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Rheinberger Organ Sonatas Vol. 5

Bruce Stevens continues his acclaimed Rheinberger Sonatas series with Vol. 5:
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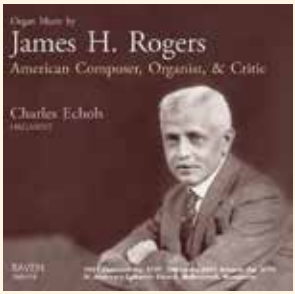
Sonata No. 9 in B Minor, op. 142
Sonata No. 13 in E-flat, op. 161
Stevens plays 3 historic American organs:
1860 E. & G. G. Hook 3m at St. John RC, Bangor, Maine
1868 E. & G. G. Hook 3m relocated by Andover to Christ Episcopal Church, Charlottesville, Virginia
1898 Jardine/Carlton Michell at St. Peter RC, Haverstraw, New York, restored by Andover in 2012. **Raven OAR-993**

Bruce Stevens

NEW! Charles Echols Plays, 1927 Casavant 108 rks

James H. Rogers, Composer, Organist, & Critic



Charles Echols plays three organ sonatas and other pieces composed by Cleveland composer, organist, and music critic James H. Rogers (1857-1940). The music sounds wonderful on the 108-rank Casavant of 1927 built for the Philips Academy, Andover, Mass., and moved in 2001 by Schantz to St. Andrew's Lutheran Church, Mahtomedi, Minn. (featured during the 2017 OHS Convention). Rogers studied in Paris with Guilmant and Widor, and in Berlin, and was music critic of the *Cleveland Plain Dealer* 1915-1932. **Raven OAR-978**

Sonata No. 1 in E Minor in 4 mvts.
Sonata No. 2 in D Minor in 4 mvts.
Sonata No. 3 in B-flat Minor in 4 mvts.
Scherzoso
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Berceuse in A

NEW! Jason Alden Plays 3m Juget-Sinclair, Dallas

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Paul Alain: No. 8 from *20 Pieces in Sharp Keys*
Messiaen: *Joie et clarté des Corps Glorieux*
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NEW! Laura Ellis Univ. Florida Reuter 5m 99 rks

Music for the Testaments Old and New

Laura Ellis programs recently composed music inspired by Biblical events, including three pieces* written for this 2-CD set. She plays the 5-manual organ of 99 ranks by Skinner, Aeolian-Skinner, and Möller, renovated and voiced by Reuter in 2015 with some new ranks at the University of Florida, Gainesville, where Ellis is professor. ***2 CDs Price of One*** **Raven OAR-995**

Music for the Old Testament
Herman Berlinski: *The Burning Bush & Shalosh Regalim (The3 Festivals)*
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Paul Richards: *Praise** in 5 mvts
Keith Branson: *The Transformation of Jeremiah**
Daniel Pinkham: *A Prophecy*

Music for the New Testament
Joel Martinson: *Incarnation Suite* in 4 mvts
Seth Bingham: *Annunciation*
Keith Branson: *Meditation on Luke 2:21** (The Circumcision of Christ)
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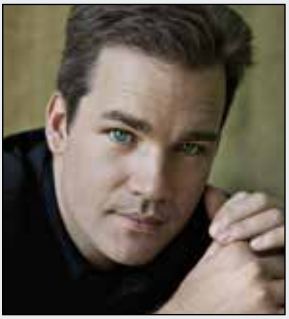

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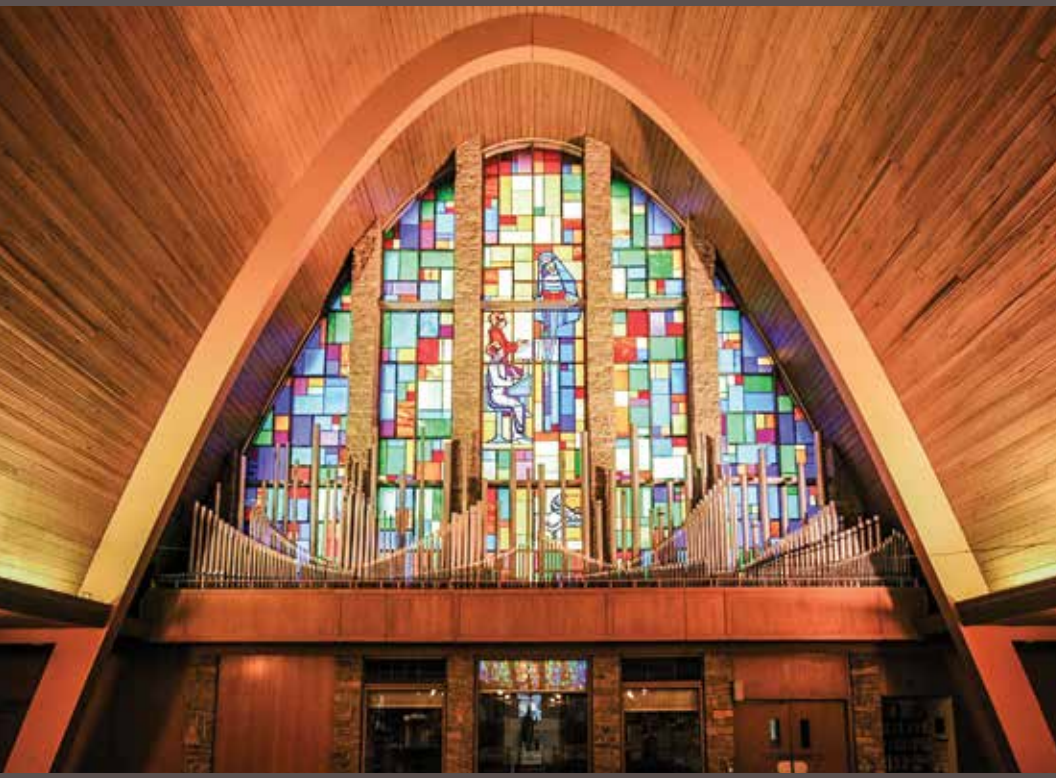

The 1959 II/23 Tellers organ at St. George Catholic Church of Erie, Pennsylvania was nearly unplayable before our restoration. The entire mechanism was cleaned and refurbished, the console was modernized, and minor changes were made to improve the tonal palette.

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62ND ANNUAL CONVENTION

THE TWIN CITIES MINNESOTA

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August 5–11, 2017

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THE ORGAN HISTORICAL SOCIETY

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

Love for the organ and its music. That's the only requirement for membership in this society of friends of the organ. Whether you simply listen enthusiastically or you play, build, or study the organ as an avocation or profession, the Organ Historical Society invites you to join.

The Society promotes a widespread musical and historical interest in American organbuilding through collection, preservation, and publication of historical information, and through recordings and public concerts. As a member you will:

Receive the society's quarterly magazine, THE TRACKER.

Receive the society's annual convention publication.

Receive special discounts from the OHS store (www.ohscatalog.org).

Meet others who share your love for the organ and its music.

Receive special invitations to attend the society's annual national conventions that are held in the summer in places where there are interesting and historic organs, built during the 19th and 20th centuries.

Learn of recordings and publications produced by the society and other sources, with special prices for members.

Through your membership, help preserve and document the American organbuilding heritage.

From a modest beginning in 1956, the society has grown steadily in membership and is now a large group of music lovers, musicians, organbuilders, historians, and scholars. This growth, which has spread to other countries, is evidence that a significant step forward in musical culture and historical scholarship has been fostered since the society's founding.

CITY OF SAINT PAUL
Mayor Christopher B. Coleman

390 City Hall
15 West Kellogg Boulevard
Saint Paul, Minnesota 55102

Telephone: 651-266-8510
Facsimile: 651-228-8521

5 August 2017

Greetings OHS Conference Attendees, Musicians and Organizers,

Welcome to the 62nd Annual Organ Historical Society Convention. I am delighted that the Organ Historical Society continues to preserve, study, and celebrate pipe organs around America. The importance of the preservation of these massive yet delicate instruments is both for the beauty of the music and the historical exposure they provide.

The City of Saint Paul, as well as other parts of the Metro area and Minnesota, has contributed importantly to the legacy of the pipe organ. These musical instruments are a significant part of Saint Paul's history, with representative organs dating back well into the 19th century. For example, the organ at the historic James J. Hill House is believed to be the only nineteenth century American Gilded Age residence organ that remains unaltered in its original location. It is one of twelve different locations and fifteen instruments you all will have the chance to visit during the two days your Convention will spend here in the Capital City.

Thank you for visiting Saint Paul. I hope you enjoy the music and all that the City of Saint Paul has to offer.

Sincerely,

Christopher B. Coleman
Mayor

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August 2017

Dear Organ Historical Society Members,

Welcome to Duluth and thank you for choosing our beautiful city for your 2017 convention. I hope you enjoy your tour of recitals in the unique locations that house some of Duluth's finest pipe organs. I am sure you will be delighted to hear the sound from these local treasures, and hope that you will be inspired to visit some more of the sites our wonderful city is known for.

