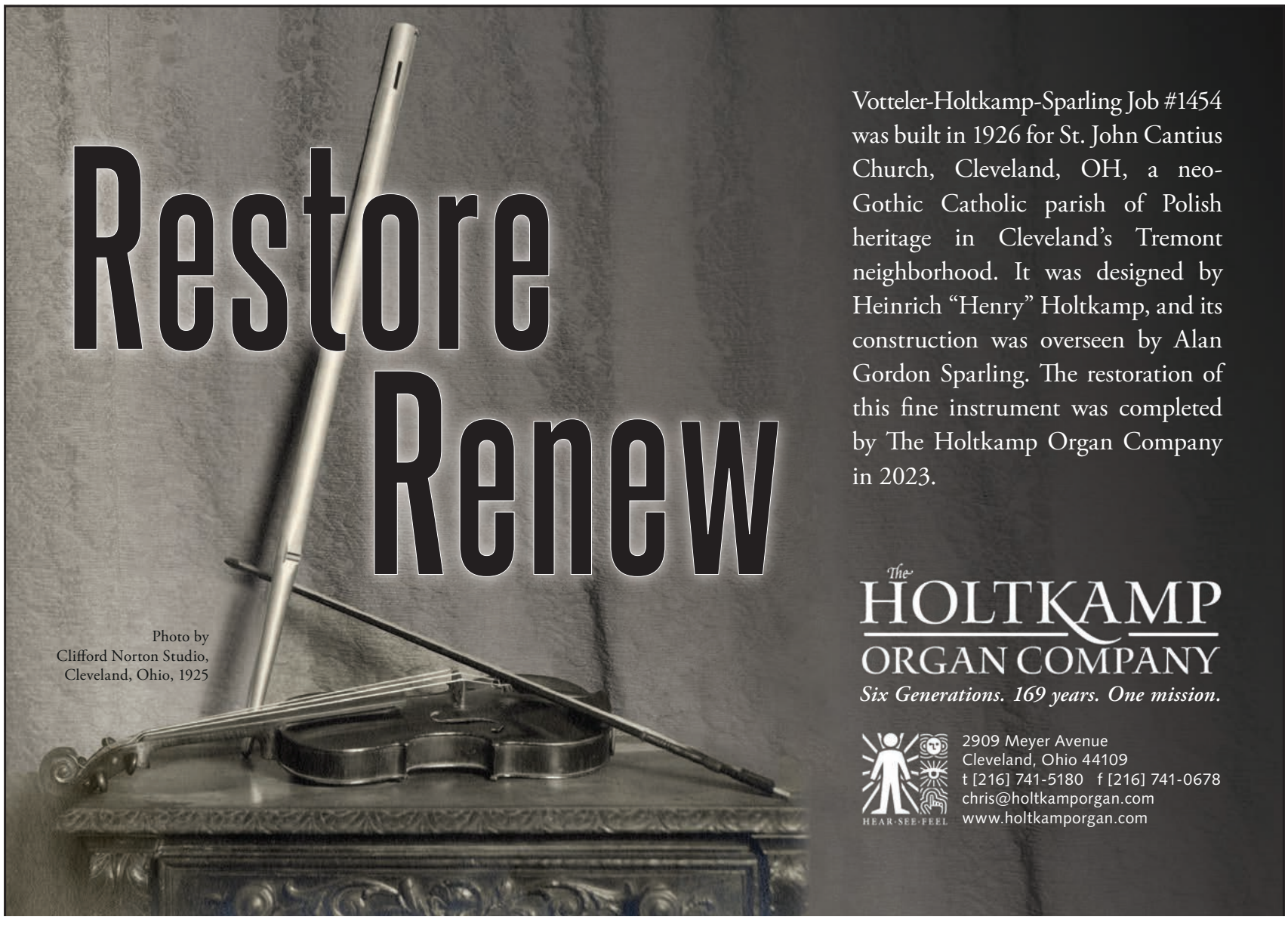
After the war, the center of gravity shifted from international congresses to specific experimental instruments. A crucial early milestone was the construction of the so-called Praetorius Organ at the University of Freiburg in 1921, commissioned by musicologist Wilibald Gurlitt (1889–1963), whose scholarly work focused on early German music and particularly on Michael Praetorius (1571–1621).[28]

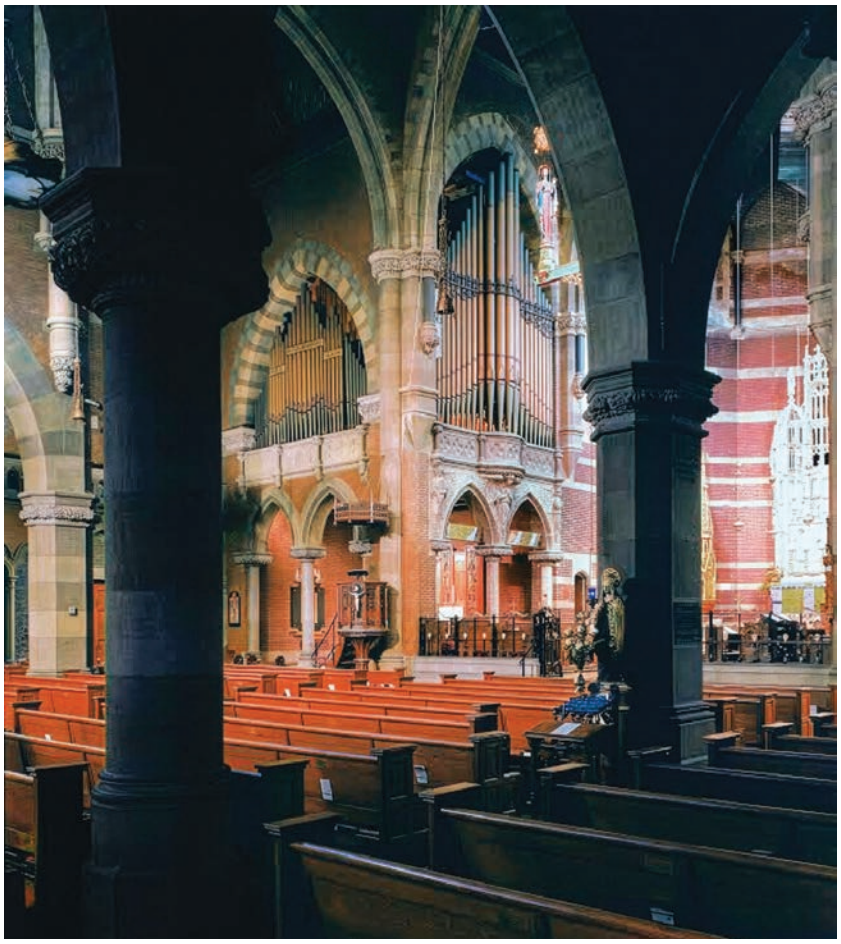
Gurlitt's idea was not to create a liturgical parish organ but a didactic research instrument. Drawing on Praetorius's *Syntagma musicum II: De Organographia* (1619), he aimed to demonstrate in sound the principles of early Baroque organbuilding, *Werkprinzip*, the structural principle in which each manual and the pedal are conceived as independent tonal units (*Werke*), each with its own clearly defined function, scaling, and tonal profile.[29] This results in sharply differentiated divisions that together create a transparent, architecturally ordered overall design. The Freiburg organ followed these historical principles, with Hauptwerk, Rückpositiv, and Oberwerk clearly distinguished and structurally ordered. The organ was built by the renowned German organbuilding firm E. F. Walcker.[30] Technically, however, Gurlitt opted for electropneumatic action, a deliberate modern compromise. For him, the primary goal was the tonal experiment: to make audible a historically informed *plenum* and register palette for teaching and research. The organ was not intended as a model for general parish practice but as an "acoustic laboratory" for musicology. The Freiburg project aligned with Schweitzer's emphasis on clear *plena* and historically informed structures, but it set aside his insistence on mechanical action. The experiment showed that the reform's tonal goals could be pursued without strictly following Schweitzer's full aesthetic program. The organ no longer exists, and it is difficult to find information about the instrument.[31]

The movement entered a new and more confrontational phase with the Hamburg–Lübeck Organists' Conference of 1925, closely associated with the writer, playwright, and organ visionary Hans Henny Jahnn (1894–1959). Although Jahnn was not a trained organbuilder, his deep fascination with the instrument and his uncompromising aesthetic convictions gave him an outsized influence. His programmatic essay *Die Orgel* (1925) offered not only a critique of the late-Romantic organ but also an ambitious—and ultimately polarizing—blueprint for reform.[32] In several respects, Jahnn intensified concerns that had already appeared in Albert Schweitzer's writings.

Both men rejected the late-Romantic organ's tendency toward orchestral imitation, which they saw as producing a blurred, overloaded, and structurally incoherent sound. They condemned the growing dominance of industrialized, factory-style organbuilding that prioritized technical spectacle and quantity of stops over artistic integrity. They argued for a reorientation toward clear *plena*, brighter and structurally coherent mixtures, and dispositions informed by historical organbuilding principles. However, Jahnn carried these critiques far beyond Schweitzer's intentions. He grounded his organ ideal in a metaphysical doctrine of the "sacred number," arguing that musical proportions, pipe scalings, and tonal relationships were manifestations of a primordial cosmic order.[33] According to this view, the decline of the Romantic organ was not an aesthetic misstep but a violation of the eternal numerical laws that should govern the instrument. This metaphysical foundation led him to demand an uncompromising rebuilding of the organ based on strict mechanical key action, the exclusive use of slider chests, low wind pressures, sharply differentiated manual divisions, and a categorical rejection of swell boxes and all Romantic dynamic apparatus. Schweitzer had imagined a synthesis of German structural clarity and French expressive nuance; but Jahnn envisioned a pre-Bachian organ ideal, shaped by numerical mysticism and aesthetic absolutes.

A crucial backdrop to the 1925 conference was Jahnn's involvement in the restoration of a major historic organ at Saint Jacobi Church in Hamburg,[34] which he held up as an acoustic revelation. The restored instrument served as an audible manifesto of his principles: its clear principal choruses, sharp articulation, low wind pressure, and uncompromising *Werkprinzip* construction were





1936 Aeolian-Skinner Opus 940, Church of the Advent, Boston, Massachusetts (photo credit: William T. Van Pelt)



The Holtkamp revision of the Skinner organ in the Cleveland Museum of Art (from the collection of Joseph M. McCabe)

presented as definitive proof that the "true" organ sound still existed in the North German Baroque tradition. During the debates, this Hamburg organ became the focal point around which Jahnn's radical program crystallized, giving his positions a tangible sonic authority that deeply impressed many younger participants.

Jahnn called for the abolition of all pneumatic and electro-pneumatic mechanisms, insisting that only mechanical action ensured true expressiveness through immediate attack and release. He demanded the elimination of string stops, *Rollschweller* devices, and high-pressure reeds, arguing that they distorted the organ's structural clarity. He insisted on a strict *Werkprinzip* layout even for smaller instruments, emphasizing 4′ and 2′ stops, bright mixtures, and narrow-scaled principals. The *Rollschweller*, which Schweitzer had criticized primarily as an artistic limitation imposed by the builder, became in Jahnn's rhetoric a symbol of spiritual and aesthetic degeneration—an emblem of the modern organ's alienation from its true nature.

The reception of these ideas was sharply divided. A younger generation of reform-oriented musicians embraced Jahnn's uncompromising clarity and saw in his program a necessary corrective to the excesses of late-Romantic opulence. Others, however, responded with open skepticism. Rudolf Volkmann famously mocked the "screaming tutti" of certain historic instruments and argued that returning "three or four centuries" in organ history was neither feasible nor desirable for modern ears accustomed to Beethoven, Brahms, and Wagner.[35] Reports from the conference note that many regarded Jahnn's numerological theories as speculative and his tone as intolerant. It becomes clear how divergent the views on the organ are and that there is no single, unified conception of it.[36]

Hamburg–Lübeck adopted several of Schweitzer's early criticisms—above all clarity and structural coherence—but pushed them far beyond his intentions. Jahnn transformed reform from an integrative critique into a dogmatic program centered on a rigid Baroque ideal. This marked the moment when the movement began to diverge significantly from Schweitzer's synthetic aesthetic.

The Freiburg Conference on German Organ Art (1926) can be understood as a deliberate response to the radicalism of Hamburg–Lübeck. Organized by Gurlitt with the support of builder Oscar Walcker, it centered on the Praetorius Organ as a practical test case.[37] Freiburg offered a different model of reform: historically oriented, academically grounded, and technically pragmatic. On the surface, the Freiburg instrument seemed to realize many goals shared by Schweitzer and the reformers—*Werkprinzip* disposition, clear polyphonic *plenum*, and a tonal design tailored to early music.

But the choice of electro-pneumatic action sparked controversy. To Jahnn and his followers, it represented an unacceptable compromise; to Walcker, it was a necessary adaptation to modern functional requirements. At stake was not just a technical mechanism but the definition of reform itself—was the Organ Reform Movement primarily about sound, about action, or about a metaphysical "purity" of principle? A genuine resolution of the issue does not emerge. Klaus Michael Fruth spoke in 1964 of a profound sense of uncertainty and confusion.[38] The *Freiberg Tagung für deutsche Orgelkunst* (1927) shifted the focus once more, this time from individual instruments and personalities to institutional structures. The debates of Hamburg–Lübeck and Freiburg revealed deep fissures: between North German purists and more pragmatic voices; between advocates of Romantic repertoire and those who saw the future exclusively in pre-1800 music; between technical radicalism and moderate reform.

Amid this tension, the most important outcome of the Freiberg meeting was the establishment of an Organ Council (*Orgelrat*) under the presidency of Karl Straube (1873–1950).[39] Divided into four sections—performance/composition (Günther Ramin, 1898–1956), liturgics (Christhard Mahrenholz), historical research (Wilibald Gurlitt), and organbuilding (Wolfgang Reimann, 1887–1971)—the council aimed to move from scattered debates to "detailed, disciplined work" on the organ question, with the long-term goal of producing a comprehensive *Handbuch der Orgelkunst* and influencing official church policy.[40]

The establishment of the Organ Council shows how far the discourse had moved beyond Schweitzer's initial essay. Yet its increasingly narrow Baroque-centered ideals stood at odds with Schweitzer's more integrative conception of a modern Bach organ.