Make sure to check out our well-traveled Lakewalk, which can take you from our famous Canal Park and Aerial Lift Bridge, through our veteran's memorials and Leif Erickson Park, all the way to Brighton Beach. Also, make sure to drive our scenic Skyline Parkway from one end of town to the other for some spectacular views of the Lake, the city and the St. Louis River, and stop into Enger Tower on your way.

There are so many other wonderful parks and attractions and local restaurants and shops to visit to fill your entire stay with fun activities and entertainment. I sincerely hope you enjoy your time in Duluth and will choose to come back another time.

Sincerely,

Emily Larson
Mayor

Philipp Wirsching's 1916 organ in Saint John's Lutheran Church
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The Organ Historical Society and the 2017 Convention Committee gratefully thank all of those who have helped to prepare both the churches and organs for the programs.

We also thank the many people for their kindness in hosting performers.

THE BIGGS FELLOWS

THE BIGGS FELLOWS

DAVID ANDERSON, from Charlotte, N.C., graduated from St. Olaf College in Northfield, Minn., in 2012 with double bachelor of music degrees in sacred music and organ performance. At St. Olaf, he studied organ with John Ferguson and Catherine Rodland, and conducting with Christopher Aspaas and Anton Armstrong. His master of music degree is from the University of Oklahoma, where he studied organ with John Schwandt and conducting with Richard Zielinski. He is pursuing a doctor of musical arts degree in organ performance from the American Organ Institute at the University of Oklahoma, studying with John Schwandt. Anderson works as a graduate assistant in the School of Music, rehearsing and accompanying the Collegium Musicum and Academia Philharmonica. Most recently, he played continuo for Collegium's production of Handel's *Acis and Galatea*. His previous assistantships at the university have included building and repairing organs in the American Organ Institute's organbuilding shop, and processing the collections of the American Theatre Organ Society in the AOI's archives and library. Anderson is music director and organist at Saint James the Greater R.C. Church in Oklahoma City and is an active recitalist.

ZACH BOWYER is entering his senior year as a sacred music and organ performance double major at Appalachian State University's Hayes School of Music, where he studies organ with Joby Bell. He was organist of the First United Methodist Church in Lenoir, N.C., for just over one year. He is president of the student chapter of the College Music Society at Appalachian State University, the largest chapter in the nation; and a tutor in the Learning, Research, and Technology Lab in the Hayes School of Music. Bowyer is currently researching the worship trends of different generations and why worship styles have changed so rapidly over the past century. He has also researched the influence of Bach's organ compositions on Romantic organ composers.

A music and academic scholar at Tonbridge School and then organ scholar of King's College, Cambridge, **OLIVER BRETT** has held positions at Westminster Cathedral, Durham Cathedral, and most recently, St Mary's Cathedral, Sydney. He is a doctoral student of David Higgs at the Eastman School of Music and director of music at St. Anne's R.C. Church in Rochester. He is active as an accompanist and chamber musician on the harpsichord, organ, and piano; and a prize-winning Fellow of the Royal College of Organists. As a recitalist, Brett has performed on five continents in such venues as the Concertgebouw, Amsterdam; the Royal Albert Hall, London; the Seoul Arts Centre in South Korea; the Esplanade Concert Hall in Singapore; the Istanbul International Music Festival; concerts in Scandinavia and the Baltic States; the Festival of Sacred Music in Ecuador; Washington National Cathedral and St. Thomas Church, New York. In the UK, he has given recitals at Westminster Abbey, St. Alban's Abbey, Lichfield Cathedral, Westminster Cathedral, Truro Cathedral, and at Worcester Cathedral as part of the Three Choirs Festival.

KEVIN CALLAHAN is in his fourth year as an organ performance major, studying with Tim Murphy at Towson University, Towson, Md. While at Towson, Callahan performed with many ensembles, including the symphonic band and orchestra. At Towson, he received the talent award and scholarship in 2015 in the keyboard division. He is currently the organist and choirmaster at St. Michael the Archangel R.C. Church in Baltimore, Md., overseeing all choral and traditional music activities. A Baltimore native, Callahan is currently an apprentice under Karl Myers of Myers Pipe Organ Service, Inc., and hopes to play, tune, and repair pipe organs professionally.

KIRA GARVIE is a junior at Boston University, studying organ performance with Peter Sykes. Before transferring to Boston University last fall, she studied organ with Alfred Fedak at Schenectady County Community College. She began studying piano at age five, and organ as a sophomore in high school. At Boston University, she has expanded her skills to include harpsichord and continuo playing, and works as a substitute organist in the Boston area. After graduation in May 2018, she plans to pursue a master's degree in sacred music and to continue working as an organist and accompanist.

CLARA GERDES is from Davidson, N.C., and is a third-year student at the Curtis Institute of Music, where she studies organ with Alan Morrison. She has performed at the Kimmel Center, Princeton University, Central Synagogue, and the Cathedral of Saint John the Divine, and received first place in the Philadelphia AGO Chapter, Albert Schweitzer, and University of North Carolina School of the Arts competitions. She is active as a collaborative pianist and harpsichordist, performing with the Curtis Opera orchestra, Choral Arts Philadelphia Bach @ 7 cantata series, University of Pennsylvania Composer's Guild, and other student ensembles. Gerdes is the organ scholar at Saint Mark's Church and has assisted the Charlotte, Houston, and King's College (Wilkes-Barre) Royal School of Church Music summer training courses in the same capacity.

A native of Fremont, Calif., **ETHAN HAMAN** is a sophomore in the USC Thornton School of Music. A recipient of the USC Presidential Scholarship, he pursues a double major, studying organ with Cherry Rhodes and composition with Sean Friar. Haman was organist of Christ Episcopal Church in Los Altos, Calif., from September 2011 until August 2015, and composed several works for solo organ and piano during that time. He has played numerous recitals in the San Francisco Bay Area, Salinas, Reno, and Harvard University; and shared concerts in several notable venues, such as San Francisco's Davies Symphony Hall, Stanford University's Memorial Church, and l'Église Notre-Dame-d'Auteuil in Paris, France. In November 2016, his first work for chorus and organ, a setting of the "Gloria Patri," won the USC University Chorus Composition Competition and was premiered by the University Chorus at St. John's Episcopal Cathedral in Los Angeles at its fall concert. His hobbies include recording organ videos for his YouTube channel as well as studying foreign languages; he currently speaks English, Spanish, French, European Portuguese, and Cantonese; and is learning Mandarin Chinese.

PARKER HINNENKAMP is assistant organist and substitute at First United Methodist Church (The Coppertop) and First Covenant Church, both in Duluth, Minn., as well as at Pilgrim Lutheran in Superior, Wisc. He is also an active member of the Arrowhead AGO Chapter, and two-time recipient of the chapter's student organist scholarship. He has participated in organ maintenance workshops under the instruction of local organbuilder Dan Jaeckel. Most recently, Hinnenkamp performed Léon Boëllmann's *Suite gothique* on the historic 1898 Felgemaker organ of Duluth's Sacred Heart Music Center. A student of Carol Donahue, he has also studied with Velda Graham Bell, Jason Branham, and Jesse Eschbach.

DAVID KISER produces and hosts *On the Keys,* an hour of keyboard music, for South Carolina Public Radio, heard in Greenville, Columbia, and Charleston on Thursday evenings and as a podcast on iTunes. He is an adjunct professor of piano at Anderson University in South Carolina, where he teaches piano privately and in class and gives lessons to master's candidates for the online music education degree program. Passionate about new music, he has featured compositions from the past ten years on his radio program and has also performed works by Greenville-based composer Jon Grier. A self-taught organist, he was mentored by Converse College organist Brennan Szafron. He is currently organist at Buford Street United Methodist Church in Gaffney. With the director there, Kiser has undertaken an ambitious video project to film and play the pipe organs of South Carolina. Subscribe to his YouTube Channel (search "pipe organs of sc") for the latest video.

SAMUEL KUFFUOR-AFRIYIE is an organist from Brooklyn, N.Y. As an emerging young African-American organist, his goal is to inspire young people, especially minorities who are not well represented in the field of classical music. He also incorporates his love for contemporary and African music in his studies. In February 2016, he was a prize winner of the Brooklyn AGO Chapter's scholarship and is currently an organ student of Annie Laver at Syracuse University. Kuffuor-Afriyie's wish is to become a performer and motivational speaker who uses his talent to inspire and encourage young people, especially minorities, in music.

GARRETT LAW is a student of Todd Wilson at the Cleveland Institute of Music and organist-choirmaster of St. James Anglican Catholic Church in Cleveland, Ohio. He was previously assistant organist of St. Paul's Episcopal Church in Akron, Ohio. Before moving to Cleveland, Law studied organ with Thomas Bara at the Interlochen Arts Academy. In 2014, he was awarded the American Guild of Organists Yankee-Pogorzelski Scholarship.

ESTHER LIAO is an undergraduate piano major studying with Eugene Alcalay at Azusa Pacific University. She began studying piano at age seven with Iris Su and Wei Sun. At the age of 14, she began studying the flute with Jill Sheen; she now studies with Gary Woodward. She also studies organ with Janet Harms at APU. As a pianist, Liao successfully completed California's Certifi-

cate of Merit program, including three years of Advanced Panels. She placed second in her age group in her first year as a flautist. She has performed on both piano and flute in numerous programs, including Maestro Hsaio Tyzen's memorial concert in 2013 and TPC's 2015 and 2016 concerts.

SAMUEL LIBRA is a doctoral student in organ performance at the University of Washington. His research focuses on the music of 19th-century France and Belgium; and in 2016, he studied with Jean-Baptiste Robin at the Royaumont Foundation. He has performed at a number of churches throughout the Puget Sound region and frequently plays continuo with the University of Washington Baroque Ensemble. Libra is also an active member of the American Guild of Organists and Organ Historical Society. He is currently a member of the board of the Seattle AGO Chapter and serves on the committee for their Pipe Organ Encounter–Advanced, to take place in July 2017. Libra is organist and director of music at Saint John's Episcopal Church in Kirkland, Wash. Previously, he was assistant organist at Saint James Cathedral in Seattle, where he played for weekly liturgies and administered the concert series.

DAVID LIM is a second-year graduate student, pursuing a master of arts degree in organ performance under Gregory Hand at the University of Iowa. He is also the teaching assistant in the organ department. He previously worked as a research assistant in the department of musicology under film musicologist Nathan Platte. He holds a bachelor of arts degree from Gustavus Adolphus College where he majored in music and biology. His primary organ teachers include Gregory Hand, Chad Winterfeldt, Chad Fothergill, and Jon Naatjes. Lim is organist of Saint Patrick's R.C. Church (Iowa City) and Saint Mary's R.C. Church (Riverside, Iowa). He formerly served at Saints Peter and Paul R.C. Church (Mankato, Minn.) and as organ scholar at First Lutheran Church (Saint Peter, Minn.), among others. He is dean/chair of the North Central Region of the American Guild of Organists Young Organists (AGOYO) and previously of the Sioux Trails and Twin Cities AGO chapters. Lim is the winner of the 2014 Immanuel Lutheran Church (Evanston, Ill.) Organ Scholar Award.

JOHN MILLER is an organbuilder's apprentice at Orgelbau Schulte in Kürten, Germany, and studies organbuilding at the Oscar Walcker Vocational School in Ludwigsburg. He previously worked for Nolte Organ Building & Supply in Milwaukee, Wisc. A native of Milwaukee, Miller began organ lessons at age twelve with Valerie Floeter and later studied with Mary Prange. From 2012 to 2015, he was a pre-seminary student at Martin Luther College in New Ulm, Minn., where he studied organ with Wayne Wagner. Miller is an active member of the "self-playing" mechanical organ community, and runs an information booth on organbuilding at Milwaukee's German Fest each year. He is an organist at the Lutheran Saint Johanniskirche in Cologne, Germany. Miller plans to open his own organbuilding workshop in Milwaukee and to bring Germany's dual-education system of organbuilding combined with a strict examination process for master craftsmen to the United States.

JOHN NOTHAFT is a first-year master's student of David Higgs at the Eastman School of Music. A graduate of Indiana University's Jacobs School of Music and Hutton Honors College, he studied with Janette Fishell. Former organ teachers through the Potomac Organ Institute scholarship include Colin Andrews and Paul Skevington. Nothaft has studied piano with Marcia Chaplin and was awarded the Virginia Federation of Music Clubs Scholarship. As a recital winner of the Oundle Organ Festival, he performed recitals at Truro and Chester cathedrals in the UK. Nothaft recently performed on *Pipedreams Live* on the Fisk Opus 91 at Indiana University.

Active recitalist, recording artist, scholar, and author, **DAVID PICKERING** is associate professor of music and chair of the keyboard division at Kansas State University. His career as a performer has carried him across the United States, as well as to Austria and Canada. Pickering's three solo recordings have focused on the organ music of Daniel E. Gawthrop, Alice Jordan, and Leroy Robertson. His works are published by the OHS Press (*The Auditorium Organ*) and Wayne Leupold Editions (*Leroy Robertson Organ Works*); articles and reviews have appeared in *The American Organist* and *The Diapason.* A proponent of new music, Pickering has premiered works by Daniel E. Gawthrop and Tyler White. He completed degrees in organ performance and musicology at the University of Kansas and Brigham Young University. His teachers include Parley Belnap, James Higdon, J.J. Keeler, and Arlene Small.

ALICE ROBINSON is a sophomore at Florida State University pursuing a bachelor's degree in organ performance, studying with Iain Quinn. She earned an Associate in Arts degree at Polk State College in Florida and studied organ with Terry Yount at the Saint Andrew's Conservatory. She began studying piano with Patrick Fleitz in 2003 and organ with Katherine Corbin in 2010. During 2015–16, she was assistant organist and music intern at Covenant Presbyterian Church in Lakeland, Fla. After graduation, Robinson plans to continue her education in organ and work in church music.

A native of Litchfield, Mich., **DEAN ROBINSON** is a senior at the University of Michigan. He is pursuing dual degrees in organ performance and computer science. He studies with James Kibbie, as part of his performance degree. Robinson is active within InterVarsity Christian Fellowship, the Ann Arbor AGO Chapter's executive board, and the IT Hotline of the University of Michigan's College of Engineering.

SAMANTHA SCHEFF is a junior majoring in choral music education at the University of Maryland, College Park, where she studies voice with Martha Randall and organ with Theodore Guerrant. She directs the Maryland Palestrina Choir, a group of students, alumni, and community members focused on performing Renaissance music. She was also assistant music director for the 2017 season of OperaTerps. As an organist, Scheff has appeared with the National Institutes of Health (NIH) Philharmonia and as a continuo player on the UMD

Bach Cantata Series. This spring, she will premiere a piece by Dan O'Neill as part of the AGO Student Commissioning Project. She is associate organist at Elizabeth's R.C. Church in Rockville, Md., and organ scholar and youth chorus director at New York Avenue Presbyterian Church in Washington, D.C.

Born in Jundiaí, Brazil, **HENRIQUE SEGALA-VILLELA** began piano lessons at the age of eight. During high school, he attended a technical course in music in the Instituto Musical with Gomes Cardim, and later continued studies at São Paulo State University with André Rangel. In January 2016 and 2017, he participated in the exchange program Music in Churches in the United States at Lebanon Valley College in Pennsylvania. In August 2016, he began pursuing a master's degree in piano performance at San Diego State University. He has experience with chamber and contemporary music, and as collaborative pianist, in conducting classes and with woodwinds, strings, and choirs. He has performed in several venues in Jundiaí and São Paulo, as well in festivals and masterclasses with pianists such as Cristina Ortiz, Paulo Steinberg, Ney Fialkow, Gilberto Tinetti, Guigla Katsarava, Shelly Moorman-Stahlman, Eric Fung, and Michael Lewin.

KAREN STEPHENS TAYLOR earned a bachelor of music degree in piano pedagogy from Brigham Young University in 1987. She is currently a graduate student at Arizona State University, pursuing a master's degree in organ performance with Kimberly Marshall. Taylor is an organ scholar at Trinity Episcopal Cathedral, where she is mentored by Erik Goldstrom. She recently completed eleven seasons as accompanist for Promusica Arizona Chorale and Orchestra in Phoenix. Although currently she is not teaching privately, she has maintained a private studio for over 30 years while raising her family of six children. Taylor is a former organ student of Guy Whatley.

STACEY XIAOYU YANG is a master's candidate studying with David Higgs at the Eastman School of Music. She was the Vanderlinder Fellow for liturgical music in Christ Church, Rochester, N.Y., in 2015–16. Since September 2016, she has been the music director/organist at the First Universalist Church in Rochester. She received a bachelor's degree in medical science and a master's degree in nursing from the University of Sydney, and was the university organ scholar during 2010 and 2011. In Australia, Yang studied with Kurt Ison and Jennifer Chou. She holds two licentiate diplomas in both organ and piano performance. She also has studied with Philippe Bardon, Luc Ponet, Peter van der Velde, and Jean-Baptiste Robin. In addition to performances at many of Sydney's major recital venues, Yang has presented solo recitals at Paul's Cathedral, Melbourne; and Christchurch Cathedral, Newcastle. In Europe, she gave her debut recital at the Marktkirche in Wiesbaden, Germany; and has also performed at Saint Martinus Kerk in Overijse, Belgium. She presented her Asian debut in June 2016 at the Hong Kong Cultural Centre.