Even here it becomes clear that no precise consensus existed about what was actually desired. This is exactly where a fundamental problem underlying the "great uncertainty" emerges. For decades, the German Romantic organ had served as the ideal model for both organbuilders and musicians—was this achievement now to be summarily rejected and deemed no longer worthy?[41] The German musicologist Herbert Birtner goes so far as to speak, already at this early stage, of a division within the Organ Reform Movement.[42]

In the same year as the Freiberg conference, a crucial textual event took place: the publication of the second edition (1927) of Schweitzer's *Deutsche und französische Orgelbaukunst und Orgelkunst*, now supplemented by the substantial afterword "Über den gegenwärtigen Stand der Orgel-Frage"[43] (On the Current State of the Organ-Question). This afterword is essential for understanding the relationship between Schweitzer and the later Organ Reform Movement, because it represents a kind of self-correction and clarification of his position in light of developments he already regarded as problematic. In this new text, Schweitzer explicitly relativizes his Baroque ideal. Whereas the younger generation tended to elevate the Bach-era organ to the sole normative model, he reminds readers that many organs from roughly 1850 to 1880 belonged—despite their later dismissal—to the finest instruments ever built. The Bach organ, in his view, was not simply the "true organ" in an absolute or exclusive sense. He also defends the swell box, insisting on its indispensable role for dynamic shading and expressive nuance, particularly in polyphonic repertoire. This stance directly contradicted the emerging neo-Baroque wing of the reform, which increasingly treated the swell as a Romantic intrusion to be eliminated. This can be understood as a critical side swipe at Jahnn's ideas. Even though his name is not mentioned, Schweitzer clearly distances himself through these remarks.

Finally, Schweitzer's afterword formulates a positive aesthetic vision. He calls for a universal Bach organ that draws together the strengths of both German and French traditions—structural clarity, articulate *plena*, and expressive elasticity—rather than endorsing a dogmatic return to a single historical type. There are, however, still clear, outspoken, and critical voices that argue along the lines of Willi Strube (1896–1968), emphasizing that the modern organ must not be conceived as a mere archaeological reconstruction of historical models, but should instead embody a living synthesis of historical principles, contemporary technical possibilities, and present-day musical demands.[44] Taken together, these arguments show Schweitzer attempting to steer the reform away from one-sided historicism and toward an integrative, transhistorical ideal. Although he accepted many of the movement's basic criticisms of the late-Romantic organ—factory production, excessive wind pressures, and overblown reed choruses—he resisted the notion that "reform" should be equated with a rigid Baroque template or with a total rejection of nineteenth-century achievements. From his own perspective, the movement was already in danger of misreading and oversimplifying his original impulse.[45]

The subsequent reception history, however, largely ignored this corrective. In the decades that followed, Schweitzer's name continued to be

invoked as the spiritual "father" of the movement, but the actual substance of his aesthetic and theological program gradually receded behind a simplified and increasingly polemical image—Schweitzer as the champion of a narrowly defined "Bach organ," associated with bright mixtures, tight scaling, and purely mechanical action. The complexity of his thought—his appreciation for high-quality Romantic instruments, his insistence on the expressive necessity of the swell box, and his admiration for French tonal aesthetics—rarely found concrete realization in German organbuilding after 1930.

The early 1930s marked a decisive transition of the Organ Reform Movement from discursive reform toward institutional consolidation and administrative enforcement. What had previously functioned as an aesthetic and intellectual critique increasingly assumed the character of binding normativity. A key figure in this transformation was Christhard Mahrenholz (1900–1980), theologian and musicologist, whose dual expertise enabled the movement to anchor its ideals simultaneously in scholarly discourse and ecclesiastical authority. Under his influence, reform principles were no longer merely debated but began to inform concrete regulatory practice within Protestant church structures. This development coincided with a broader political realignment after 1933, in which the movement's emphasis on objectivity, community orientation, historical "German" models, and resistance to perceived individualism and modernism proved highly compatible with the cultural policies of the National Socialist state.[46] As a result, the Organ Reform Movement did not encounter fundamental opposition but rather found its technical and tonal ideals increasingly reinforced by institutional authority. Central to this codified reform were preferences for mechanical key action and slider chests, *Werkprinzip*-based dispositions with clearly differentiated manual functions, and a decisive rejection of orchestral late-Romantic tonal concepts in favor of structurally ordered, text-oriented sound ideals. Many of these positions clearly echo Albert Schweitzer's earlier critiques.

At the same time, however, the process of institutionalization entailed a selective reception of Schweitzer's thought—his appreciation of high-quality late-Romantic instruments, his nuanced defense of expressive resources, and his openness toward French symphonic clarity were largely set aside. What emerged as binding practice was therefore not the full breadth of Schweitzer's aesthetic vision, but a streamlined and ideologically sharpened version that privileged restriction over synthesis and normativity over plurality.

After 1945, German organbuilding did not undergo a complete rupture. Instead, many of the technical and tonal ideals formulated in the 1930s continued to shape practice, now de-politicized and reinterpreted as purely musical or technical reforms. The vocabulary changed, but the underlying aesthetic grammar remained largely intact. During the 1950s, the profile that would later be termed neo-Baroque began to crystallize, particularly through the work of builders such as Rudolf von Beckerath (1907–1976) and Paul Ott (1903–1991). Their instruments adopted narrower scaling and lower wind pressures, emphasized highly articulated speech and bright mixture choruses according to a clear *Werkprinzip* layout. Mechanical action was treated as an almost unquestioned ideal.

These organs offered striking clarity for early music and aligned closely with renewed scholarly interest in Bach and pre-Bach repertoire. At the same time, they embodied a far more dogmatic interpretation of "reform" than Schweitzer had ever intended. Enclosed divisions were frequently reduced or omitted, expressive reeds and Romantic colors were avoided, and numerous late-Romantic instruments were "reformed" or "re-Baroquized," often at considerable expense to their historical integrity. Postwar neo-Baroque organbuilding continued many reform ideals but left little room for Schweitzer's expressive flexibility. In this sense, Schweitzer's legacy in Germany was both canonized and truncated. The movement adopted his critique of pneumatics, his call for clearer *plena*, and his preference for historically grounded organ types, but largely abandoned his integrative ideal—the aspiration to unite the finest achievements of German and French traditions into a versatile and musically elastic Bach organ.

Although Albert Schweitzer stands at the head of the reform discourse, his influence on the subsequent German Organ Reform Movement was both decisive and fragmentary. His themes were eagerly taken up by reformers, amplified in the early conferences, and eventually codified into institutional norms through the Merseburg Guidelines of 1931.

Schweitzer's role is best described as a partial and contested lineage—indispensable as origin, yet increasingly marginalized as the movement hardened into orthodoxy. Despite this selective reception, Schweitzer's ideas did not simply disappear. Instead, they underwent a geographical displacement. While German organbuilding after 1930 tended toward a narrowly defined neo-Baroque ideal, the United States began to receive and reinterpret both the reform's tonal goals and Schweitzer's own writings—particularly through the widely read Widor–Schweitzer edition of Bach's organ works.[47] American builders and organists did not adopt the movement's ideological rigidity but instead drew selectively from the German debate; transparent *plena*, differentiated mixtures, and structurally clear dispositions were combined with a pragmatic acceptance of electric action, larger acoustic spaces, and the needs of congregational singing. In many American contexts, Schweitzer's concern for articulation, clarity, and expressive nuance was taken more seriously than in contemporary Germany, where expressive devices such as the swell box had often been dismissed as "Romantic" and therefore obsolete. What had crystallized into doctrinal norms in Germany became in the United States more of a flexible tonal choice. The organbuilder did not follow any specific rules by an organization.

The result was a distinct American synthesis—historically informed but not purist, structurally clear but dynamically versatile, and capable of supporting a far broader range of repertoire and liturgical contexts than the standardized neo-Baroque instruments of mid-century Germany. Ironically, this transatlantic adaptation came closer to realizing Schweitzer's integrative intentions than the German movement that claimed him as its founder. The following section will therefore examine this American reception in detail, tracing how German reform ideals—filtered through both Schweitzer's writings and the material reality of neo-Baroque designs—were



November 20, 2026

Public Announcement of Retirement

Gentlefolk:

I have been blessed with a successful career in pipe organ building since entering it full-time in 1975, and having my own company since 1990. At the moment, the Kegg company has six new pipe organ projects waiting, representing a four year backlog of work. I am 69 years old. I have decided that the most recently signed project, a 90 rank two console organ for St. Patrick Cathedral of Harrisburg PA, will be the last major project for the Kegg company. At the conclusion of that project in 2030, the Kegg company will cease production of pipe organs. The Kegg corporation will continue after that time to support those organs under warranty and to manage company assets.

Over the next four years, I will transition to become an Organ Consultant, and offer such services to clients that may want a partner who will provide a builder's perspective. I will remain an active member of the American Institute of Organbuilders and continue to monitor and meet with other builders to stay on top of what the best in the business have to offer. This way I can help clients determine their goals and complete them successfully. I will offer this service with knowledge of the finest firms, without bias toward or away from any particular organ style.

I look forward to many more years working in this vibrant and exciting craft and to working with many of you.

Sincerely,

Charles E. Kegg

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Albert Schweitzer and E. Power Biggs at the console of 1936 Aeolian-Skinner Opus 951, Germanic Museum, Cambridge, Massachusetts

reinterpreted on American soil and ultimately reshaped the tonal and liturgical conception of the organ in ways that extended far beyond their origins in early twentieth-century Europe.

The American adaptation of the German Organ Reform Movement

The transfer of organ reform ideas from Europe to the United States did not begin as a coordinated movement, nor did it emerge from any programmatic intent. Much like the earliest phase of the German reform—where isolated figures such as Albert Schweitzer and Émile Rupp articulated critiques long before anything resembling a "movement" existed—the American transformation first grew from the scattered, highly individual experiments of a few builders, performers, and scholars. These early pioneers did not see themselves as founders of an American Organ Reform Movement; rather, they pursued musical and technical solutions to problems that, in their view, the American symphonic organ tradition could no longer solve. Only retrospectively does it become clear that their work—fragmented, pragmatic, non-ideological, and at times contradictory—laid the groundwork for a profound cultural and technical reorientation.[48]

A decisive catalyst arrived in 1913 with the English translation of the Widor–Schweitzer edition of Bach's organ works. Although later scholarship has shown that Schweitzer's tonal assumptions were based primarily on Silbermann organs—rather than the central German instruments Bach played—American readers accepted the edition as authoritative. For an American audience, Schweitzer appeared uniquely qualified: he had studied historical European organs firsthand and offered concrete, detailed interpretive guidance at a time when no comparable American scholarship existed.[49] American musicians valued the edition not primarily for its technical prescriptions—which many found difficult to apply to the large symphonic organs common in America—but for its conceptual vocabulary. Schweitzer emphasized clarity, articulation, contrapuntal transparency, and structural logic, principles that resonated deeply in American academic contexts long before they found expression in American organbuilding.

Despite this growing aesthetic sensitivity, American organ construction in the early twentieth century remained dominated by large symphonic instruments built by Ernest M. Skinner (1866–1960) and his contemporaries.[50] These organs embodied the late-Romantic ideal—lush string stops, orchestral reeds, high-pressure solo flutes, multiple expressive divisions, and extensive electro-pneumatic playing aids. They were extraordinary machines—capable of mimicking orchestral colors with unprecedented smoothness and power. One of his masterpieces was considered to be the organ of the Cathedral Saint John the Divine in New York City.[51] Yet they were fundamentally ill-suited to the emerging pedagogical focus on polyphonic clarity and historically informed performance. Increasingly, teachers and performers found that Bach, Buxtehude, Sweelinck, and even Mendelssohn lacked the necessary articulation on these vast symphonic instruments. What Germany experienced as "orchestral overload," the United States experienced as the inherent limitation of an aesthetic not built for contrapuntal repertoire.

The first signs of dissatisfaction did not come from institutional committees or musicologists but from two innovative builders whose ideas marked the first major American steps toward reform, Walter Holtkamp, Sr. (1894–1962), and G. Donald Harrison (1889–1956). Their work in the 1920s and 1930s constitutes the true beginning of reform impulses on American soil.

Holtkamp, fluent in German and well-read in European organ publications, was the earliest American builder to pay sustained attention to the discussions surrounding the European Organ Reform Movement.[52] Unlike his German contemporaries—many of whom embraced historical ideology, metaphysics, or dogmatic prescriptions—Holtkamp approached reform as an engineer and musical pragmatist. Exposed pipework, unusual scaling, open-toe voicing, and new layout solutions were not for him ideological symbols but practical means to achieve sonic transparency. His expansion of the Cleveland Museum of Art organ in 1933, particularly through the addition of the copper 4′ Prestant, represented a bold departure from American norms.[53] The sound was initially controversial—too bright, too direct, even harsh to some ears—but Holtkamp's willingness to adjust his voicing showed that American reform would be adaptive rather than dogmatic. His guiding principle, often quoted by students, was that "the pipe must speak naturally."[54]

G. Donald Harrison, by contrast, worked from within the powerful Aeolian-Skinner firm. His training in England and admiration for Cavaillé-Coll allowed him to bring a broader European tonal sensibility to American organs. Harrison did not reject the Romantic organ; instead, he sought to refine it. His instruments—at Harvard University (1936), Grace Cathedral in San Francisco, Church of the Advent in Boston, and the Groton School—introduced greater independence of divisions, clearer principal choruses, and more disciplined voicing.[55] His reforms were evolutionary, not revolutionary.

The event that brought reform ideals to the attention of the entire nation came not from organbuilding, but from radio. Beginning in the early 1940s, CBS broadcast weekly organ recitals performed by E. Power Biggs (1906–1977) on Harrison's experimental "Baroque Organ" at Harvard University's Germanic Museum,[56] 1936 Aeolian-Skinner Opus 951. The regularity of these programs was crucial: by appearing on the air every week, Biggs was able not only to introduce unfamiliar Baroque repertoire and neo-Classical sonorities, but to normalize them. Over time, these broadcasts decisively reshaped American expectations of organ sound, articulation, and clarity, exerting an influence far beyond the academic or ecclesiastical sphere.[57]

This modest instrument—only thirty ranks, fully exposed, mechanically articulate despite its electro-pneumatic action—introduced millions of Americans to a clarity and immediacy they had never heard before. Biggs's programming, which emphasized early music and newly edited classical repertoire, effectively became the "public pedagogy" of American organ reform. For the first time, a broad audience learned to listen for individual contrapuntal lines, tonal contrast, and the crisp articulation that large symphonic organs could not provide. These broadcasts created an audience receptive to reform, but they did not yet establish a unified reform aesthetic. Instead, they motivated a younger generation of organists and scholars to investigate European organs firsthand.

Among the most influential was Robert Noehren (1910–2002), who spent extended periods in the Netherlands and northern Germany during the late 1940s.[58] There he encountered historic mechanical-action organs by Schnitger, Bätz, Müller, and Hinsz—organs whose clarity, tactile responsiveness, and tonal stability differed radically from anything in the United States. Noehren became convinced that electric action, no matter how refined, could not replicate the musical advantages of mechanical key action. This represented a conceptual break—for the first time, American organ reformers began to tie musical outcomes directly to mechanical means, echoing the earliest writings of Schweitzer. At the same time, scholarly work by Paul Bunjes (1914–1998) placed American reform on firmer intellectual footing.[59] Bunjes examined Michael Praetorius's *De Organographia* and demonstrated that historical organ design was not a matter of arbitrary antiquarian reconstruction but a coherent system with acoustical and musical logic.