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Hudson, Wisc.
(715) 386-9589

First Baptist Church
499 Wacouta Street
Saint Paul, Minn.
(651) 222-0718

First Congregational UCC
420 Wilson Avenue
Menomonie, Wisc.
(715) 235-5838

First Lutheran Church
1100 East Superior Street
Duluth, Minn.
(218) 728-3668

First Lutheran Church
1114 West Traverse Road
Saint Peter, Minn.
(507) 934-3060

First United Methodist Church
230 East Skyline Drive
Duluth, Minn.
(218) 727-5021

James J. Hill House
240 Summit Avenue
Saint Paul, Minn.
(651) 297-2555

Holy Cross Lutheran Church
1720 East Minnehaha Parkway
Minneapolis, Minn.
(612) 722-1083

House of Hope Presbyterian Church
797 Summit Avenue
Saint Paul, Minn.
(651) 227-6311

Jackson Campus Center
Gustavus Adolphus College
Circle Drive
Saint Peter, Minn.
(507) 933-8000

Jehovah Lutheran Church
1566 Thomas Avenue
Saint Paul, Minn.
(651) 644-1421

Mabel Tainter Center for the Arts
205 Main Street East
Menomonie, Wisc.
(715) 234-0001

Mount Olive Lutheran Church
3045 Chicago Avenue South
Minneapolis, Minn.
(612) 827-5919

Phipps Center for the Arts
109 Locust Street
Hudson, Wisc.
(715) 386-2305

Prospect Park United Methodist Church
22 Orlin Avenue Southeast
Minneapolis, Minn.
(612) 378-2380

Sacred Heart R.C. Church
106 3rd Avenue Northeast
Freeport, Minn.
(320) 836-2143

Sacred Heart Music Center
201 West 4th Street
Duluth, Minn.
(218) 723-1895

Saint Andrew's Lutheran Church
900 Stillwater Road
Mahtomedi, Minn.
(651) 426-3261

Saint Boniface R.C. Church
501 Main Street
Cold Spring, Minn.
(320) 685-3280

Saint Clement's Episcopal Church
901 Portland Avenue
Saint Paul, Minn.
(651) 228-1164

Saint George's R.C. Church
63105 Fort Road
New Ulm, Minn.
(507) 359-9553

Saint John's Abbey and University
2900 Abbey Plaza
Collegeville, Minn.
(320) 363-2011

Saint Mary's R.C. Church
261 East 8th Street
Saint Paul, Minn.
(651) 222-2619

Saint Wendelin's R.C. Church
22776 State Highway 15
Luxemburg, Minn.
(320) 251-6876

Virginia Street Swedenborgian Church
170 Virginia Street
Saint Paul, Minn.
(651) 224-4553

InterContinental Saint Paul Riverfront Hotel
11 East Kellogg Boulevard
Saint Paul, MN 55101
(651) 292-1900

LEGEND

Pitches are identified as follows:

16' C	CC
Low C or 8' C	C
Tenor C (C13)	c
Middle C (C25)	c^1
Soprano C (C37)	c^2
High C (C49)	c^3
Top C (C61)	c^4

Ranks of pipes other than metal are so indicated
w = wood w/m = wood and metal
t.c. The rank of pipes begins at tenor C or c, rather than at low C, the first C of the keyboard.

ORGAN HISTORICAL SOCIETY

62ND ANNUAL CONVENTION

2017 THE TWIN CITIES, MINNESOTA

Saturday, August 5
Day in Wisconsin

9:15 A.M. Board buses at Kellogg Boulevard entrance of InterContinental Saint Paul Riverfront
9:30 Last bus departs for Mabel Tainter Center for the Arts, Menomonie
10:45 Tour of Mabel Tainter Center for the Arts and organ demonstration by James Hammann
11:30 Board buses
11:50 Last bus departs for First Congregational UCC, Menomonie—a 4–5–minute walk
12:10 P.M. Box lunch at First Congregational UCC
1:15 Recital by James Hammann at First Congregational UCC
2:00 Board buses
2:20 Last bus departs for First Baptist Church, Hudson
3:20 Recital by Rhonda Sider Edgington at First Baptist Church
4:05 Board buses
4:25 Last bus departs for corner of Second and Walnut Streets—a five-minute walk
Dinner on your own—a list of restaurants within one block of drop-off point will be provided.
6:25 Board buses at corner of Second and Walnut Streets
6:40 Last bus departs for Phipps Center for the Arts, Hudson—a 5–6-minute walk
7:00 Recital by Justin LaVoie, including silent film, *That's My Wife*
9:00 Board buses
9:20 Last bus departs for hotel
9:45 Cash Bar and Exhibits

Sunday, August 6
Opening Day in Saint Paul

12:30 P.M. Board shuttle bus at Kellogg Boulevard entrance of hotel for Open House venues with hotel departures every 15–20 minutes
1:00 Church of the Assumption, organ demonstration by Sharon Kleckner
Saint Clement's Episcopal Church, organ demonstration by Jessica Park
Virginia Street Church, organ demonstration by Karl Eilers
James J. Hill House, organ demonstration by Fran Linhart
Church of Saint Louis, King of France, organ demonstration by Russell Draeger
3:30 Central Presbyterian Church, organ demonstration by Jennifer Anderson and Michael Barone

3:00 Shuttle bus route expanded to include Saint John the Evangelist Episcopal Church
4:00 Evensong, Saint John the Evangelist Episcopal Church, Jayson Engquist and Mark Stahura, conductors; Nils Halker, organist
Dinner on your own.
Open House stops dropped from shuttle bus route with the addition of two stops (at the corner of Kent Street and Selby Avenue and the corner of Western and Selby Avenues) for those wishing to dine near the Cathedral of Saint Paul
5:30 Last shuttle bus departure from hotel
6:55 Board buses at Kellogg Boulevard entrance of hotel
7:30 Recital by Ken Cowan at Cathedral of Saint Paul
8:50 Board buses
9:10 Last bus departs for hotel
9:15 Cash Bar and Exhibits

Monday, August 7,
Day in Minneapolis

8:45 A.M. Board buses at Kellogg Boulevard entrance of hotel
9:00 Last bus departs for Mount Olive Lutheran Church
9:40 Hymn-sing/recital by John Schwandt, Mount Olive Lutheran Church
10:30 Board buses
10:50 Last bus departs for Prospect Park United Methodist Church

Group A

11:25 Box lunch (lower level of Prospect Park United Methodist Church)
12:30 P.M. Recital by Daniel Schwandt at Prospect Park United Methodist Church

Group B

11:25 A.M. Recital by Daniel Schwandt at Prospect Park United Methodist Church
12:30 P.M. Box lunch (lower level of church)
1:15 Board buses
1:35 Last bus departs for Holy Cross Lutheran Church
2:10 Recital by Greg Zelek at Holy Cross Lutheran Church
2:40 Board buses
3:00 Last bus departs for Central Lutheran Church
3:30 Recital by John Ferguson at Central Lutheran Church
4:15 Board buses
4:35 Last bus departs for North Ninth Street and the Nicollet Mall
Dinner on your own—a list of nearby restaurants will be provided.
6:55 Board buses at North Ninth Street and the Nicollet Mall
7:10 Last bus departs for the Basilica of Saint Mary
7:30 Recital by Nathan Laube at the Basilica of Saint Mary
8:50 Board buses
9:10 Last bus departs for hotel
9:30 Cash Bar and Exhibits

Tuesday, August 8
Day in Minnesota River Valley

8:30 A.M.	Board buses at Kellogg Boulevard entrance of hotel
8:45	Last bus departs for First Lutheran Church, Saint Peter
10:30	Recital by Jonathan Gregoire at First Lutheran Church
11:20	Board buses
11:30	Last bus for Jackson Campus Center, Gustavus Adolphus College
11:55	OHS Annual Meeting and lunch
12:55 P.M.	Board buses
1:15	Last bus departs for Bernadotte Lutheran Church
2:00	Recital by Peter Crisafulli at Bernadotte Lutheran Church
2:30	Board buses
2:50	Last bus departs for Saint George's R.C. Church
3:25	Recital by Isaac Drewes at Saint George's R.C. Church
3:55	Board buses
4:15	Last bus departs for Our Lady of Good Counsel Chapel, Mankato
5:20	Dinner (lower level)
7:00	Recital by Chelsea Chen at Our Lady of Good Counsel Chapel
8:00	Board buses
8:20	Last bus departs for hotel
10:00	Cash Bar and Exhibits

Wednesday, August 9
Day in Central Minnesota

8:15 A.M.	Board buses at Kellogg Boulevard entrance of hotel
8:30	Last bus departs for Saint Wendelin's Church, Luxemburg
10:25	Recital by Gregory Crowell at Saint Wendelin's Church
10:55	Board buses
11:15	Last bus departs for Saint John's Abbey and University, Collegeville
11:50	Recital by Joseph Ripka at Saint John's Abbey Church
12:40 P.M.	Box lunch in Great Hall next to Saint John's Abbey Church
1:50	Board buses
2:10	Last bus departs for Sacred Heart Church, Freeport
2:45	Recital by Christopher Stroh at Sacred Heart Church
3:15	Board buses
3:35	Last bus departs for Church of Saints Peter and Paul, Richmond
4:20	Recital by Mark Rodriguez at Church of Saints Peter and Paul
4:50	Board buses
5:10	Last bus departs for Saint Boniface Church, Cold Spring
5:40	Dinner
7:00	Recital by Monica Czausz, Saint Boniface Church, Cold Spring
8:00	Board buses
8:20	Last bus departs for hotel
9:45	Cash Bar and Exhibits