The craftsman capable of translating these insights into practical organbuilding was Herman Schlicker (1902–1974) of Buffalo, New York. Beginning with his collaboration with Noehren at Grace Episcopal Church in Sandusky, Ohio, Schlicker integrated mechanical action, classical scaling, and balanced mixtures into modern American practice. Many of his early instruments were modest, but their clarity and durability—particularly in the demanding climates of the American Midwest—demonstrated that classical principles could be adapted successfully to American conditions.[60]

Meanwhile, American institutions, eager to explore new sonorities, began importing mechanical-action organs from European builders such as Rieger from Austria or Flentrop from the Netherlands.[61] These instruments introduced low-pressure voicing and historical tonal concepts to North America long before American builders could replicate them. Yet they also revealed the limitations of transplanting European craft into American environments. Extreme temperature shifts, rapid humidity changes, and diverse architectural acoustics caused problems for imported pipework and construction methods. Ironically, the failure of some early imports strengthened domestic reform efforts.

The decisive turning point came in 1957, when Rudolf von Beckerath's organ at Trinity Lutheran Church in Cleveland, Ohio, was completed.[62] One of the leading German organbuilders of the postwar era and a central figure in the Hamburg school of classical organ construction, Beckerath had been invited to build the instrument at a time when American organbuilding was still largely defined by domestic Romantic traditions, going beyond the emerging advances of Walter Holtkamp and Herman Schlicker. His Cleveland organ, imported from Germany and assembled on site, represented the first large-scale modern mechanical-action organ in North America built fully according to contemporary European classical principles. With four manuals, strict *Werkprinzip* structure, fully exposed pipework, uncompromising tracker action, and voicing rooted in the North German Baroque tradition, it was the first foreign-built American installation to achieve the tonal balance, mechanical precision, and structural coherence of a true classical instrument.

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The influence of this Cleveland organ was immediate and far-reaching. Its success inspired a wave of commissions in Montréal, Winnipeg, and Pittsburgh. In Canada, Beckerath's instruments became particularly influential; Kenneth Gilbert, Raymond Daveluy, and Gaston Arel used them as pedagogical models, creating a generation of organists who absorbed classical principles through daily contact with instruments of uncompromising quality.[63] These organs also offered something crucial—stability. Where earlier imports had suffered from climatic difficulties, Beckerath's construction methods proved resilient in North American conditions. This durability allowed the Cleveland instrument and its successors to serve not merely as models but as long-term foundations for organ pedagogy and musical practice.

It was in this transformed environment that Charles Fisk (1925–1983) emerged as one of the leading American builders of the post-Beckerath generation. Inspired by the Cleveland organ, Fisk committed himself entirely to mechanical action. His approach was distinctively American, combining acoustical science, drawing on his background in nuclear physics, with deep musical sensitivity and strong architectural intuition. Fisk insisted that organs must be designed for the acoustics of their specific rooms, a principle he applied rigorously at Mount Calvary Church in Baltimore, Maryland; King's Chapel in Boston, Massachusetts; Christ Church in Westerly, Rhode Island; and ultimately in the monumental organ for Harvard University's Memorial Church. These organs demonstrated that American builders could match and even surpass European examples in musical, technical, and architectural integration.

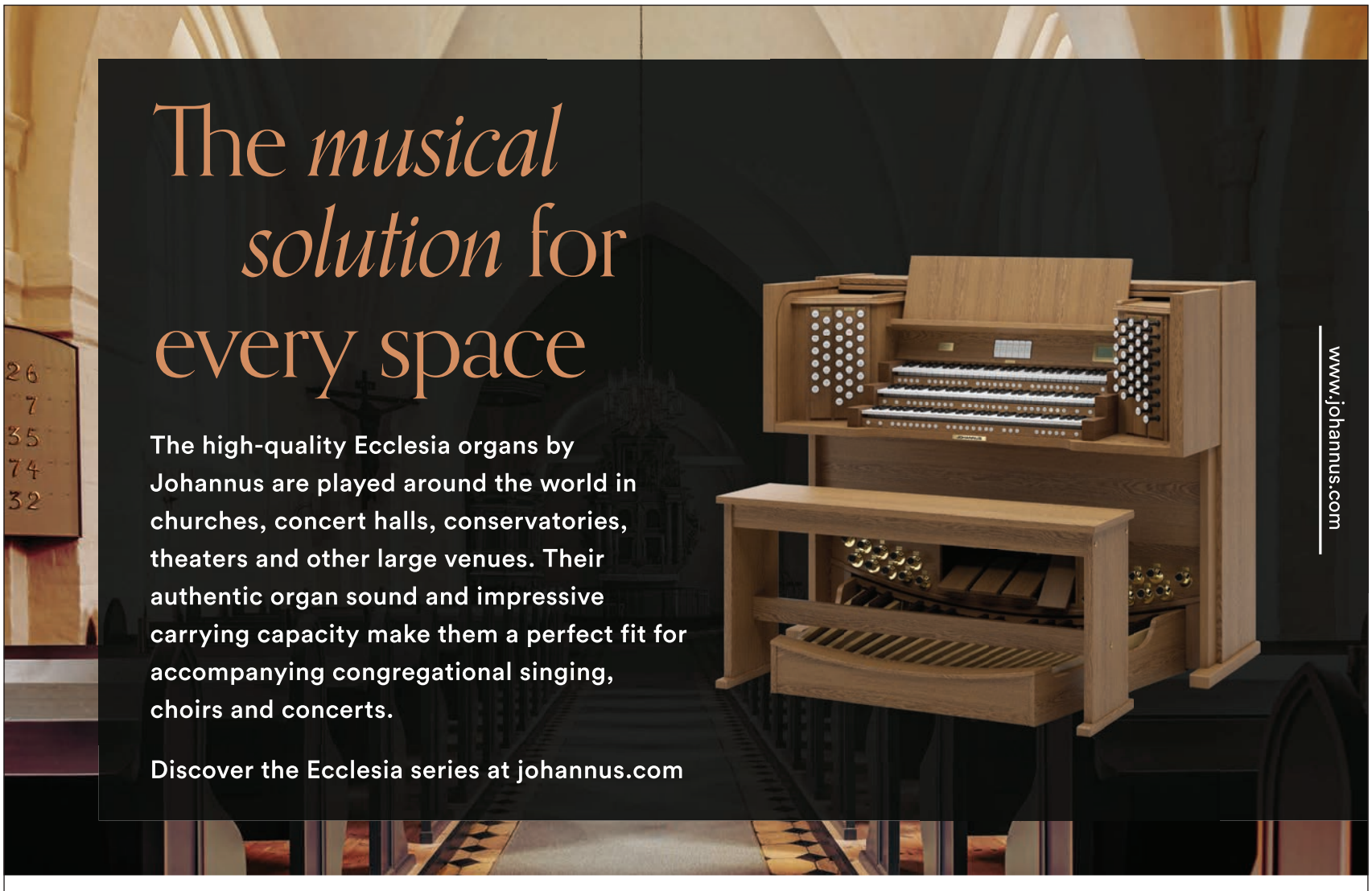


Beckerath organ, Trinity Lutheran Church, Cleveland, Ohio

By the 1970s, American organbuilding had entered a new classical era. Builders such as Fisk, Noack, Schlicker, Phelps, Rosales, and later Taylor & Boody and Richards, Fowkes & Co. internalized the lessons of the German Organ Reform Movement but transformed them fundamentally.[64] American acoustics—larger, drier, more varied—required more projection and structural strength than European churches. American liturgical diversity required instruments capable of supporting Lutheran chorales, Anglican chant, Reformed psalmody, and concert repertoire in equal measure. American institutions provided financial and structural stability for large-scale organ projects. This convergence of factors produced an American classical organ aesthetic that was not derivative but independent. In this sense, American organ reform achieved what the German Organ Reform Movement, constrained by ideology and later by political entanglements, could not—a balanced synthesis of clarity and expressivity, history and innovation, mechanical action and modern craft.

Conclusion

The historical arc traced in this study reveals a landscape far more complex, discontinuous, and internally contradictory than the conventional narrative of



the Organ Reform Movement suggests. Far from being a unified, forward-moving development with clear founders and coherent aims, the history of organ reform in Germany and the United States emerges as a mosaic of disparate impulses: some visionary, some misguided, some deeply rooted in historical study, others propelled by ideology, circumstance, or aesthetic fashion. If the overarching purpose of this study has been to evaluate the lasting impact of these impulses and to contextualize the differences between their German origins and American adaptations, then the final conclusion must necessarily resist simplification and return to the fundamental question posed at the beginning of this essay—what remains of Schweitzer's influence, and why did the United States, rather than Germany, become the more fertile ground for the realization of his integrative ideal?

At first glance, Albert Schweitzer appears as a central, even indispensable figure. His 1906 essay, with its critique of the orchestral late-Romantic organ and its call for a renewed polyphonic clarity, seems to anticipate many programmatic aims of the Organ Reform Movement. Yet the deeper one delves into his writings, the more apparent it becomes that Schweitzer himself neither intended nor inaugurated anything resembling a cohesive movement. His ideas were retrospectively assembled into a mythic origin story—an origin narrative partly shaped by later reformers who needed an authoritative figurehead, and partly by postwar scholarship eager to locate a single point of departure for a complicated set of developments.

What Schweitzer actually provided was not a reform program but a hermeneutic framework: an interpretive vocabulary for Bach's organ works, informed by his personal aesthetic synthesis of Alsatian Silbermann organs, French Romantic color, and theological conceptions of musical expression. This aesthetic was internally coherent, but it bore only partial—and sometimes tenuous—relation to the organs Bach himself knew. Modern organology has shown that vastly different tonal and technical principles marked the worlds of Gottfried Silbermann (1683–1753) in Saxony and Johann Andreas Silbermann (1712–1783) in Alsace. Schweitzer, whose experience was limited to the latter, generalized his Alsatian impressions into a universalized "Silbermann ideal," assuming a stylistic unity that simply did not exist.[65] His repeated references to Vox Humana or Salicional timbres, expressive reeds, and elastic principal choruses reflect not the historical Bach organ but Schweitzer's own aesthetic imagination, structured by his theological worldview and by contemporaneous French instruments.[66] This disjunction is not evidence of scholarly failure but of historical distance. Schweitzer worked within the limits of the knowledge available to him. The true historical Bach organ was not yet systematically studied; the Saxon instruments were not widely accessible; their wind systems, voicing, and action were not fully understood.[67] Its approach was largely normative and selective, favoring certain instruments that supported preconceived aesthetic ideals.[68] Comprehensive documentation, standardized measurement, and source-critical analysis of historic organs only emerged from the late 1970s onward, particularly within the framework of monument conservation and academic organology.[69] Schweitzer's conclusions reflect his milieu rather than historical reality. But this makes the later German reception of his work all the more paradoxical. It was not ignorance that caused German reformers to diverge from Schweitzer's ideals—it was a conscious choice. By the 1920s, German reform was increasingly shaped by the pursuit of a strictly defined North German tonal model, influenced by the research of Jahnn, Gurlitt, Johannes (1852–1925) and Hans Klais (1890–1965), Mahrenholz, and others. Historical organs in Saxony, Thuringia, Brandenburg, and northern Germany—often very different from Alsatian Silbermann instruments—became the reference point. Consequently, many of the elements central to Schweitzer's aesthetic—the expressive swell, the French-inspired reeds, the preference for warm fundamental tone—were marginalized or openly rejected.

This was further accelerated during the politically fraught 1930s, when cultural policies encouraged the construction of simplified genealogies; artistic developments were presented as culminating in idealized ancestors, and the desire to root modern aesthetics in "authentic," "pure," or "national" traditions strengthened the tendency to mythologize figures like Schweitzer.[70] Although Schweitzer himself was not aligned with nationalist ideology—and indeed, his marriage to a Jewish woman and his humanitarian reputation placed him at odds with certain aspects of contemporary politics—his work nonetheless provided later reformers with a symbolic authority.[71] It became convenient to invoke Schweitzer's name as the noble progenitor of a movement that, in reality, had evolved far beyond the scope of his ideas.

It is in this context that the German Organ Reform Movement reveals its deepest contradictions. Despite its rhetoric of historical fidelity, the reforms of the 1920s and 1930s often blurred the line between restoration and reconstruction, between historical research and ideological projection. The heavy re-voicing, scaling changes, and structural modifications imposed on Romantic organs in the name of reform were frequently non-reversible interventions—actions that, far from restoring historical integrity, imposed an imagined past upon the physical substance of nineteenth-century instruments. The movement spoke the language of antiquity but acted with the zeal of modernism, reshaping organs into abstract ideals of "clarity," "purity," and "transparency," which at times owed as much to twentieth-century aesthetic theory as to eighteenth-century precedent.

These tensions did not abate after 1945. The German postwar organ culture inherited both the ideals and the fractures of the interwar reform discourse. Although the political context had changed, the trajectory of neo-Baroque organbuilding continued with renewed energy, reaching its apex in the 1950s and 1960s. The gap between rhetoric and reality persisted: historical rhetoric was paired with technical interventions that would have been foreign to the very traditions reformers claimed to restore. The long-term effect was the creation of an aesthetic orthodoxy that shaped German organbuilding for decades, influencing pedagogy, repertoire, and liturgical practice in ways that both enriched and constrained the field.

In striking contrast, the American trajectory evolved along fundamentally different lines. The American context was free from the ideological currents that shaped the German movement, and its aesthetic priorities diverged accordingly. There were no regulations imposed by committees, conferences, or churches. Large church buildings, expansive liturgical spaces, and a strong tradition of congregational singing created demands that differed from those of European churches. Moreover, American organ culture developed in constant dialogue with university programs, civic concert series, and radio broadcasts—factors that fostered pluralism rather than uniformity.



G. Donald Harrison pictured inside the experimental Baroque organ, as appeared in the May 1, 1937, issue of The Diapason

Crucially, American familiarity with Schweitzer's ideas was shaped almost entirely by the English-language introduction to the Widor–Schweitzer Bach edition. Because this edition was widely read by musicians who lacked access to the broader German discourse, Schweitzer's interpretive vocabulary—clarity, registration discipline, rhetorical phrasing—achieved greater influence in the United States than in Germany. Other perspectives such as those articulated by Christhard Mahrenholz or Hans Henny Jahnn were largely unknown in the United States at the time.

Yet, Americans adopted Schweitzer's ideas not as dogma but as tools for artistic improvement. They did not inherit his Alsatian aesthetic assumptions; they adopted his *principles*, not his tonal prescriptions. Consequently, the American reception of Schweitzer was paradoxically *truer to his method* than the German one. Whereas Germany gradually departed from Schweitzer's integrative vision in favor of a narrowly constricted neo-Baroque ideal, American builders and musicians maintained the spirit of synthesis that Schweitzer valued.

The installation of the Beckerath organ at Trinity Lutheran Church in Cleveland was the moment when the American pre-history crystallized into a movement. Never before had an American audience encountered a modern instrument that so convincingly embodied historical tonal ideals without sacrificing modern craftsmanship. The organ demonstrated that historically informed organs could thrive in American acoustics, prove resilient under American climate conditions, and serve a broad repertoire. Furthermore, the Cleveland organ provided American builders with a concrete model that confirmed and accelerated their own reform instincts. It served less as an imported authority than as a catalyst for domestic innovation: the generation of Fisk, Noack, Phelps, and Schlicker did not imitate Beckerath but used his work as a platform for a distinctly American organ culture.