Thursday, August 10
Day in Saint Paul

9:00 A.M. Board buses at Kellogg Boulevard entrance of hotel
9:15 Last bus departs for House of Hope Presbyterian Church
9:45 Recital by Aaron David Miller and Robert Vickery at House of Hope Presbyterian Church
10:45 Board buses
11:05 Last bus departs for Jehovah Lutheran Church
11:35 Recital by Nicole Simental at Jehovah Lutheran Church
12:25 P.M. Lunch
1:10 Board buses
1:30 Last bus departs for First Baptist Church
2:05 Recital by Grant Wareham at First Baptist Church
2:35 Board buses
2:55 Last bus departs for Saint Mary's R.C. Church—a 4–5 minute walk
3:15 Recital by Rosalind Mohnsen at Saint Mary's R.C. Church
3:45 Board buses
4:05 Last bus departs for hotel
5:30 Banquet at the InterContinental Saint Paul Riverfront Hotel
7:05 Board buses
7:20 Last bus departs for Saint Andrew's Lutheran Church, Mahtomedi
8:00 Recital by Bill Chouinard at Saint Andrew's Lutheran Church
9:20 Board buses
9:40 Last bus departs for hotel
10:00 Cash Bar and Exhibits

Friday, August 11
Day in Duluth

8:45 A.M. Board buses at Kellogg Boulevard entrance of hotel
9:00 Last bus departs for First Lutheran Church
11:35 Recital by Jillian Gardner and Isabelle Demers at First Lutheran Church
12:25 P.M. Board buses
12:45 Last bus departs for Duluth Masonic Center
1:05 Lunch
2:05 Demonstration by Jillian Gardner at Duluth Masonic Center
2:35 Board buses
2:55 Last bus departs for the Church of Saint Mary, Star of the Sea
3:15 Recital by David Tryggestad at Church of Saint Mary, Star of the Sea
3:45 Board buses
4:05 Last bus departs for Sacred Heart Music Center
4:25 Recital by Bruce Bengtson at Sacred Heart Music Center
5:45 Board buses
6:05 Last bus departs for First United Methodist Church
6:30 Dinner at First United Methodist Church
7:30 Board buses; last bus departs for hotel at 7:50
10:00 Cash Bar and Exhibits

PROGRAM

Mabel Tainter Memorial Theater
Menomonie, Wisc.
Steere & Turner, Op. 300, 1890

Compass: Manuals, 58 notes, C–a^3
Pedal, 27 notes, C–d^1
Mechanical key and stop action with slider chests

I. GREAT
16 Open Diapason
8 Open Diapason
8 Doppel Flute (1–12 from Melodia)
8 Melodia
8 Dulciana
4 Octave
4 Flute d'Amour
$2^2/_3$ Twelfth
2 Fifteenth
2 Mixture III (15-19-22, in Swell)
8 Trumpet (in Swell)

II. SWELL (enclosed)
16 Bourdon Bass (1–18)
16 Bourdon Treble (19–58)
8 Open Diapason
8 Stop'd Diapason
8 Salicional
8 Aeoline (1–12 from Salicional)
4 Flute Harmonique
4 Violin
2 Flautina
$1^1/_3$ Dolce Cornet III (19-22-26)
8 Cornopean
8 Oboe and Bassoon
Tremolo

PEDAL
16 Open Diapason
16 Bourdon
8 Violoncello

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal

MECHANICAL REGISTERS
Five Composition Pedals
Great to Pedal Reversible
Blower

The Mabel Tainter Memorial Theater was constructed in 1889 as a tribute to Mabel Tainter, a young woman who loved music and the arts. Mabel passed away in 1886 at the age of nineteen. The Memorial was commissioned by her parents, Captain and Mrs. Andrew Tainter. Captain Tainter was a lumber baron and silent partner with Knapp, Stout, & Co., the largest lumber company in the world at that time. Designed by Harvey Ellis, the Richardsonian Romanesque building was constructed during the grand Victorian era, and no expense was spared. In his designs, Ellis included the Moorish style of curved surfaces, with a combination of arches, and hand-carved details framing the main entrance. The facility, listed on the National Register of Historic Places, is a charter member of the League of Historic American Theatres, and is a designated Wisconsin Historical Marker Site. The organ is installed to stage right of the proscenium with the console in a stage-level theater box. The pipework is behind a grille roughly two floors above the stage and is nearly inaccessible; rumor states that there was much heated correspondence in the builder's file regarding the location of the organ. The blower was originally driven by water power; a portion of the original winding system is still extant in the basement.

First Congregational United Church of Christ **Saturday, August 5, 2017**
Menomonie, Wisc. **1:15 P.M.**

JAMES HAMMANN

MUSIC FROM CLARENCE EDDY'S
THE CHURCH AND CONCERT ORGANIST

Festival Prelude on "Old Hundredth"	Clarence Eddy 1851–1937
Hymn, "From all that dwell below the skies"	OLD HUNDREDTH
Communion in E Minor	Édouard Batiste 1820–1876
Melody in C Major	Edouard Silas 1827–1909
Andante, Sonata, Op. 2	Frederick Grant Gleason 1848–1903
Prelude and Fugue in A Minor	Clarence Eddy 1851–1937
Adagio in G Major	Wilhelm Volckmar 1812–1887
Andante in F Major	Louis-J.-A. Lefébure-Wély 1817–1869
Gavotte from *Mignon*	Ambroise Thomas 1811–1896
Marche Pontificale	Jacques-Nicolas Lemmens 1823–1881

Please hold applause until the end of the program.

This program is supported by a gift from Charlie Johnson.

First Congregational United Church of Christ
Menomonie, Wisc.
Steere & Turner, Op. 380, 1894

Compass: Manuals, 61notes, C–c^4, mechanical key and stop action with slider chests
Pedal, 27 notes, C–d^1, electropneumatic (originally tubular-pneumatic)

I. GREAT (enclosed in Swell)
8 Open Diapason (unenclosed)
8 Melodia
8 Dulciana
4 Octave
4 Flute d'Amour
$2^2/_3$ Twelfth
2 Fifteenth
8 Clarinet (t.c.)

PEDAL
16 Bourdon
8 Violincello [*sic*]

II. SWELL (enclosed)
16 Bourdon Bass (1–17)
16 Bourdon Treble (18–61)
8 Open Diapason
8 Stopt Diapason
8 Salicional
8 Aeoline (1–12 from Salicional)
4 Flute Harmonique
4 Violin
2 Flageolet
8 Bassoon (1–12)
8 Oboe (13–61)
Tremolo

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal

Designed by the prominent Minneapolis architect Warren H. Hayes, construction of First Congregational Church began in 1890, and it was dedicated in 1892. A large share of the cost for the building and furnishings was donated by Valeria Knapp and Julia Frances Epley Wilson, widows of two of the founders of the Knapp, Stout, & Co. lumber company. In 1894, the chancel area of the church was remodeled to accommodate the Steere & Turner organ. Mrs. Wilson paid $2,765 for the instrument. The winding system was originally driven by water power.

First Baptist Church **Saturday, August 5, 2017**
Hudson, Wisc. **3:20 P.M.**

RHONDA SIDER EDGINGTON

MIDDLEBURY and FOUNDATION — Bernard Wayne Sanders (b. 1957)
from *An American Hymn Tune Sampler* (2015)

Hymn, "How firm a foundation" — FOUNDATION
Stanza 1, Unison Stanza 2, Harmony Stanza 3, Women
Stanza 4, Men Stanza 5, Unison

Six Variations on a Ground Bass — Margaret Sandresky (b. 1921)
I. Andante solemne
II. Largo
III. Presto
IV. Cantabile
V. Allegretto
VI. Presto

Prelude on an Old Folk Tune, "The Fair Hills of Éire, O" — Amy Beach (1867–1944)

Preamble and Final, *Suite for an Old Tracker Organ* (1967) — Norberto Guinaldo (b. 1937)

Andante, *First Organ Sonata in F major,* Op. 5 — William H. Dayas (1863–1903)

Scherzetto, *Twelve Short Pieces,* Op. 43 — Rachel Laurin (b. 1961)

Four Short Pieces for Manuals (1963) — Daniel Pinkham (1923–2006)
Prelude — Aria — Interlude — Ostinato

Planctus II, Op. 951, *Piccoli fiori musicali* — Carsen P. Cooman (b. 1982)

Toccata, from *Seven Compositions,* Op. 71 — Arthur Foote (1853–1937)

Please hold applause until the end of the program.

This program is supported by a gift from
Christopher Marks and Jessica Freeman.

First Baptist Church
Hudson, Wisc.
George Jardine & Son, 1863

Compass: Manuals, 56 notes, C–g^3
Pedal, 25 notes, C–c^1
Mechanical key and stop action

I. GREAT
8 Open Diapason
8 Stopped Diapason Bass (1–12)
8 Melodia (13–56)
4 Principal
4 Flute
$2^2/_3$ Twelfth
2 Fifteenth

PEDAL
16 Pedal Pipes
Pedal Octaves
Pedal Lock

II. SWELL
8 Open Diapason
8 Stopped Diapason Bass (1–12)
8 Stopped Diapason Treble (13–56)
8 Clariana (t.c.)
4 Principal
8 Hautbois (t.c.)

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal

The first white settlers arrived on the banks of the Saint Croix River in 1840. The Saint Croix Valley was a very attractive region because of its excellent river transportation access and lush natural resources for agriculture and forestry. In 1852, the first mayor petitioned to change the name of the city to Hudson, because the bluffs along the Saint Croix River reminded him of the Hudson River in his native New York. On May 29 of that same year, eleven people met in a courtroom at the southeast corner of Second and Vine for the purpose of forming the First Baptist Church. The present church was built in 1866. The organ was installed in 1872, having been transported by river from a Presbyterian church in Pittsburgh, Pa. The facade may have been altered at that time. The organ is installed in an alcove on the left side of the front chancel wall. The Pedal Octaves couples the upper octave of the pedal to the lower octave, a mechanical unification of sorts. Originally hand-pumped, the organ was electrified in 1938, but the hand-pump mechanism remains operative. In 1970, the Pedal Octaves coupler was restored by Richard Lurth. The organ underwent a complete restoration by K.C. Marrin of Cold Spring, Minn., in 1992.

Phipps Center for the Arts **Saturday, August 5, 2017**
Hudson, Wisc. **7 P.M.**

JUSTIN LAVOIE

Celebration of Light Music, Pops, and Classics

Silent Film, *That's My Wife* Laurel and Hardy, 1929

Hymn, "America, the beautiful" MATERNA

This program is supported by a gift from Michael LuBrant.

Rudolph Wurlitzer, Opus 1404, 1926

Compass: Manuals, 61notes, C–c^4
Pedal, 25 notes, C–c^1
19 Ranks
^{D} = Digital Voice
^{M} = MIDI-controlled synthetic 16' Pedal extensions
Electropneumatic action
The number of pipes in each rank follows the stop name in parentheses.

MAIN CHAMBER (left)
16 Diaphonic Diapason (85)
16 Concert Flute^M (109)
8 Viole d'Orchestre (85)
8 Viole Celeste (73)
8 Salicional^M (85)
8 Salicional Celeste^M (85)
8 Spitz Flute$^{D\,M}$ (73)
8 Spitz Flute Celeste$^{D\,M}$ (73)
8 Clarinet^M (73)
8 Vox Humana (61)
Marimba/Harp (49 notes)
Chrysoglott (49 notes)
Piano (85 notes)

SOLO CHAMBER (right)
16 Tibia Clausa (97, unenclosed)
16 Harmonic Tuba (85)
8 Quintadena (61)
8 Post Horn (61)
8 Brass Trumpet (61)
8 Orchestral Oboe (61)
8 Kinura (61)
8 Saxophone (61)
8 Oboe Horn^M (73)
Xylophone (37 bars)
Glockenspiel (37 bars)
Chimes (25 tubes)
Sleigh Bells (25 bells)

TRAPS
Bass Drum (pedal only)
Crash Cymbal (pedal only)
Snare Drum (floating)
Tambourine (floating)
Castanets (floating)
Chinese Block (floating)
TomTom (floating)
Triangle (floating)

EFFECTS
Bell (button)
Bird (button)
Auto Horn (button)
Train Whistle
Fire Gong
Whistle
Surf

Since 1983, the Phipps Center for the Arts has been a destination for visual art, theater, song, and dance in the Saint Croix Valley of eastern Minnesota and western Wisconsin. The Phipps Center began with a theater and classroom space, due in large part to the generosity of the William H. Phipps Foundation, in tandem with community support. In 1992, it doubled in size with the addition of galleries, a black box theater, a larger scene shop, and music and dance studios. In 2003, the Phipps Center joined with Hudson Hospital to create the Healing Arts program that has since expanded to Westfields Hospital in New Richmond, Wisc., as well as the Enriching Art Program at Croixdale in Bayport, Minn. The Phipps takes pride in contributing to the creative and economic vitality of this community.

The organ at the Phipps Center is a 19-rank installation with seven tuned percussions. It originated in 1926 as Wurlitzer Opus 1404, a Style 260 Special with 16-ranks, built for the Capitol/Paramount Theatre in Saint Paul, Minn. In 1957, the organ was reinstalled in the KSTP Television Studios in Saint Paul, and in 1983 moved again to the Phipps Center in Hudson, Wisc., a gift from Hubbard Broadcasting and the Stanley Hubbard Family. While in Saint Paul, the organ was enlarged by two ranks (French Horn and Post Horn), but at present only the Post Horn is connected. After the move to the Phipps Center, the organ received further alterations, mainly in the form of additional unifications, a new Uniflex relay and combination action system, and the replacement of the original Dulciana with a Salicional Celeste. The Concert Flute, Tibia, and diaphonic portion of the Diapason are of wood; the Trumpet and Saxophone are of brass; and the remaining ranks are of varying flavors of pipe metal. The Glockenspiel and Xylophone, originally reiterating, now play on single-stroke actions. Both the Great and Accompaniment manuals have second-touch. The traps are available in the Accompaniment (first and second touch) and also in the Pedal. The effects, such as Bird Whistle, Doorbell, and Auto Horn, are controlled by thumb pistons or toe studs placed at several strategic locations. The present three-manual console, a one-of-a-kind Art Deco model, was built in 1930 for Wurlitzer Op. 2131 at the Oriental Theatre in Boston. It was donated to the Phipps Center in 2008 by Terry Hochmuth in memory of Dan Stanke. The console came equipped for the organ's new computer-based relay control system. Also in 2008, the Phipps Center acquired a seven-foot Wurlitzer grand piano that replaced a Chickering grand that had been substituted for the organ's original upright pressure piano. In addition to being playable through the organ console, this piano has been equipped with a digital MIDI-controlled record/playback system. Future plans include installation of a rebuilt Wurlitzer chest in the Solo chamber to include four additional ranks—an 8' Gamba and Celeste, a second Vox Humana, and a Krumet.

The instrument has been maintained for the past 20 years by Terry Klevin and Bob Swaney of Century Pipe Organs.

Saint Louis King of France R.C. Church
Saint Paul, Minn.

Casavant Frères, Op. 3762, 1998

Mechanical key action, electric stop action (Chœur, electric slider-chest key action)

II. GRAND-ORGUE
16 Montre
16 Bourdon
8 Montre
8 Flûte à cheminée
8 Flûte harmonique
4 Prestant
4 Flûte
2 Doublette
$2^2/_3$ Cornet III
$1^1/_3$ Fourniture IV
8 Trompette
Tremblant
16 Bombarde St.-Michel (t.c., ext.)
8 Trompette St.-Michel
Clochettes

I. POSITIF DE DOS
8 Bourdon
4 Montre
4 Flûte à fuseau
$2^2/_3$ Nazard
2 Quarte de nazard
$1^3/_5$ Tierce
$1^1/_3$ Larigot
1 Cymbale III
8 Cromorne
Tremblant
16 Bombarde St.-Michel (G-O.)
8 Trompette St.-Michel (G-O.)

III. RÉCIT (enclosed)
8 Principal
8 Viole de gambe
8 Voix céleste
8 Cor de nuit
4 Octave
2 Octavin
2 Plein jeu III–IV
16 Basson
8 Trompette
4 Clairon
Tremblant
Cloches (25 bells)
Rossignol

I. CHŒUR (floating, enclosed)
8 Bourdon
8 Salicional
8 Unda maris (t.c.)
8 Flûte douce
8 Flûte celeste (t.c.)
4 Fugara
4 Flûte à cheminée
2 Cor de chamois
$1^1/_3$ Quintelette [*sic*]
8 Hautbois
8 Clarinette
8 Voix humaine
Tremblant
Cloches (Réc.)

PÉDALE
32 Contrebasse (digital)
32 Soubasse (digital)
16 Montre (G-O.)
16 Soubasse
16 Bourdon (G-O.)
8 Octavebasse
8 Flûte bouchée
4 Octave
32 Contre-Bombarde (digital)
16 Bombarde
16 Basson (Réc.)
8 Trompette
8 Trompette St.-Michel (G-O.)
4 Clairon

COUPLERS
Grand-Orgue to Pédale
Récit to Pédale
Positif to Pédale
Chœur to Pédale 8, 4
Récit to Grand-Orgue
Positif to Grand-Orgue
Chœur to Grand-Orgue 16, 8, 4
Récit to Positif
Chœur to Récit 16, 8, 4

ACCESSORIES
G-O./Ped. Combinations coupled
Ch./Ped. Combinations coupled
All Expression to Récit [All Swells to Swell]

Central Presbyterian Church
Saint Paul, Minn.