The United States thereby achieved something Germany had not: a truly integrative approach to organ design. American builders combined mechanical action with modern structural solutions, adapted mixtures to American acoustics, balanced classical clarity with expressive potential, and integrated architectural considerations into the musical design. Their organs were not replicas of historical models but contemporary instruments informed by historical insight and shaped by local needs. Through this pragmatic approach, American organbuilding realized a vision far closer to Schweitzer's synthesis than did the German neo-Baroque orthodoxy.

§

This outcome confirms the thesis of this study. The American Organ Reform was not an extension of the German movement but its transformation. One could even go so far as to argue that the true Organ Reform Movement took place in the United States rather than in Germany—particularly with regard to sustainability. The result was an organ culture that proved more flexible, more adaptive, and ultimately more influential than its German counterpart. By the late twentieth century, the American classical organ—shaped by Fisk, Noack, Taylor & Boody, Richards, Fowkes & Co., and others—became one of the most respected and influential organ traditions in the world, helping to inspire a global revaluation of classical organ principles.

In Germany, the actual movement phase occurred primarily between the 1930s and 1960s. In the United States, individual reform impulses can already be observed in the 1930s—Holtkamp's 1933 expansion at the Cleveland Museum of Art, Harrison's 1936 organ at Harvard, and Biggs's broadcasts on the Germanic Museum's Baroque Organ from the late 1930s onward—but these remained the work of individual builders and performers rather than a coordinated reform program. Only after the Beckerath organ of 1957 did these scattered impulses crystallize into a movement with national reach. The American reform thus matured roughly two to three decades later than its German counterpart, supporting the argument that the early phases on both sides of the Atlantic were not movements at all, but preconditions—intellectual soil from which later movements would



Albert Schweitzer and Walter Holtkamp, Sr., at the console of the Cleveland Museum of Art organ (from the collection of Joseph M. McCabe)

grow. Recognizing this distinction not only clarifies the historical record but also helps explain the misunderstandings, contradictions, and claims of false origin that characterize much of the later discourse.

In the end, the Organ Reform Movement was never a movement in the singular sense.[72] It was a cultural phenomenon shaped by diverse forces: theological ambition, scholarly curiosity, political ideology, artistic experimentation, institutional agency, and transatlantic exchange. Its legacy is equally complex, a mixture of visionary breakthroughs and regrettable excesses, of historical recovery and historical distortion, of creative synthesis and misguided dogmatism. And at the center of this intricate landscape stands Albert Schweitzer—not as the father of a movement, but as a catalyst whose ideas were refracted differently in different contexts. Misunderstood in Germany, mythologized by later reformers, and creatively reinterpreted in America, Schweitzer's influence embodies both the possibilities and the limitations of early twentieth-century cultural transmission. In Germany, the process of free development was strongly curtailed, whereas in the United States it was able to unfold fully. One can therefore only arrive at the conclusion that the true organ movement took place in the United States rather than in Germany. ■

Notes

1. Often also called *Orgelbewegung*, Organ Revival, or Organ Revival Movement. For the sake of simplicity, this essay consistently uses the English term Organ Reform Movement.
2. Douglas Earl Bush, *The Organ: An Encyclopedia*, 2nd ed. (Routledge, 2015), page 386; James L. Wallmann and Christopher S. Anderson, *The Organ in the Twentieth Century*, 1st ed. (Routledge, 2012), pages 16–17.
3. Albert Schweitzer, *Deutsche und französische Orgelbaukunst und Orgelkunst* (Breitkopf & Härtel, 1906).
4. Klaus Michael Fruth, *Die deutsche Orgelbewegung und ihre Einflüsse auf die heutige Orgelklangwelt* (E. F. Walcker, 1964), page 21.
5. Literally "work principle," referring to the architectural separation and independence of the organ's divisions. It is common to use the German term because there is no official translation of it.
6. Hermann von Helmholtz, *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Vieweg, 1865), page 135.
7. George Ashdown Audsley, *The Art of Organ-Building*, vol. 2 (Dodd, Mead, 1905), page 44.
8. Thomas Lipski, *Die Konzertsaalorgel in Deutschland: Von den Anfängen im 19. Jahrhundert bis zum II. Weltkrieg* (Ewers, 2010).
9. Karl Matthaei and Wilibald Gurlitt, *Bericht über die Freiburger Tagung für deutsche Orgelkunst vom 27. bis 30. Juli 1926* (Bärenreiter-Verlag, 1926), page 156.
10. M. Allihin, "Zur Abwehr. Ein Wort an alle Orgelbauer," *Zeitschrift für Instrumentenbau*, no. 11 (1890): page 32.
11. Lawrence Phelps, "A Short History of the Organ Revival" (1967), *Church Music*, no. 67: page 1, accessed October 5, 2023, https://lawrencephelps.com/Documents/Articles/ashorthistory.shtml.
12. High-pressure reed stops are designed to create orchestral sonority. By supplying the reed pipes with wind at significantly elevated pressure, builders achieved greater volume, sharper attack, and enhanced harmonic intensity. The increased wind pressure often resulted in a loss of tonal flexibility.
13. Émile Rupp, "Hochdruck!" *Zeitschrift für Instrumentenbau* 19, no. 12 (1899): pages 346–348.
14. Organs by E. F. Walcker: Straßburg, St. Paul (Église Saint-Paul), 1897; Mülhausen, Reformed Church on Place de la Réunion (1894–1895).
15. Organs by Joseph Merklin: Straßburg, Temple Neuf (1874); Mülhausen, Temple St. Étienne (1866); Thann, Collégiale St-Thiébaut (1861).
16. Organs by Gottfired Silbermann: Ebersmünster, Abteikirche Saint Mauritius (1730); Straßburg, Saint Thomas (1741).
17. Schweitzer was very satisfied with the instruments built by Walcker.
18. Schweitzer, *Deutsche und französische Orgelbaukunst und Orgelkunst*, page 17.
19. This term is also used internationally.
20. Schweitzer, *Deutsche und französische Orgelbaukunst und Orgelkunst*, page 35.
21. Ibid., page 24.
22. Émile Rupp, *Die elsässisch-neudeutsche Orgelreform*, Kirchenmusikalisches Archiv, no. 8 (Schweers & Haake, 1910).
23. Internationale Musikgesellschaft and Kongreß der Internationalen Musikgesellschaft, *Internationales Regulativ für den Orgelbau: entworfen u. bearb. von der Sektion f. Orgelbau auf d. 3. Kongreß der Internationalen Musikgesellschaft (Wien, 25. bis 29. Mai 1909)* (Artaria, 1909).
24. Bush, *The Organ: An Encyclopedia*, page 625.
25. Wolfgang Kreuzhuber, "Orgelbau, Orgelunterricht und Orgelwissenschaft–Zur 70. Orgeltagung der GdO 2024 in Wien," *Ars Organi* 68 (2020): pages 3–15
26. Rudolf Quoika, *Albert Schweitzers Begegnung mit der Orgel*, 2nd ed. (Merseburger, 1958), pages 46–49.
27. Internationale Musikgesellschaft and Kongreß der Internationalen Musikgesellschaft, *Internationales Regulativ für den Orgelbau: entworfen u. bearb. von der Sektion f. Orgelbau auf d. 3. Kongreß der Internationalen Musikgesellschaft (Wien, 25. bis 29. Mai 1909)*, page 3.
28. Wilibald Gurlitt, *Michael Praetorius (Creutzbergensis): sein Leben und seine Werke* (Breitkopf & Härtel, 1915).
29. Michael Praetorius and Wilibald Gurlitt, *Syntagma musicum, vol. 2, De organographia: Wolfenbüttel 1619*, 3rd ed., Documenta musicologica, no. 14 (Bärenreiter, 1968); Markus Zepf, *Die Freiburger Praetorius-Orgel – auf der Suche nach vergangenem Klang*, Rombach Wissenschaften Reihe Voces, vol. 7 (Rombach, 2005), pages 113–200.
30. E. F. Walcker Opus 1945.
31. *Die Praetorius-Orgel des Musikwissenschaftlichen Instituts der Universität Freiburg i. Br.: Ausgewählte Urteile aus den Jahren 1921 und 1922* (Freiburg, 1923), page 2.
32. Matthaei and Gurlitt, *Bericht über die Freiburger Tagung für deutsche Orgelkunst vom 27. bis 30. Juli 1926*; Hans Henny Jahnn, "Die Orgel," *Die Orgel* 4 (July 1925): pages 391–398.
33. Matthaei and Gurlitt, *Bericht über die Freiburger Tagung für deutsche Orgelkunst vom 27. bis 30. Juli 1926*, pages 1–2; Markus Zepf, "Hamburg, Freiburg, Breslau und die Folgen: Rückblick auf die frühe Orgelbewegung" (Lübeck, June 11, 2025), page 6.
34. Arp Schnitger organ, Saint Jacobi, Hamburg, Germany.
35. Rudolf Volkmann, "Organistentagung Hamburg-Lübeck," *Zeitschrift für Evangelische Kirchenmusik*, no. 3 (1925): page 15.
36. Fruth, *Die deutsche Orgelbewegung und ihre Einflüsse auf die heutige Orgelklangwelt*, page 21.
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61. Josef von Glatter-Götz, "Rieger Organs in the United States," in *The Tracker Organ Revival in America = Die Orgelbewegung in Amerika*, ed. Uwe Pape (Pape Verlag, 1977).
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63. Andrew Johnson, "Church of Our Lady of Sorrows: Ontario's First Organ Reform Instrument," *The Tracker* 68, no. 1 (2024): pages 29–31.
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Christoph Hintermüller was born in Unna, Germany, and developed a passion for keyboard and organ music during his elementary school years. He studied church music at the Mainz University of Music under Daniel Beckmann and spent a study year at UCLA in Los Angeles on a Rotary International scholarship, where he studied with University Organist Christoph Bull. He subsequently earned a master's degree in organ performance at the University of North Texas, where he studied with Jesse Eschbach and served as a teaching fellow—a position typically reserved for doctoral students. Awards include the AGO Student Commissioning Project (2018) and the E. Power Biggs Fellowship of the Organ Historical Society (2019). From 2020 to 2023, he served as a church musician in Cologne, Germany. In 2023 he was granted the O-1B visa for individuals of extraordinary ability in the arts and relocated to the United States. In 2024 he was appointed director of worship and music at Saint Ignatius Martyr Catholic Church in Austin, Texas. In 2026 he was appointed director of music and organist at Our Lady Queen of Angels Catholic Church in Newport Beach, California. He is currently pursuing a Doctor of Musical Arts degree in church music at Baylor University, where he studies organ with Jens Korndörfer.

Parsons Pipe Organ Builders, Canandaigua, New York
Saint Paul's Episcopal Church, Lynchburg, Virginia

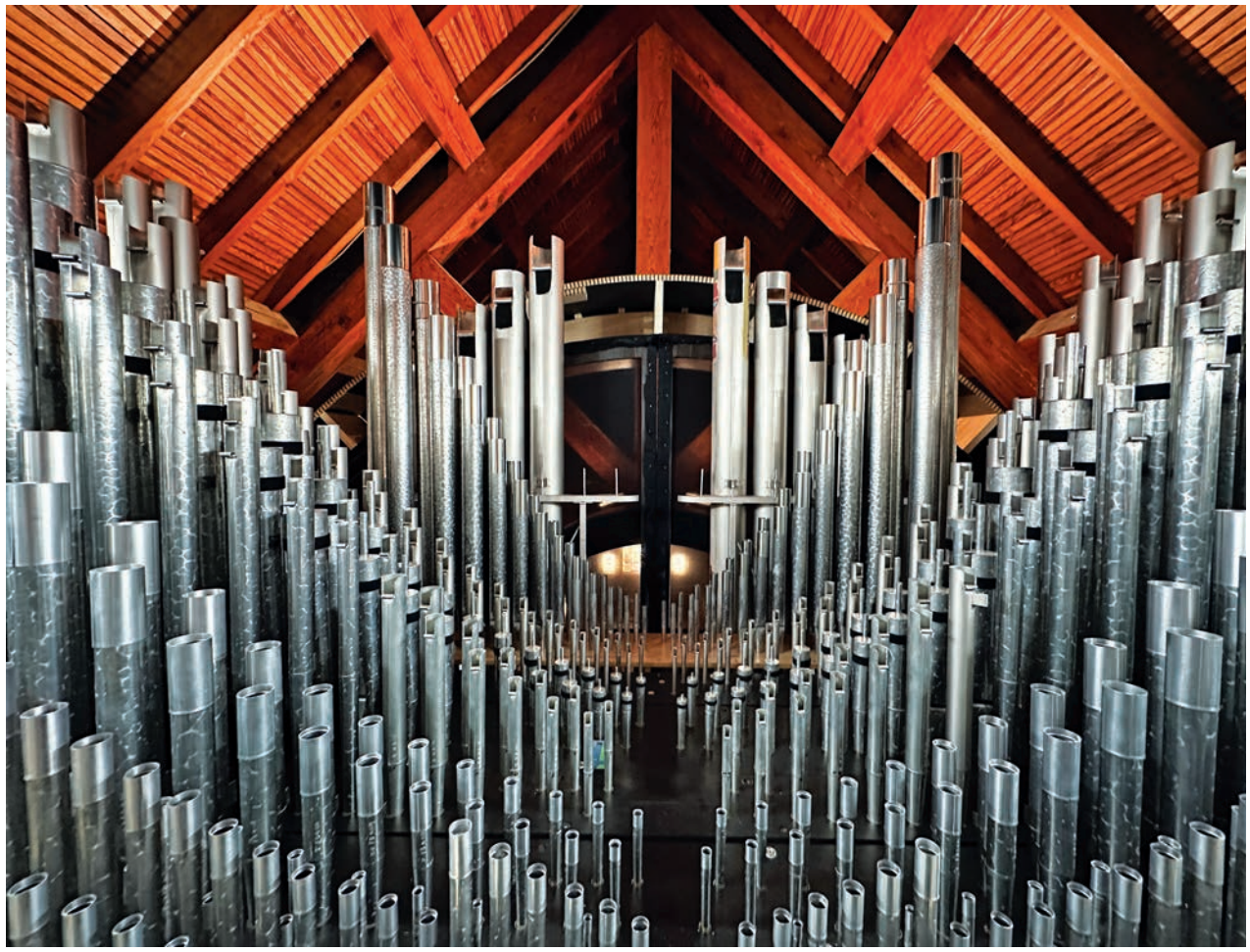
Within the usual limitations—budget, space, a customer's appetite for risk—a new organ gives any builder his greatest freedom, since everything can be crafted anew to suit the conditions at hand. Rebuilding an existing instrument limits those parameters, while still affording some of that new-organ freedom to improve, correct, or expand. But rebuilding and relocating an existing instrument? Pipe organs are so custom-made that it can seem perverse to take an instrument specifically tailored to one place and make it conform to entirely different circumstances.