Steere & Turner, 1889
Rebuilt by Kimball, 1932
Rebuilt by James Milne, 1960
Schantz console, 2013

Electropneumatic stop and key action

II. GREAT
16 Diapason
8 First Open Diapason
8 Second Open Diapason (wood)
8 Doppel Flute (enclosed in Ch. I)
8 Viola (Ch. II)
8 Viola Celeste (Ch. II)
4 Octave
$2^2/_3$ Twelfth (t.c.)
2 Fifteenth
Mixture IV
8 Bombarde (enclosed in Ch. II)
4 Clarion (enclosed in Ch. II)

I. CHOIR (two chambers)
8 Spitz Flute I
8 Gedeckt I
8 Viole Celeste II II
8 Unda Maris (t.c.) I
4 Flute d'Amour I
$2^2/_3$ Nasat I
2 Flautino I
Cymbal II I
8 English Horn II
8 Bombarde II
8 Clarinet II
4 Clarion (ext.) II
Choir I and Choir II

COUPLERS
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4
Great 16, UO, 4
Choir 16, UO, 4
Swell 16, UO, 4
Great to Pedal, 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

III. SWELL
16 Lieblich Gedeckt
8 Diapason
8 Flute
8 Salicional
8 Voix Celeste (t.c.)
4 Octave
4 Harmonic Flute
4 Salicet (ext. Salicional)
$2^2/_3$ Nasard (FF)
2 Doublette
Plein Jeu III
16 Hautbois (t.c., ext.)
8 Trumpet
8 Hautbois
4 Clarion (ext. Trumpet)
8 Vox Humana
Tremolo

PEDAL
32 Resultant I
32 Resultant II
16 Diapason (ext. Gt. 2nd Open)
16 Open Flute
16 Lieblich Gedeckt (Sw.)
16 Contra Gamba (12 pipes, ext. Ch. II)
8 Octave (Gt. 2nd Open Diapason)
8 Flute (ext.)
$5^1/_3$ Quint (ext.)
4 Choral Basse (ext. Gt. 2nd Open)
4 Flute (ext.)
16 Bombarde (ext. Ch II)
8 Bombarde (Ch. II)

MIDI COUPLERS
MIDI on Great
MIDI on Swell
MIDI on Choir
MIDI on Pedal

Central Presbyterian Church
Saint Paul, Minn.

Rieger Orgelbau, 1959
On loan from Michael Barone

Compass: Manuals, 54 notes, C–f^3
Pedal, 30 notes, C–f^1
Mechanical key and stop action

MANUAL
8 Holzgedackt
4 Principal
4 Rohrflute
2 Octave
$1^1/_3$ Quint
$1^3/_5$ Terz (descant, from middle C)
Cymbel II
8 Krumhorn

PEDAL
Permanently coupled to manual

Church of the Assumption
Saint Paul, Minn.

Kimball-Welte, 1935

Compass: Manuals, 61notes, C–c^4
Pedal, 32 notes, C–g^1
Electropneumatic key and stop action

I. GREAT (enclosed in Swell)
8 Open Diapason
8 Clarabella
8 Stopped Flute
8 Dulciana
8 Unda Maris
4 Octave
4 Flûte d'Amour
Tremolo

PEDAL
32 Acoustical Bass
16 Bourdon
16 Lieblich Gedeckt
8 Flute

II. SWELL
16 Lieblich Gedeckt
8 Horn Diapason
8 Stopped Flute
8 Salicional
8 Voix Céleste
4 Flûte d'Amour
$2^2/_3$ Nazard
2 Piccolo
8 Vox Humana
8 Trumpet
4 Clarion
Tremolo

COUPLERS

Great 16, UO, 4
Swell to Great 16, 8, 4
MIDI to Great
Swell 16, UO, 4
MIDI to Swell
Great to Pedal 8
Swell to Pedal 8, 4
MIDI to Pedal

James J. Hill House
Saint Paul, Minn.

George S. Hutchings, Opus 229, 1891

Compass: Manuals, 61notes, C–c^4
Pedal, 25 notes, C–c^1
Mechanical key and stop action

I. GREAT
8 Open Diapason
8 Melodia
8 Viola di Gamba
8 Dulciana
4 Octave
4 Flute d'Amour
2 Fifteenth

PEDAL
16 Bourdon

II. SWELL (enclosed, double shutters)
16 Bourdon Bass
16 Bourdon Treble
8 Geigen Principal
8 Stopped Diapason
8 Quintadena
8 Æoline
4 Violina
4 Flute Harmonique
2 Flautino
8 Oboe

MECHANICAL REGISTER
Tremolo
Bellows Signal

COUPLERS
Swell to Great
Swell to Pedal
Great to Pedal

COMBINATION PEDALS
Piano Swell, Mezzo Swell, Forte Swell
Piano Great, Forte Great
Full Organ
Great to Pedal Reversible
Swell to Great at 8^{vs} (super coupler, hitch-down)
Tremulo [*sic*] Swell (hitch-down)

Virginia Street Church (Swedenborgian)
Saint Paul, Minn.

This program is supported by a gift from Charlie Johnson.

Hall Organ Co., 1919

Electropneumatic stop and key action
UC = Unison Cancel

I. GREAT
8 Open Diapason
8 Gross Flute
8 Gedeckt
8 Dulciana

PEDAL
16 Bourdon
16 Lieblich Gedeckt

II. SWELL
8 Gedeckt
8 Viole d'Orchestre
8 Viole Celeste
8 Aeoline
8 Unda Maris
4 Flute Harmonic
Tremolo

COUPLERS
Swell to Great 16, 8, 4
Great to Great 4
Swell to Swell 16, UC, 4
Great to Pedal 8
Swell to Pedal 8, 4

Saint Clement's Memorial Episcopal Church
Saint Paul, Minn.

This program is supported by a gift from Charlie Johnson.

Aeolian-Skinner, Op. 1426, 1964

Electropneumatic key and stop action
Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
Great, 61 pipes; Swell, 68 pipes; Pedal, 32 pipes

I. GREAT
8 Principal
8 Gedeckt Pommer
8 Flauto Dolce (Sw.)
4 Octave
4 Quintade
2 Block Flute
Mixture IV
8 Tuba (Sw.)

PEDAL
16 Contra Bass
16 Rohr Bourdon (Sw., 12 pipes)
8 Principal (ext., 12 pipes)
8 Rohr Flute (Sw.)
4 Choral Bass (ext., 12 pipes)
8 Tuba (Sw.)

II. SWELL
8 Rohr Flute
8 Viola Pomposa
8 Viola Celeste
8 Flauto Dolce
4 Prestant
4 Koppel Flute
$2^2/_3$ Quint (61 pipes)
2 Lieblich Principal (61 pipes)
Scharf IV (244 pipes)
16 Fagotto
8 Trompette
4 Rohr Schalmei
8 Tuba* (61 pipes)
Tremulant
*Tuba added in 1982–83 by Steven Lethert; unaffected by couplers

COUPLERS
Great to Great 16, Unison Off, 4
Swell to Great 16, Unison Off, 4
Swell Reeds on Great
Swell to Swell 16, Unison Off, 4
Great to Pedal 8
Swell to Pedal 8, 4
Swell Reeds on Pedal

ACCESSORIES
Zimbelstern (added in 1982)

"A new two-manual Aeolian-Skinner instrument was installed at Saint Clement's Memorial Church, Saint Paul, Minn. Saint Clement's Church was designed by Cass Gilbert and seats only 250 people. The new organ was designed by Larry King, former organist, and the staff of Aeolian-Skinner. A few suggestions were made by Merrill N. Davis III, who was appointed director of music last July."

The Diapason, 1964.

Saint John the Evangelist Episcopal Church **Sunday, August 6, 2017**
Saint Paul, Minn. **4 P.M.**

The Choirs of
Saint Clement's Episcopal Church
MARK STAHURA, Director of Music
NILS HALKER, Parish Organist
and
Saint John the Evangelist Episcopal Church
JAYSON ENGQUIST, Director of Music

Voluntary, *Eventide*	George H. Fairclough 1869–1954
Responses	Bernard Rose 1916–1996
Canticles, *Collegium Regale*	Herbert Howells 1892–1983
Anthem, *Evening Hymn*	Henry Balfour Gardiner 1877–1950
Hymn, "The day Thou gavest, Lord, is ended"	SAINT CLEMENT
Voluntary, *Nocturne*	Stanley R. Avery 1897–1967

George Fairclough at the 1910 Hope-Jones console

Saint John the Evangelist Episcopal Church
Saint Paul, Minn.
Skinner Organ Co. Op. 371, 1922
M.P. Möller, 1950; Schantz Organ Co, 2008

Great, Choir, and Antiphonal 61 pipes
Swell and Solo 73 pipes
Superscript denotes builder's additions:
SZ = Schantz M = Möller
All other ranks are original E.M. Skinner
Electropneumatic stop and key action

II. GREAT
16 Double Diapason (ext. 2nd Open)
8 First Open Diapason
8 Second Open Diapason (1–12SZ)
8 Bourdon (Sw.)
8 Claribel Flute
8 Erzähler
4 Octave (1–12SZ)
$2^2/_3$ TwelfthSZ
2 FifteenthSZ
2 Mixture IIISZ (183 pipes)
8 TrombaSZ
Chimes (Ch.)
Tower Bells

I. CHOIR (enclosed)
8 Diapason (1–24SZ)
8 ViolaM
8 Dulciana
8 Unda Maris (t.c., 49 pipes)
8 Concert Flute
4 OctaveSZ
4 Flute (harmonic)
$2^2/_3$ Nazard (harmonic)SZ
2 Piccolo (harmonic)SZ
$1^3/_5$ Tierce (harmonic)SZ
8 Clarinet
Chimes (20 tubes)

III. SWELL (enclosed)
16 Bourdon
8 Diapason
8 Salicional
8 Voix Céleste
8 Gedeckt
8 Flauto Dolce
8 Flute Céleste (t.c., 49 pipes)
4 PrincipalSZ
4 Flute (61 pipes)
2 Flautino (61 pipes)
2 Mixture VSZ (305 pipes)
16 Waldhorn (ext. Cornopean, 12 pipesSZ)
8 Cornopean
8 OboeM
4 ClarionM
8 Vox Humana (61 pipes, in separate box)
Tremolo

IV. SOLO (enclosed)
8 Flauto MirabilisSZ
8 French Horn
8 Tuba
Tremolo
Chimes (Ch.)

ANTIPHONAL (floating; Schantz 2008)
8 DiapasonSZ
8 GedecktSZ (73 pipes)
4 PrincipalSZ
4 Koppelflöte (ext. Ged.)
2 SuperoctaveSZ
2 Fourniture IIISZ (183 pipes)

February 1, 1910

ST. PAUL CHURCH HAS INSTALLED BIG ORGAN WITH NEW FEATURES

Hope-Jones Company Places Four-Manual Instrument Having Specification Which is Attracting Attention.