Even so, fools will rush in, particularly for a terrific church with fine people and a tireless musician. Sumner Jenkins had visited several of our projects and was (we were gratified to learn) eager to work with us. When considering next steps, Sumner and his newly minted organ committee looked at several different possibilities: rebuild the parish's existing organ, commission an entirely new organ, find and restore an organ of historical significance, or commit to saving and repurposing a noteworthy organ that would otherwise languish in a situation where the pipe organ was no longer valued as a partner in worship. Inevitably, the question for the committee and for the members of Saint Paul's Episcopal Church in Lynchburg, Virginia, where Sumner has been organist and choirmaster since 2016, amounted to deciding what would resonate best within the parish and the community as a whole.

Notably, Sumner had spent a decade playing the parish's 1972 Schantz, a fine enough organ in its own way, but with the limitations of its time that made it unsuitable for accompaniment or the building's acoustical properties. After careful consideration, it was decided that the time for rebuilding had come and gone. With the onset of covid providing time to thoroughly research the options, the committee began to recognize the value of rescuing a worthy organ that could be successfully reengineered, revoiced, and transformed visually to appear as though it had been intended for Saint Paul's all along. As many can attest, finding an organ that meets the necessary criteria is not an easy task!

Unfazed, Sumner sought out a lightly-used Casavant (Opus 3818 of 2001) in Arizona, at a church whose worship had evolved into the contemporary vein, with the organ going essentially unused. In it Sumner found an instrument with bold flue choruses and splashy, French-type reeds. It wasn't really the sound Sumner envisioned for Lynchburg. Saint Paul's, a 1894 neo-Romanesque church bathed in earth tones and rich with stained glass from Tiffany, is the sort of place where an organ wants to sound like the church looks. But Sumner—both dog and tortoise—had a certainty of vision. Supported by Rector Todd Vie and a solid committee, Sumner sparked the enthusiasm, rallied the funds, and had that tenacity of spirit that sees a project done.

Together with the church, we realized that the large unused soffit adjacent to the gallery—a side attic of sorts—could provide excellent room and egress for bass pipes, while freeing up the main loft for everything else. In that soffit resides the 16′ Contra Bass, the 16′ Subbass, three new Haskelled wood pipes we built to make the Great 16′ Sub Principal fully independent, and the new high-pressure Pedal reed (with effective half-length 32′ octave) built and voiced by A. R. Schopp's Sons. With the large material out of the way, Designer Peter Geise neatly arranged the three manual departments into the main gallery loft. Swell and Choir sit end-to-end on the lower level, sufficiently elevated not to speak directly into the ears of singers. Great and Pedal upper stops are one



Great division



Saint Paul's Episcopal Church, Lynchburg, Virginia

Parsons Pipe Organ Builders, Project 56, 2026

GREAT (Manual II)
16′ Sub Principal
16′ Bourdon (Swell 16′, Great 8′)
8′ Open Diapason
8′ Principal (ext 16′)
8′ Harmonic Flute
8′ Bourdon
4′ Octave
4′ Open Flute
2′ Super Octave
1⅓′ Mixture IV
16′ Dulzian
8′ Trumpet
16′ Tuba (Choir)
8′ Tuba (Choir)
4′ Tuba (Choir)

SWELL (Manual III, enclosed)
16′ Bourdon
8′ Geigen
8′ Chimney Flute
8′ Viole de Gambe
8′ Voix Celeste (GG)
4′ Principal
4′ Harmonic Flute
2⅔′ Nasard
2′ Piccolo
1⅗′ Tierce
2′ Mixture IV
16′ Bassoon
8′ Trompette
8′ Oboe
4′ Clarion (ext 16′)
Tremulant

CHOIR (Manual I, enclosed)
8′ Viola
8′ Gedeckt
8′ Flauto Dolce
8′ Flute Celeste (TC)
4′ Spitz Principal
4′ Koppel Flute
2′ Principal
1⅓′ Quinte
Sesquialtera II
1′ Mixture III
8′ Clarinet
Tremulant
8′ Bassoon (Swell)
8′ Dulzian (Great)
16′ Tuba (TC, from 8′)
8′ Tuba
4′ Tuba (ext 8′)
Harp (Walker digital)
Celesta (Walker digital)

PEDAL
32′ Resultant
16′ Contra Bass
16′ Principal (Great)
16′ Subbass
16′ Bourdon (Swell)
8′ Octave (Great 16′)
8′ Bass Flute
8′ Chimney Flute (Swell)
4′ Choral Bass
4′ Flute
4′ Chimney Flute (Swell)
32′ Contra Trombone (L/2, ext 16′)
16′ Trombone
16′ Bassoon (Swell)
8′ Trumpet (ext 16′ Trombone)
8′ Bassoon (Swell)
4′ Clarion (ext 16′ Trombone)
4′ Bassoon (Swell)
8′ Tuba (Choir)



Workshop assembly: stenciled façade pipes

level up in the roof peak, a commanding position from which these pipes speak directly down the nave. In cooperation with the church's architect and HVAC engineers, various areas were provided with return air ducts. We engineered and built a separate microclimate system to circulate air through the various levels to help stabilize temperatures and tuning.

One particular challenge here came in reworking a contemporary façade into a new, traditional case. The color scheme, developed in collaboration with Mary Lou Davis, takes its cues from the church's palette; Ellen Parsons did the stenciling in our shop. Within, the organ's structure is entirely new, including the Swell and Choir enclosures and effective shutter fronts. New wooden wind trunks link up the existing bellows. Otherwise, many components needed only cleaning and redeployment, including all manual pitman windchests and several offsets. The console was given a new Opus-Two control system and altered to suit the revised specification. In our shop, we made a new tilting tablet rail and all new stop faces, converting the nomenclature from French to English in the process. (With respect to our Canadian colleagues, French is not much spoken in Virginia.)

A similar transformation has happened musically, taming down splash while adding warmth. Tonal Director Duane Prill spent time first with the church's existing Schantz, to evaluate the room and its acoustical response, then with the Casavant material, deciding what to leave alone, revoice, or modify. A few stops are entirely new: the Swell Geigen and Oboe, Pedal Trombone, Great Trumpet. The Great and Swell mixtures, reduced in ranks, have been strengthened in tone, with corresponding adjustment to the choruses beneath. Certain material, particularly the excellent flutes and mutations, remain much as before. Existing reeds were revised by Schopp's in consultation with Duane.

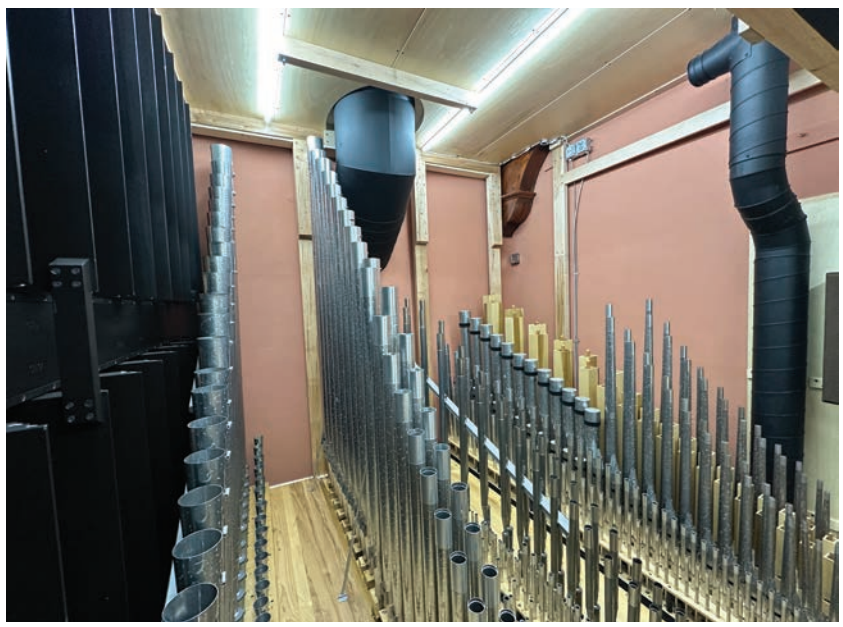
Mechanical installation was completed in late fall 2025, allowing part of the organ to play for Christmas. The rest was installed and fine-finished in the new year by Duane and Jonathan Ambrosino. Regulation was judged somewhat at the console, primarily at a remote keyboard halfway down the nave, and finally with the Opus-Two iPad to walk around the church and listen further—particularly helpful in the adjustment of bass pipes.

Tonally, the church has received the new instrument it so desperately needed. Mechanically, the church benefited from the craftsmanship of a fine and relatively new instrument. We are grateful to Sumner Jenkins, Rector Todd Vie, and the congregation for preparing the church to receive this transformed instrument. The result blends, we hope, the strong features of the original work together with the benefits of our house style.

—Richard Parsons

parsonsorgans.com/

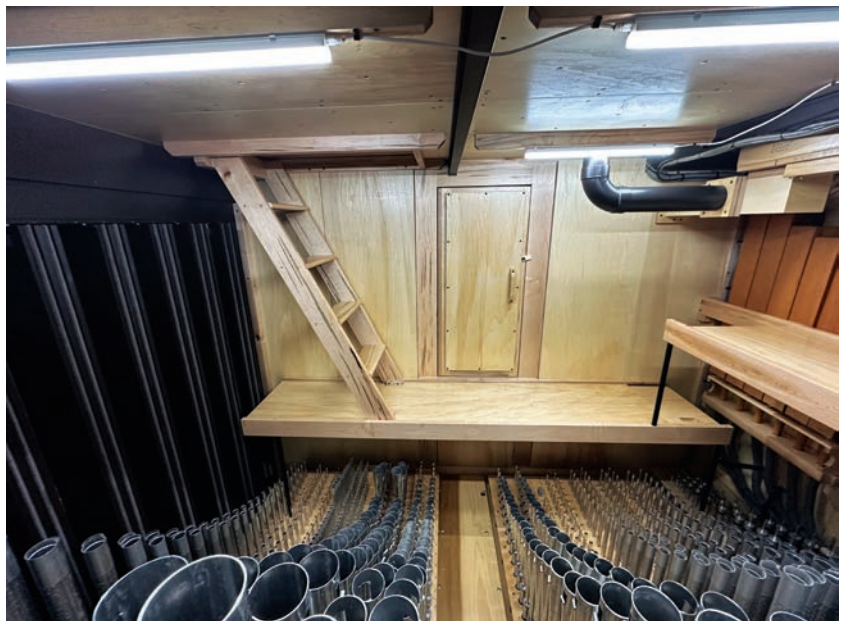
Cover photo credit: Property One Photography, LLC, Lynchburg, Virginia. All other photos courtesy Parsons Pipe Organ Builders.



Choir division with micro-climate ducts in background



Pedal 32′ Trombone



Swell division with ladder to Great

Saint Paul's Episcopal Church, Lynchburg, Virginia

Couplers
Great to Great 16
Great Unison Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4

Swell to Swell 16
Swell Unison Off
Swell to Swell 4

Choir to Choir 16
Choir Unison Off
Choir to Choir 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

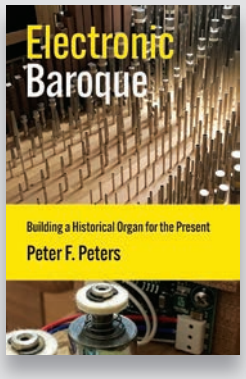
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4

Accessories
Cymbalstern
Pedal Stops on Manual Combinations

41 voices, 63 stops, 50 ranks, 2,934 pipes
Manual/Pedal compass: 61/32

Remanufacture of 2001 Casavant Frères, Opus 3818

Book Reviews



Electronic Baroque: Building a Historical Organ for the Present

***Electronic Baroque: Building a Historical Organ for the Present*, by Peter F. Peters. MIT Press, Cambridge, Massachusetts, 9780262553636 (paperback), 9780262385183 (epub), 328 + xxiv pages, 48 black and white illustrations, $60. Available from mitpress.mit.edu.**

This book essays the multi-year project of conceptualizing, designing, building, and installing a new organ for Orgelpark in Amsterdam, the Netherlands. Orgelpark is a concert hall in the former Parkkerk (Park Church), established to repurpose the building as an international concert hall for organists, composers, and other musical artists. The designated heritage edifice near the Vondelpark was carefully restored. The concept of the hall is outlined at the website (orgelpark.nl): "Moving away from the traditional function of the organ serving the building (the church), in the Orgelpark the building serves the organ and its music."

Each year, Orgelpark hosts approximately eighty concerts of diverse programs, urging musicians to "think outside the box" with programming not only in classical music, jazz, and improvisation, but in any manner possible. Music is combined with dance and film; symposia, colloquia, and masterclasses are found here.

Front and center in the auditorium is the 1922 Sauer organ, built for Parkkerk when it was opened. The instrument was restored in 2006 by Elbertse Orgelmakers in Soest, the Netherlands. A second, moveable console was added in 2011, allowing the organist to be seen while performing. Verschueren Orgelbouw in Heythuysen built a three-manual, forty-one-register organ in the style of Aristide Cavaillé-Coll for a side balcony. The Van Straten organ is a copy by Orgelmakerij Reil in Heerde of an instrument dating from 1479. There is a one-manual cabinet organ finished in 1767 by Deetlef Onderhorst, a small organ by the Viennese barrel-organ builder Ferdinand Molzer, Jr., restored by Ulrich Aschermann, and a one-manual, portable organ of four stops by Elbertse. The 1924 Mortier barrel organ, called "The Busy Drone," has been housed at Orgelpark since 2009. There are found, in addition, a harmonium, pianos, and a harpsichord.

For some time, Orgelpark had a two-manual Van Leeuwen neo-Baroque organ built in 1954, situated on the north balcony of the auditorium. It was acquired from a church in den Haag for the purpose of performances of Baroque music. With the passage of time, it became desirable to have an instrument better suited for Baroque music. The Van Leeuwen organ was relocated again to a music school in Nowy Targ, near Kraków, Poland.

A committee was formed in late 2012 by Orgelpark for the purpose of deciding precisely what sort of organ should replace the Van Leeuwen. The author, Peter F. Peters, served actively on this committee, along with Loek Dijkman, Sylvia de Munck, Johan Luijmes, Hans Fidom, and Hans Elbertse. Peters is an endowed professor in the innovation of classical music at the Faculty of Arts and Social Sciences, Maastricht University, and director of the Maastricht Centre for the Innovation of Classical Music. While there was the inherent desire for an instrument to excel in performance of Baroque music, Orgelpark realized that there was a plethora of such instruments within a short distance of the auditorium, and thus something had to make the commission of this instrument stand out. The project would combine principles and practices from historically informed organbuilding with the design and application of computer hardware and software. The organ would be playable from a traditional keydesk with mechanical linkages, and a second console would be moveable and play the organ electrically, visible to the audience. Computer-driven advances would allow the organ to be played literally from anywhere in the world.

While the organ would have mechanical action, rather than slider chests there would be spring chests, with small valves beneath each pipe. The use of spring chests, not common since circa 1700, would be much more complicated and expensive to render than slider chests. The distinct advantage of spring chests for this instrument would be that each of the 2,426 pipes could be programmed to play from any key at the computerized console. The model was the spring chests of Arp Schnitger and Berendt Hus used in the 1675 organ at Saints Cosmas and Damian Church, Stade. At Orgelpark, each valve would be fitted with a computer-controlled magnet.

The author describes in detail and analyzes the dual design of the organ, facing both past and present. This reviewer was hesitant to approach this book with a review, wondering whether the text was too technical. However, the author does yeoman's work in describing the construction of the instrument in understandable terms. The committee made several field trips to visit historical instruments, particularly those of Arp Schnitger and Zacharias Hildebrandt. For several reasons, the committee decided to use Hildebrandt instruments as the model for Orgelpark. Particularly mindful of the Hildebrandt organ at Saint Wenzel Church in Naumburg, the committee felt the softer and broader sounds of Hildebrandt organs better suited the Orgelpark's auditorium than that of Schnitger. As the Naumburg organ was entirely too large to replicate for Orgelpark, the documentation of the Hildebrandt organ in the Jacobikirche in Hettstedt, Germany, lost since 1905, became a model. The Utopa Baroque Organ, named for the Utopa Foundation that funds much of Orgelpark's activities since its 2003 founding, is the result of the collaboration of four organbuilders: Elbertse Orgelmakers constructed the organ case, windchests, mechanical components, and some wood pipework; Hermann Eule Orgelbau, Bautzen, Germany, supplied the metal pipework and the remaining wood pipework; Sinua of Düsseldorf, Germany, designed and built the hardware and software for the digital action; and Munetaka Yokota, from Tokyo, Japan, was responsible for voicing.

Performing on the organ from the traditional keydesk has the look and feel of a Hildebrandt keydesk. However, this modern keydesk has the advantage of digital registration assists and memory. The digital console provides organists and composers a multitude of additional options to play the instrument in any way that can be envisioned by those in control of it. Inauguration occurred with a series of concerts beginning on March 21, 2018, the 333rd birthday of Johann Sebastian Bach.

As noted above, the author does a thorough job of describing the mechanics of the instrument in a manner that can be understood by the general reader. One does not need to be an engineer or organbuilder to read this book. This reviewer wished to approach the book as a resource to learn more about contemporary advances in digital control of pipe organs and learned a considerable amount. The forty-eight illustrations are helpful; one could always wish for more. Orgelpark is indeed an unusual if not unique landmark dedicated to the past, present, and future of the pipe organ. Reading this book will surely make one want to visit Orgelpark.

—Stephen Schnurr
Gary, Indiana

New Recordings



Midnight Organ

***Midnight Organ*, Mark Steinbach, organist. 1903 Hutchings-Votey Opus 1480, Sayles Hall, Brown University, Providence, Rhode Island. Supertrain Records compact disc, SR 090. Available from supertrainrecords.com, Amazon, and digitally on all major platforms including Apple Music, Bandcamp, and Spotify.**

Toccata and Fugue in D Minor, BWV 565, Johann Sebastian Bach; *Apparition de l' Église éternelle*, Olivier Messiaen; *Marche Funèbre d'une Marionnette* (Funeral March of a Marionette), Charles Gounod, transcribed by Mark Steinbach; *Suite gothique*, opus 25: 1. Introduction–Choral; 2. Menuet gothique; 3. Prière à Notre-Dame; 4. Toccata, Léon Boëllmann; *Elversdans* (Elfin Dance), opus 12, number 4, Edvard Grieg, transcribed by Steinbach; *Småtrold* (Puck) opus 71, number 3, Grieg, transcribed by Steinbach; *An Elf on a Moonbeam* (Retrospection), Florence Price; "Toccata in D Minor," "Fugue in D Major," *Zwolf Stücke*, opus 59, numbers 5, 6, Max Reger; *Hedwig's Theme*, John Williams, transcribed by Steinbach; *Hymne d' Actions de grâces "Te Deum,"* opus 5, Jean Langlais; *Prélude sur une Antienne*, Langlais; "The Cat," *Fireside Fancies*, opus 29, number 5, Art Clokey [Joseph Clokey, *vide infra*]; *Marche Funèbre*, opus 35, number 2, Frédéric Chopin, transcribed by Steinbach.

Mark Steinbach grew up in Kansas and obtained his Bachelor of Music degree under James Higdon at the

NEW! *Christmas!* Improvisations on Carols – 194 ranks



At the Munich Cathedral, Ruben Johannes Sturm creates 27 improvisations on Christmas carols, songs, and hymns on the 194-rank organ built in 1994 by Georg Jann. **Ambiente ACD-3071 $16.98 *imported by Raven* free shipping in USA**

NEW! Jaromir Weinberger



Czech composer Jaromír Weinberger (1896-1967), escaping Nazis, lived in the US from 1938 and became a US citizen in 1948. He was famous for his opera *Schwanda, the Bagpiper*, and the church cantata, *The Way to Emmaus*. His organ works are played by Beatrice-Maria Weinberger (no relation) on the 1925 Anton Feith organ restored in 1979 by Karl Schuke of Berlin, with a few additions, now 3 manuals and 54 stops at the Catholic Church of St. Mary in Berlin, Germany. **Ambiente ACD-2054 $16.98 *imported by Raven* free shipping in USA**

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Abide with us, for it is toward evening…
Lord Jesus walking on the sea
The Marriage in Cana of Galilee
Hosanna
The last supper
Hear, o Israel

6 Religious Preludes (1946)
1. The Way to Ephraim
2. The Woman of Bethany
3. An Advent Psalm
4. Czech Christmas Carol
5. Actus tragicus
6. The House upon a Rock

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2. Polka. Allegro moderato
3. Czech Christmas Carol. Moderato
4. Andante
5. Tranquillo

Orgelsonate (1941)
I. Adagio
II. Moderato

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I. Ulm
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III. Regensburg
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I. Lento - Allegretto
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University of Kansas. He then earned his Master of Music and Doctor of Musical Arts degrees under David Craighead at the Eastman School of Music at the University of Rochester, New York. A Fulbright scholarship enabled him to travel to the Hochschule für Musik in Vienna, Austria, to study the music of Anton Heiller. Since 1993 he has been a faculty member at Brown University in Providence, Rhode Island, where he is currently university organist, curator of instruments, and Distinguished Senior Lecturer in Music. For twenty-three years he has been the director of music at St. Paul's Episcopal Church in Wickford, Rhode Island, where he plays a two-manual, seventeen-rank tracker instrument (Stuart Organ Company, 1981/S. L. Huntington & Co., 2013). He has also made recordings on the mid-seventeenth-century English organ at the Old Narragansett Episcopal Church in Wickford, the oldest church organ in the United States, which was featured on the National Public Radio program *All Things Considered*. Among the instruments at Brown University that Mark Steinbach plays is the three-manual, fifty-five-rank Hutchings-Votey Opus 1480 of 1903 in Sayles Hall, which is the largest extant Hutchings-Votey organ. The Schantz Organ Company made some tonal additions and provided a new console in 1949, and most recently the Spencer Organ Company of Waltham, Massachusetts, carried out an extensive three-year restoration between 2022 and 2024, making use of a generous donation from the Edgar J. Lownes Family Trust. This bequest also financed a new two-manual, five-rank, mechanical-action Richards, Fowkes & Co. practice organ, Opus 30 of 2024, also in Sayles Hall.

Dr. Steinbach has become famous for his Midnight Organ recitals including an annual, suitably spooky, Midnight Halloween organ recital, using similar repertoire to that on the present recording. Among his previous compact discs were *Organ Works of Anton Heiller* (2009), recorded on the 1962 Rudolf von Beckerath organ at Saint Paul's Cathedral in Pittsburgh; and *Glass and Bach in Dresden* (2021), recorded on the 1755 Gottfried Silbermann organ in the Kathedrale Sanctissimae Trinitatis or Hofkirche in Dresden, Germany. *Resonance and Resilience: Dresden* (2023), recorded on the same organ features *inter alia* works by Steinbach's Brown University colleagues Eric Nathan and Wang Lu. His most recent compact disc before the present one was *Olivier Messiaen's La Nativité du Seigneur* (2023), recorded on the unaltered 1880 Cavaillé-Coll organ at the Église Saint-François-de-Sales in Lyon, France. Besides his normal work as an international recitalist, Mark Steinbach undertook a particularly interesting and unusual venture in 2018 when he was resident guest artist and masterclass clinician participating as part of the Sino-US Solfeggio Academic Exchange in National Art Colleges in the inauguration of the new Eule four-manual organ in the concert hall of the Xi'an Conservatory of Music in Shaanxi, China.

The tradition of a Midnight Halloween organ recital on the Sayles Hall organ at Brown University began in the 1970s under University Organist William Dinneen (1916–2007). Dinneen's successor Fred McArthur was forced to suspend the concerts in 1985 when the organ became unplayable, and they were not resumed until their revival by Mark Steinbach in 1993 following repairs to the organ. The concert begins with student pallbearers, dressed in black, carrying the university organist into Sayles Hall in a black coffin. When they reach the organ console they remove the coffin lid and the organist rises dressed as a zombie to perform the concert. The leaflet does not discuss the contextual background of the individual compositions on this album, so I have attempted to supply a few program notes in the present review.

Toccata and Fugue in D Minor, BWV 565, by Johann Sebastian Bach (1685-1750) is, of course, the one piece of organ music that everyone plays at Halloween. I am not sure I entirely approve of the fact that this composition seems to be universally associated with spookiness, largely due to its being used for the opening credits of Reuben Mamoulian's 1931 blockbuster horror movie *Dr. Jekyll and Mr. Hyde*, but I must confess that even I have played "Toccata" as a Halloween piece. It is thus very appropriate that Mark Steinbach should begin his program with it. His performance, apparently based on the latest practices embodied in volume six of the Bärenreiter Neue Bach-Ausgabe Edition, is both scholarly and exciting, although I doubt that the Hutchings-Votey is quite the type of instrument Bach had in mind!

One of the primary focuses of Mark Steinbach's career as a scholar, lecturer, and recitalist is the organ music of Olivier Messiaen (1908–1992). His *Apparition de l'église éternelle* (1932) is one of Messiaen's earlier works, and back in the 1960s it was the first Messiaen work I ever encountered. The word "awesome" has several meanings in modern English—"awe-inspiring, fearsome, amazing, stunning," and so on. All these apply both to Messiaen's composition and to Mark Steinbach's realization of it on the Hutchings-Votey organ. "Awe-inspiring" and "fearsome" make it particularly appropriate for Halloween, hence its inclusion in the concert.

Charles Gounod (1818–1893) composed his *Marche Funèbre d'une Marionnette* (Funeral March of a Marionette) for solo piano in 1872. The renowned English concert organist, W. T. Best (1826–1897), transcribed this for organ in 1873, and his arrangement has long been popular. However, in 1879 Gounod orchestrated the *Marche Funèbre d'une Marionnette*, introducing nuances absent from the piano version. Mark Steinbach bases his transcription on Gounod's orchestral version, with the result that his arrangement exploits the rich colors of the symphonic organ. It has become a popular item at the Midnight Organ concerts.

Pointed arches, vaulted ceilings, secret crypts, and dim towers can sometimes evoke terror. Thus, since the eighteenth century, Gothic architecture has both inspired and mirrored the dark and mysterious settings of the Gothic novel, turning medieval buildings into symbols of dread. Léon Boëllmann (1862–1897) received a commission in 1895 to compose a suite to inaugurate the new two-manual Jean-Baptiste Ghys organ in the thirteenth-century Église Notre-Dame de Dijon in eastern France. *Suite gothique*, opus 25, comprises four movements: "Introduction–Choral," "Menuet gothique," "Prière à Notre-Dame," and "Toccata." Architecture rather than Gothic novels seems to have been what Boëllmann had in mind when he wrote the suite. Nevertheless, Boëllmann's "Toccata" in C minor, heavily influenced by Eugène Gigout's "Toccata" in B minor from *Dix Pièces* of 1890, has something of an eerie flavor that suits it to Halloween. Steinbach utilizes the varied timbres of the Sayles Hall organ and gives the suite an impressive airing.

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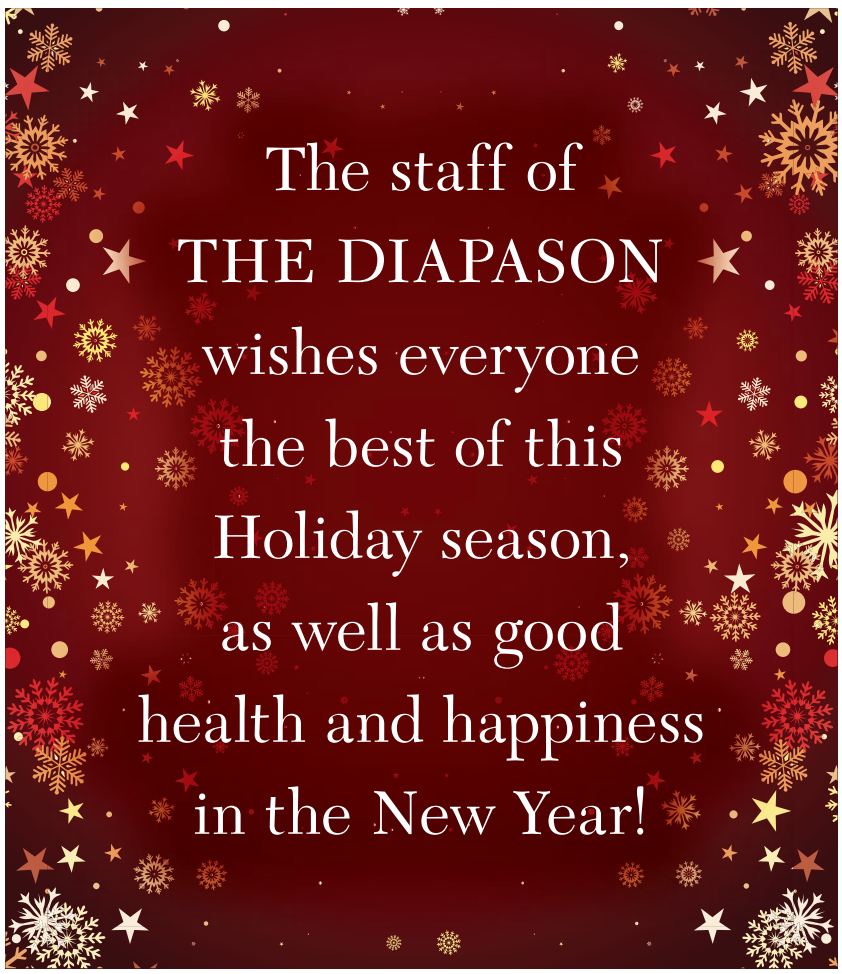
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Reviews

We come then to two more of Mark Steinbach's organ transcriptions, this time from the *Lyric Pieces* of the Norwegian composer and pianist Edvard Grieg (1843–1907). The first of these is the "Elversdans" (Elfin Dance), opus 12, number 4. The caption on the compact disc comes up erroneously as *An Elf on a Moonbeam* (Retrospection), but it is indeed, as the leaflet states, Grieg's "Elversdans." It provides a sprightly though still magical respite from the somber mood of most of the recording. The impressive appearance of the Pedal Trombone toward the end provides a little excitement that is missing from Grieg's original piano version. The lively spirit of "Elversdans" continues with Grieg's *Småtrold* (Puck), opus 71, number 3. Sparkling registrations alternate with tremendous chords on full Swell that lend an awe-inspiring Halloween flavor to this arrangement.

Track eleven is captioned, this time correctly, as *An Elf on a Moonbeam* (Retrospection) and is a whimsical composition for organ by the African-American composer Florence Price (1887–1953) that only came to light in 2009 among a collection of unpublished manuscripts in an abandoned summer home in Illinois. It has since become quite popular and has featured on several albums including Anna Lapwood's compact disc *Luna*, recorded on the 1933 Hill, Norman & Beard organ at Royal Holloway College in Egham, Surrey. Mark Steinbach's performance, using warm registrations, brings out admirably the feeling of nostalgia tinged with mystery that is latent in this piece.

"Toccata in D Minor" and "Fugue in D Major" that follows consists of numbers five and six of *Zwölf Stücke*, opus 59 (1901), by Max Reger (1873–1916). A typically virtuosic example of Reger's work, the fiery character of "Toccata" reminds me of many of Reger's compositions and could almost be a prequel to his monumental *Dankpsalm*, opus 145, number 2, of 1915–1916. "Toccata" ends on the chord of D major, preparing us for the D major key of the highly chromatic fugue. The works of Reger are ideally suited to the Hutchings-Votey organ in Sayles Hall, and Mark Steinbach provides us with a brilliant performance.

J. K. Rowling published the first of her Harry Potter books, known variously as *Harry Potter and the Philosopher's Stone* or *Harry Potter and the Sorcerer's Stone* (depending on which side of the Atlantic you happen to be on), in 1997. John Williams (born in 1932) wrote "Hedwig's Theme," initially for publicity purposes, ahead of the film version of the book in 2001. As well as featuring in the first movie, it became a kind of signature tune for all the subsequent Harry Potter films as well. Mark Steinbach made an organ transcription of the piece from the original orchestral arrangement. It is a pity that the Hutchings-Votey organ does not have a Harp/Celesta stop, as this would have proven very effective at the beginning of the piece; nevertheless, Steinbach does an excellent job of imitating one by his subtle use of some of the instrument's gentler stops. He regularly includes this arrangement in his Midnight Organ recitals, such as at his Halloween concert of 2024.

Steinbach follows up with two compositions by the blind French organist Jean Langlais (1907–1991), who was a student of Paul Dukas and Marcel Dupré at the Paris Conservatoire and *titulaire* of the Basilica of Sainte-Clotilde in Paris from 1945 until his retirement in 1987. Both pieces embody a sustained modality based on Gregorian plainsong chants. *Hymne d' Actions de grâces "Te Deum,"* opus 5, composed in 1934 and published in 1935, is a fiery paean written in ternary form. The first section alternates unison plainsong themes with bold, powerful fanfares. The vigorous second section moves rapidly forward, and Steinbach does excellent work of manipulating the Swell pedal as rapid eighth-note triplets build up to a majestic reprise of the original chant motifs. In the final section there is a return to the opening grand fanfares followed by a virtuosic cadenza. The second Langlais piece is *Prélude sur une Antienne*, which although composed in around 1929 when Langlais was still a student of Marcel Dupré at the Paris Conservatoire, was not published until 1945, when it became the eighth of Langlais' *Neuf Pièces*, opus 40. Notwithstanding that the title implies that Langlais used a specific antiphon, it is in fact a free paraphrase based on a motif of his own composition. Its doleful, haunting character makes it particularly suitable as a Halloween piece. Especially noteworthy in Mark Steinbach's performance is his emphasis on the ominous and relentless onward movement in the pedal.

Joseph Waddell Clokey (1890–1960), American scholar, organist, and composer, was born in New Albany, Indiana. He was a student of Edgar Stillman Kelley (1857–1944) at Miami University, Oxford, Ohio, where he was afterwards the professor of organ between 1916 and 1923, before moving to Claremont, California, as professor of organ at Pomona College between 1923 and 1939, and them returning to Ohio as dean of the School of Fine Arts at Miami University until his retirement in 1946. As mentioned above, it was he, not his adopted son Art Clokey (1921–2010), who published the *Fireside Fancies for Organ*, opus 29 (1923), which consist of "A Cheerful Fire," "The Wind in the Chimney," "Grandfather's Wooden Leg (Humoresque)," "Grandmother, Knitting," "The Cat," "Old Aunt Chloe," and "The Kettle Boils." As witches' familiars, black cats have a very important role to play in the rituals of Halloween, and the fifth movement of Clokey's suite, "The Cat," has a somber and menacing character that very much fits the bill in being appropriate for Steinbach's Halloween Midnight Organ concerts. Steinbach's rendering of this gives us an opportunity to hear many of the interesting and contrasting timbres of the Sayles Hall organ. The eerie wailing of the elements in the second movement of Clokey's suite, "The Wind in the Chimney," might also prove appropriate for such occasions. Incidentally, Joseph Clokey's stepson, Art Clokey, to whom the leaflet attributes "The Cat," is memorable not so much for his musical ability as for being the talented creator of some well-known animated clay characters such as "Gumby."

The final work on this compact disc is Mark Steinbach's transcription of "Marche Funèbre," which forms the second movement of *Piano Sonata No. 2*, opus 35, by Frédéric Chopin (1810–1849). Chopin published this sonata in 1840, but he wrote the funeral march at least two years earlier, and it has often been treated as a stand-alone piece. The Italian organist Marco Enrico Bossi (1861–1925) made an organ transcription, published in 1912 as the third item in his anthology *Il Repertorio dell' Organista*, and Bossi's version has been recorded many times. "March Funèbre" is an archetypal example of spooky Halloween music, and it is natural that Steinbach should include it in his concerts. I much prefer his dramatic and passionate transcription to Bossi's more mundane arrangement.

Every year at Halloween, students and other members of the Brown University community line up for hours, such as they might for Britney Spears or Carly Simon, longing for a much-coveted ticket to the Midnight Organ concert. Many other institutions hold Halloween concerts, but none seems to have achieved success equal to that of Mark Steinbach on the Hutchings-Votey organ in Sayles Hall. It is very gratifying to find organ music so widely appreciated. This is a thoroughly enjoyable compact disc—and so, readers of THE DIAPASON, dim the lights, reach for your pointy witches' hats, and enjoy!

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

New Organ Music

***Fantasy of the Spirit*, by Gary Penkala, for organ and two trumpets. CanticaNOVA Publications, #6001-s (score), $6; #6001 (trumpet parts), $4.50, 2025. Available from canticanova.com.**

The long and dedicated career of Gary Penkala, with nearly ninety published works, reveals a person who has been a true musical servant of the church. Without overt sophistication and technical demands, yet with a slant toward a progressive pedagogical approach, Penkala's overall style assists his performers at all levels of their musical journeys. Three performers are needed here, two for trumpets and one for organ.

Fantasy of the Spirit exhibits these observations in both formal design and pragmatism for burgeoning musicians. Based on three pieces of sacred music—DOWN AMPNEY, *My Spirit Be Joyful* (Bach), and VENI CREATOR SPIRITUS—it begins with trumpets I and II offering a fanfare introduction anchored by scalar organ accompaniment. The DOWN AMPNEY hymntune is introduced by trumpet II with trumpet I embellishing phrase endings. The tune is heard again but reversed now for the trumpeters changing their melodic and harmonic posture. An organ solo interlude ensues introducing the B-A-C-H theme in a new meter while providing the performers with a moment of repose. Next, a nine-measure repeat of DOWN AMPNEY is then heard by the trumpets a cappella, allowing the two performers prominence and exposure. Free material follows for all performers before the introductory fanfare is heard again. At this point the VENI CREATOR theme appears, led by the trumpets alone, followed by a brief interlude for the organist. The real challenge now ensues for the players by the pairing of DOWN AMPNEY with VENI CREATOR SPIRITUS, accompanied by majestic block chords from the organ. Utilizing rhythmic mixture and canonic form, this section is a great and rewarding challenge for the trumpeters. The work closes with a final hearing of the fanfare.

Fantasy of the Spirit is dedicated to Gabriel Gonzalez for his confirmation, and presumably he was one of the trumpeters at its 2023 premiere. In keeping with Penkala's vision of church music, *Fantasy of the Spirit* encourages musical ensemble and performance excellence within the context of worship. If you have young trumpeters in your parish, this will be a good choice showcasing musicianship and ministry.

—David Troiano
St. Clair Shores, Michigan

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.

ALABAMA

Aaron Tan; First Presbyterian, Tuscaloosa, 1/24, 3 pm

ARIZONA

Nicholas Halbert; Arizona State University, Tempe, 1/24, 2:30 pm

CALIFORNIA

Raúl Prieto Ramírez; First Congregational, Fresno, 1/10, 3 pm

Chase Loomer; Christ Episcopal, Eureka, 1/17, 4 pm

Nicole Keller; St. Margaret's Episcopal, Palm Desert, 1/31, 4 pm

CONNECTICUT

American Spiritual Ensemble; Woolsey Hall, Yale University, New Haven, 1/24, 7:30 pm

Alan Morrison; Woolsey Hall, Yale University, New Haven, 1/31, 7:30 pm

DISTRICT OF COLUMBIA

Christmas concert; Basilica of the National Shrine of the Immaculate Conception, Washington, 12/19, 6 pm

FLORIDA

Choral Evensong; All Saints Episcopal, Winter Park,1/3, 5:30 pm

Katelyn Emerson; St. John's Episcopal Cathedral, Jacksonville, 1/10, 4 pm

Nathaniel Gumbs; First Congregational, Sarasota, 1/15, 7 pm

GEORGIA

Lessons & Carols; All Saints' Episcopal, Atlanta, 12/24, 2 pm

Alan Morrison and others; Spivey Hall, Morrow, 1/24, 3 pm

Bruce Neswick; Christ Episcopal, Savannah, 1/29, 7 pm

Jack Mitchener; St. Thomas Episcopal, Columbus, 1/30, 5 pm

ILLINOIS

Laura Bottei; Loyola University, Chicago, 12/20, 3 pm

Messiah Sing-a-long; First Presbyterian, Arlington Heights, 12/20, 4 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/20, 7:30 pm

David Jonies; Holy Name Cathedral, Chicago, 1/4, 7 pm

Alex Jones; Loyola University, Chicago, 1/17, 3 pm

INDIANA

Thomas Ospital; Basilica of the Sacred Heart, University of Notre Dame, Notre Dame, 1/23, 10 am masterclass; 1/24, 8 pm recital

LOUISIANA

Bradley Hunter Welch; Northwestern State University of Louisiana, Natchitoches, 1/12, 7:30 pm

Thomas Ospital; St. Charles Avenue Presbyterian, New Orleans, 1/29, 7:30 pm recital; 1/30, 9 am masterclass

Thomas Ospital; St. Joseph Abbey, Saint Benedict, 1/31, 2:30 pm

MAINE

James Kennerley, Christmas concert; Merrill Auditorium, Portland, 12/22, 7 pm

MICHIGAN

Douglas Cleveland; Central Reformed, Grand Rapids, 12/31, 7:30 pm

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MISSOURI
Ken Cowan; Church of St. Michael and St. George, St. Louis, 12/30, 4:30 pm recital and Lessons & Carols

NEW YORK
Choirs of St. Agnes Cathedral; St. Patrick's Cathedral, New York, 12/17, 7 pm
Musica Sacra, Christmas concert; Carnegie Hall, New York, 12/17, 7:30 pm
Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/20, 3 pm
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/21, 7 pm
Christmas Lessons & Carols; Cathedral of St. John the Divine, New York, 12/24, 4 pm
New Year's Eve concert; Cathedral of St. John the Divine, New York, 12/31, 7 pm
Alexander Pattavina; St. Bartholomew's Church, New York, 12/31, 11 pm
Craig Williams; Calvary Baptist, New York, 1/17, 2 pm
Chelsea Chen; Calvary Baptist, New York, 1/24, 2 pm
David Enlow; Calvary Baptist, New York, 1/31, 2 pm

NORTH CAROLINA
Alan Morrison; Haymount United Methodist, Fayetteville, 1/17, 4 pm
David Higgs; Augustana Lutheran, Winston-Salem, 1/29, 7 pm

OHIO
Todd Wilson; St. Vitus Catholic Church, Cleveland, 1/17, 11 am
Jim Garvey; St. Joseph Catholic Cathedral, Columbus, 1/24, 3 pm

OREGON
Zachary Duell; Central Lutheran, Eugene, 1/24, 4 pm

PENNSYLVANIA
Thomas Ospital; Longwood Gardens, Kennett Square, 1/20, 7:30 pm

TENNESSEE
Nathan Laube; Calvary Episcopal, Memphis, 1/29, 7 pm
Nathan Laube; Church of the Ascension, Knoxville, 1/31, 5 pm

TEXAS
Valentina Qishan Huang; Christ the King Lutheran, Houston, 1/1, 6 pm
Chase Loomer; St. Thomas Aquinas Catholic Church, Dallas, 1/21, 7:30 pm

UTAH
Jillian Gardner; Cathedral of the Madeleine, Salt Lake City, 1/10, 8 pm

VIRGINIA
Bradley Hunter Welch; Williamsburg Presbyterian Church, Williamsburg, 1/24, 4 pm
Caroline Robinson; St. Andrew's Chapel, Woodberry Forest, 1/24, 4 pm masterclass; 1/25, 7 pm recital

WASHINGTON
Douglas Cleveland; Mercer Island Presbyterian, Mercer Island, 1/30, 7 pm

WISCONSIN
Karen Beaumont; All Saints Episcopal Cathedral, Milwaukee, 1/1, 1 pm

CANADA
Philip Crozier; Église Très-Saint-Nom-de-Jésus, Montreal, 1/24, 3 pm

FRANCE
Alma Bettencourt; Auditorium National Orchestre, Lyon, 12/18, 6 pm
David Cassan, with orchestra, Saint-Saëns, *Symphonie III*; Auditorium National Orchestre, Lyon, 1/22, 8 pm

GERMANY
Kaori Mune-Maier; Pfarrkirche Wiederkunft Christi, Kolbermoor, 1/6, 7:45 pm

NETHERLANDS
Aarnoud de Groen; Groote Kerk, Maassluis, 12/19, 8 pm

SWITZERLAND
Edmond Voeffray; Cathedral, Sion, 12/17, 7:30 pm
Catherine Gremaud-Babel; Cathedral, Sion, 12/18, 7:30 pm
Zeltzin Pérez, with narrator; Reformed Church, Aubonne, 12/20, 5 pm
Simon Peguiron; Collegiate Church, Neuchâtel, 1/1, 5 pm

UNITED KINGDOM
Richard Gowers; Grosvenor Chapel, London, 12/15, 1:10 pm
Daniel Baker; Welsh Church, London, 12/16, 1:05 pm
Thomas Trotter; Town Hall, Birmingham, 12/21, 1 pm
Jean-Baptiste Dupont; Bloomsbury Central Baptist, London, 1/3, 6 pm
Philip Collin & Mabel Bailey; St. John's, Ranmoor, 1/7, 8 pm
Philip Bricher; All Hallow's, Wellingborough, 1/16, 2:30 pm
Carleton Etherington; Town Hall, Reading, 1/18, 1 pm

A few notable 2027 anniversaries

Anton Cajetan Adlgasser (1756–1777), 250th anniversary of death
Johann Ernst Bach (II) (1722–1777), 250th anniversary of death
Johann Ludwig Bach (1677–1731), 350th birthday
Janice Beck (1937–2026), 90th birthday
Ludwig van Beethoven (1770–1827), 200th anniversary of death
Johann Heinrich Buttstedt (1666–1727), 300th anniversary of death
Gaetano Callido (1727–1813), 300th birthday
Armand-Louis Couperin (1727–1789), 200th birthday
Johann Nepomuk David (1895–1977), 50th anniversary of death
Emma Lou Diemer (1927–2024), 100th birthday
Maurice Duruflé (1902–1986), 125th birthday
Johann Ernst Eberlin (1702–1762), 325th birthday
Heinrich Fink (1444 or 1445–1527), 500th anniversary of death
Philip Glass (born January 31, 1937), 90th birthday
Johann Gottlieb Goldberg (1727–1756), 300th birthday
Victor Gonzalez (1877–1956), 150th birthday
William Marcellus Goodrich (1777–1833), 250th birthday
Reginald Goss-Custard (1877–1956), 150th birthday
Siegfried Emanuel Gruenstein (1877–1957), 150th birthday, 70th anniversary of death
Sebastián Aguilera Heredia (1561–1627), 400th anniversary of death
Francis Jackson (1917–2022), 110th birthday
Wilhelm Kalliwoda (1827–1893), 200th birthday
Sigfrid Karg-Elert (1877–1933), 150th birthday
Pieter William Kee (1927–2018), 100th birthday
Johann Caspar von Kerll (1627–1693), 400th birthday
Justin Heinrich Knecht (1752–1817), 275th birthday
Zoltán Kodály (1882–1967), 60th anniversary of death
Guillaume de Machaut (1300–1377), 650th anniversary of death
Franz Anton Maichelbeck (1702–1750), 325th birthday
John G. Marklove (1827–1879), 200th birthday
Jakob Meiland (1542–1577), 450th anniversary of death
Gustav Adolf Merkel (1827–1885), 200th birthday
Max Burdorf Miller (1927–2013), 100th birthday
Christian Petzold (1677–1733), 350th birthday
Gabriel Pierné (1863–1937), 90th anniversary of death
Peter Planyavsky (born May 9, 1947), 80th birthday
Johann Gottlieb Preller (1727–1786), 300th birthday
Joseph Harris Ridges (1827–1914), 200th birthday
Wolfgang Rihm (1952–2024), 75th birthday
Richard Proulx (1937–2010), 90th birthday
Daniel Roth (born October 31, 1942), 85th birthday
Domenico Scarlatti (1685–1757), 270th anniversary of death
Jean Sibelius (1865–1957), 70th anniversary of death
Charles Villiers Stanford (1852–1924), 175th birthday
François Thierry (1677–1749), 350th birthday
Louis Vierne (1870–1937), 90th anniversary of death
John Weaver (1937–2021), 90th birthday
Charles-Marie Widor (1844–1937), 90th anniversary of death
Henry Willis IV (1927–2018), 100th birthday

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OPHELIA AMAR, St. John the Evangelist, Duncan Terrace, Islington, UK, June 27: *Toccata undecima*, Muffat; Petit Cimetière et Cyprès Autour de la Vieille Église de Bormes-les-Mimosas, Tambourinaires sur la Place des Vieux Salins, Le Moulin d'Alphonse Daudet à Fontvieille, La Chartreuse de Montrieux au Crépuscule, Nuages Ensoleillés sur le Cap Nègre (*Promenades en Provence*), Reuchsel; *Passacaglia in d*, Kerll; *Fresque symphonique sacrée No. 2*, op. 76, Tournemire.

JAMES CASEY, Holy Spirit Catholic Church, Stevens Point, WI, June 24: *Toccata and Fugue in F*, BuxWV 157, Buxtehude; *Forlana*, Finzi; There Is a Happy Land, I Love Thee, My Lord (*Sacred Sounds*), Shearing; *Cantilena*, Foote; Prélude, Fugue et Variation, op. 18 (*Six Pièces*, no. 3), Franck; *Prelude on Down Ampney*, Ley; *Paean*, Leighton.

PHILIP CROZIER, Cathedral, Coventry, UK, June 22: *Partite diverse sopra De Lofzang van Maria*, Post; *Epigrams*, Kodály; *Hommage*, Bédard; *A Festive Voluntary*, Eben.

Cathedral, Bradford, UK, June 24: *Partite diverse sopra De Lofzang van Maria*, Post; *Epigrams*, Kodály; *Scherzo*, Bairstow; Kyrie (Messe Double, *Livre d'Orgue de Montréal*), anonymous; *Hommage*, Bédard; *A Festive Voluntary*, Eben.

Cathedral, Worcester, UK, June 25: *Partite diverse sopra De Lofzang van Maria*, Post; *Worster Braules*, Tomkins; Folk Tune, Scherzo (*Five Short Pieces*, nos. 2, 4), Whitlock; Sonata in A (*Six Sonatas*, op. 65, no. 3), Mendelssohn; Conradus, Ferdinandi, Proportio Ferdinandi Ulterius (*Tablature of Jan z Lublina*), anonymous; *Toccata in F*, BuxWV 157, Buxtehude; *Hommage*, Bédard; *Prelude in C*, Bairstow.

JEREMY FILSELL, Peachtree Road United Methodist Church, Atlanta, GA, June 24: Surrexit Hodie (*Paraphrase sopra O filii et filiae*), Pott; *Visions of the Holy Spirit*, Ficarri; *Symphonische Phantasie und Fuge*, op. 57, Reger.

JILLIAN GARDNER, Sunset Congregational Church, Deer Isle, ME, June 28: *Jubilate*, Phillips; *Fountain Reverie*, Fletcher; *Prelude and Fugue in e*, BWV 566, Bach; Amazing Grace! How Sweet the Sound (*Sacred Sounds*), Shearing; *Spanish Suite*, Roberts; Andante sostenuto (*Symphonie gothique*, op. 70), Widor; Final (*Symphonie I in d*, op. 14), Vierne.

WILMA HOYLE JENSEN, with Christi John Bye, soprano, St. George's Episcopal Church, Nashville, TN, June 28: *Flourish and Chorale*, McCabe; *Gabriel's Oboe*, Morricone, transcr. Jensen; Nimrod (*Enigma Variations*), Elgar; Pièce héroïque, FWV 37 (*Trois Pièces*, no. 3), Franck; Innig (*Sechs Studien in kanonischer Form*, op. 56, no. 4), Schumann; *Méditation à Sainte Clotilde*, James; Cortège et Litanie (*Quatre Pièces*, op. 19, no. 2), Dupré; Ave Maria (*Joyeux Noël*), Rombi, transcr. Jensen; *The Last Rose of Summer*, von Flotow; *Con te partirò*, Sartori.

NATHAN LAUBE, Cathedral, Liverpool, UK, June 6: *Fanfare*, Cook; Lullaby (*Suite No. 2*), Hampton; *Introduction, Passacaglia, and Fugue*, op. 149, Willan; *Prelude in g*, Rachmaninoff; Fantasie Choral in D-flat (*Two Fantasie Chorals*, no. 2), Whitlock; *Prelude in c-sharp*, Rachmaninoff; D'Après Lamartine: Méditations Poétiques (*Les Préludes*, Poème Symphonique no. 3, S. 97), Liszt, transcr. Laube.

ANDREW SCHAEFFER, Faith Lutheran Church, Appleton, WI, May 27: *Fantasia super Komm, Heiliger Geist, Herre Gott*, BWV 651, Bach; Air with variation (*Suite Breve*), Near; *Variations on Old Folks at Home*, Buck; There Is a Spirit That Delights to Do No Evil (*A Quaker Reader*), Rorem; Marcia (*Symphonie III in e*, op. 13, no. 3), Widor.

STEPHEN SCHNURR, St. Thomas Episcopal Church, Menasha, WI, June 10: *Toccata in d*, BuxWV 155, Buxtehude; *Was Gott tut, das ist wohlgetan*, P. 379, Pachelbel; *Wie schön leuchtet der Morgenstern*, Gade; *Prelude and Fugue in C*, BWV 547, Bach.

St. Paul Lutheran Church, Michigan City, IN, June 17: *Toccata in d*, BuxWV 155, Buxtehude; *Was Gott tut, das ist wohlgetan*, P. 379, Pachelbel; *Wie schön leuchtet der Morgenstern*, Gade; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in C*, BWV 547, Bach.

WYATT SMITH, Plymouth Church United Church of Christ, Seattle, WA, May 29: Allegro (*Symphonie VI in g*, op. 42, no. 2), Widor; *Passacaglia on When Jesus Wept*, Oncley; Through the valley of the shadow, The Lord reigneth; let the earth rejoice (*24 Psalm Preludes*), Groom; *Variations on a Theme of Samuel Scheidt: Puer Natus in Bethlehem*, te Velde; *Oceanic Vision*, Miller; *Toccata, Chorale, and Fugue*, Jackson.

STEPHEN THARP, The Riverside Church, New York, NY, May 12: *Introduction, Passacaglia, and Fugue*, op. 149, Willan; *The Embrace of Fire*, Hakim; *Toccata and Fuga Sinfonica on B-A-C-H*, Newman; Larghetto (*Symphonie V*, op. 47), Vierne; *Solo Romp*, Bischof.

NICO TJOELKER, Loyola University, Chicago, IL, May 17: *Veni Creator Spiritus*, de Grigny, *Pièce d'Orgue*, BWV 572, Bach; *Prélude à l'après-midi d'un faune*, Debussy, transcr. Robin; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Veni Creator Spiritus*, Fagiani.

BRETT VALLIANT, with Jane Hyde, harp, First United Methodist Church, Wichita, KS, May 3: Sinfonia (*Cantata* 29, BWV 29), Bach; Prélude (*Trois Pièces*, op. 29), Pierné; Overture (*La Gazza Ladra*), Rossini; *At the River, Blessed Assurance, It Is Well with My Soul*, arr. Valliant; *Concerto in B-flat*, Handel; *Hark! Ten Thousand Harps and Voices*, Bish; *Toccata in F*, BWV 540, Bach; Excerpts from *West Side Story*, Bernstein, arr. Valliant; Nimrod (*Enigma Variations*), Elgar; Final (*Sonata I in d*, op. 42), Guilmant.

ELIEN VAN DEN BROECK, carillon, Thomas Rees Memorial Carillon, Springfield, IL, May 21: *Preludium III*, Van den Gheyn; Allegretto (*Concerto in a*, BWV 1401), Bach, arr. Janssens; *Preludium Quasi una Fantasia*, van Hoof; Doctor Gradus ad Parnassum (*Children's Corner*), Debussy, arr. Kroezen; *Twenty Sixteenths*, van Ulft; *Jumper Ralley*, Takahashi, *Fanfare*, Lemmens, arr. Van den Broeck.

Thomas Rees Memorial Carillon, Springfield, IL, May 24: *Violin Sonata*, Van den Gheyn, arr. Rombouts; *Mandolin Concerto in C*, RV 425, Vivaldi, arr. Janssens; *Danse Macabre*, Saint-Saëns, arr. van Ulft; *Round*, Purcell, arr. Van den Broeck; *Carillon Rap*, van Ulft; *Circus Renz*, Peter, arr. van Ulft.

CARLO VAN ULFT, carillon, Thomas Rees Memorial Carillon, Springfield, IL, May 21: Theme and Six Variations, Alla Turca (*Sonata 11 in A*, KV 331), Mozart, arr. van Ulft; *Three Little Pieces*, Tárrega; *Minuetto A Sylvia*, Albéniz; *Capricho Arabe*, Tárrega; *Nocturnal Tangier*, Godowsky; *Over The Waves*, Rosas.

Thomas Rees Memorial Carillon, Springfield, IL, May 24: *Italiana Sonata*, Clément; Sonatina in C (*Six Sonatinas*, op. 36, no. 3), Clementi, arr. van Ulft; *MC2*, van Ulft; *Scherzo-Etude*, van den Broeck; *Serenade I*, Barnes; *La Danza*, Rossini, arr. van Ulft.

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Two of three new Juget-Sinclair organs built for Sacred Heart Cathedral, Richmond, VA, 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.

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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, on the Pro Organo label. *Nordic Journey, Volume XIX* (7323, $17.98), features the 1871 Åkerman organ at the cathedral of Uppsala, Sweden, and is devoted to a newly composed, 24-movement work, A Nordic Organ Book, by the Swedish composer Fredrik Sixten. *A Nordic Organ Book* contains music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys. The organ is a three-manual, mechanical-action instrument. A video about the making of the recording may be viewed at vimeo.com/1115676937. The compact disc is available at proorgano.com; digital options are available on more than many streaming and download platforms.

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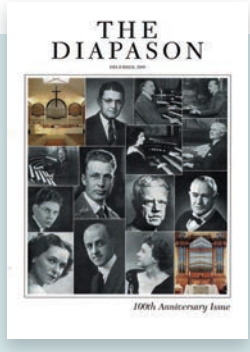
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Regular Classified minimum 41.00
Display Classified, per word 1.40
Display Classified minimum 50.00

Additional to above charges:
Website placement (includes photo) 34.00
($50 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include $10.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON

6212 US Highway 6, Suite 200, Portage, IN 46368
608-634-6253 / jbutera@thediapason.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of *The Diapason* for the following issue(s):

☐ January ☐ February ☐ March ☐ April ☐ May ☐ June ☐ July ☐ August ☐ September ☐ October ☐ November ☐ December

Category _____ ☐ Regular ☐ Boldface

Place on website ☐

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

_____

_____

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_____

_____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ E-mail _____

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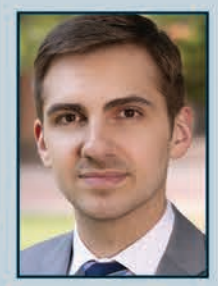

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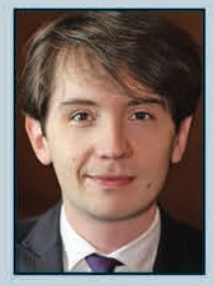

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USA

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