The Diapason

PEDAL

32 Resultant
16 Open Diapason (44 pipes)
16 Diapason (Gt.)
16 Bourdon (44 pipes)
16 Echo Bourdon (Sw.)
8 Octave (ext. 16' Open)
8 Octave Diapason (Gt.)
8 Gedeckt (ext. 16' Bd.)
8 Still Gedeckt (Sw.)
4 Fifteenth[M] (32 pipes)
16 Trombone[SZ] (wood, 44 pipes)
16 Waldhorn (Sw.)
8 Tromba (ext. Trombone 16)
8 Cornopean (Sw.)
4 Clarion (ext. Sw. Cornopean)
Chimes (Ch.)

ANTIPHONAL PEDAL

16 Gedecktbass (ext., 12 pipes[SZ])
8 Gedeckt

COUPLERS

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Antiphonal to Pedal 8
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Antiphonal to Great 8
Solo Reeds on Great
Great 16, UO, 4
Swell to Choir 16, 8, 4
Solo to Choir 8
Antiphonal to Choir 8
Solo Reeds on Choir
Choir 16, UO, 4
Antiphonal to Swell 8
Swell 16, UO, 4
Antiphonal to Solo 8
Solo 16, UO, 4
Antiphonal 16, UO, 4
All Swells to Swell
Solo and Pedal Combinations Coupled
Swell and Pedal Combinations Coupled
Great and Pedal Combinations Coupled
Choir and Pedal Combinations Coupled

Saint John's first organ was a Farrand & Votey installed in 1891, that served the parish at its first location. In 1903, the instrument was moved to the new Guild Hall, which served temporarily as the church as a larger building was constructed. That organ was replaced in 1910 by a four-manual Robert Hope-Jones, to be distinguished by "its churchliness and dignity of tone." The console had inclined manuals, having the features of "double-touch" and "suitable-bass," with wind pressures ranging from five to twenty-five inches, and with a set of Chimes placed in the basement. The console included preparations for the later addition of a two-manual-and-pedal Antiphonal organ, with 16 stops, to be placed in the gallery over the center door. That organ was replaced by an E.M. Skinner, first played by George Fairclough on July 8, 1922, in recognition of Fairclough's 21st anniversary at Saint John's. Fairclough also headed the department of organ, piano, and theory at Macalester College in Saint Paul and was for 20 years professor of music at the University of Minnesota. He was also one of the founders of the Twin Cities Chapter of the American Guild of Organists. In 1950, the Möller Organ Company installed a new console and added a number of new ranks. Möller's purpose was to brighten the instrument; such efforts were fashionable in that era, to correct what were perceived as romantic faults. In 2008, during the tenure of Music Director James Frazier, the Schantz Organ Company installed a new console, added several ranks and the Antiphonal Division. The intent of the Schantz work was to restore the instrument as much as possible to its original Skinner character.

Cathedral of Saint Paul,
National Shrine of the Apostle Paul
Saint Paul, Minn.

Sunday, August 6, 2017
7:30 P.M.

KEN COWAN

Rákóczi March, *La Damnation de Faust*, Op. 24 — Hector Berlioz (1803–1869)
Arranged by George Baker after Liszt-Horowitz

Fantasie-Choral No. 1 in D-flat — Percy Whitlock (1903–1946)

Hymn, "Come down, O Love divine" — DOWN AMPNEY

Prelude and Fugue in G Major (2007) — Henry Martin (b. 1950)
Commissioned by *Pipedreams*

Wotan's Farewell and Magic Fire Music from *Die Walküre* — Richard Wagner (1813–1833)
Transcribed by Edwin H. Lemare

Étude-Caprice, "Beelzebub's Laugh," Op. 66 (2013) — Rachel Laurin (b. 1961)
Commissioned by Ken Cowan

Fuge, Kanzone und Epilog — Sigfrid Karg-Elert (1877–1933)
from *Dritte Sinfonische Kanzone,* Op. 85, No. 3
LISA SHIHOTEN, violin;
ANGELA GRUNDSTAD and KIM SUEOKA, sopranos
LINDA KACHELMEIER and CLARA OSOWSKI, altos

Variations sur un vieux Noël, Op. 20 — Marcel Dupré (1886–1971)

This program is supported by gifts from
Christopher Marks, Jessica Freeman, and Quimby Pipe Organs.

E.M. Skinner, Op. 518, 1927
Aeolian-Skinner, Op. 1398, 1963
Quimby Pipe Organs, Inc, 2013

The Cathedral of Saint Paul was designed by French architect Emmanuel Louis Masqueray (1861–1917), who had been chief of design for the 1904 Louisiana Purchase Exposition in Saint Louis. Construction of the cathedral was funded in part by James J. Hill of the Great Northern Railroad, whose 44,000 square-foot mansion is across the street.

A new case was constructed in 2013 for the gallery organ by Agrell Architectural Carving, according to a design developed by Duncan Stroik, based on a concept drawing by Masqueray. The chancel organ is situated behind its original grille work.

Two new four-manual and pedal consoles were constructed, exact duplicates of each other, to play the full resources of both organs combined. One is located in the gallery; the other in the sanctuary. The 1927 Skinner chancel console is currently on display in the cathedral museum.

The Gallery Organ comprises the cathedral's existing Aeolian-Skinner, Opus 1398, from 1963, and a new Bombarde division with new pipework on new pitman windchests, both in the Aeolian-Skinner style. The existing mechanics were completely restored, and all existing Aeolian-Skinner ranks were revoiced, a few rescaled, and a few others were replaced by vintage Aeolian-Skinner ranks.

GALLERY ORGAN

Rebuilt wind pressures:
Gallery Great 4", Gallery Swell, Gallery Choir 5"
Gallery Bombarde 6", Gallery Pedal flues 5" and 6"
^{Q} = Quimby additions and alterations †vintage Aeolian-Skinner pipes

II. GALLERY GREAT (61 pipes)
16 Violone (73 pipes, 1–15 new)
8 Principal (1–13 new)
8 Violone (ext.)
8 Bourdon (original Flûte Couverte)
8 Spitz Flute
4 Octave
4 Koppel Flute
$2^2/_3$ Twelfth
2 Fifteenth
$1^3/_5$ Seventeenth^{Q} (49 pipes)
Mixture III–IV (232 pipes)
8 Bombarde (Ped.)
8 Cromhorne (Ch.)
Zimbelstern

III. GALLERY SWELL (enclosed, 68 pipes)
16 Rohr Bordun (ext.)
8 Geigen Principal
8 Rohr Flute (80 pipes)
8 Viola da Gamba
8 Voix Celeste
4 Octave†^{Q}
4 Flauto Traverso
2 Spindle Flute (61 pipes)
Plein Jeu IV (244 pipes)
16 Hautbois (ext.)
8 Trompette
8 Hautbois (80 pipes)
4 Clarion
Tremulant
8 Pontifical Trumpet*^{Q} (Bomb.)
*Does not couple. When drawn, only this stop plays on the Swell manual, but all other Swell stops may be drawn and coupled to other manuals.

The 1963 Aeolian-Skinner Gallery facade

I. GALLERY CHOIR (enclosed, 68 pipes)
16 Viola Pomposa^{Q} (ext.)
8 Gedeckt†^{Q}
8 Viola Pomposa†^{Q}
8 Viola Pomposa Celeste†^{Q} (80 pipes)
8 Erzähler (61 original Aeoline)
8 Erzähler Celeste (t.c., 56 pipes, original Aeoline Celeste)
4 Spitz Principal (moved from Swell)
4 Block Flute
$2^{2}/_{3}$ Nazard (61 pipes)
2 Zauber Flute (61 pipes)
$1^{3}/_{5}$ Tierce (61 pipes)
$1^{1}/_{3}$ Mixture III^{Q} (183 pipes)
8 Cromorne
8 English Horn^{Q} (t.c., 49 new Skinner-style pipes)
Tremulant

IV. GALLERY BOMBARDE (61 pipes)
16 Violone (Gt.)
8 Open Diapason^{Q} (49 pipes)
8 Flute Harmonique^{Q} (10" w.p., 49 pipes, 1–12 Ped 32' Bourdon)
4 Octave^{Q}
$2^{2}/_{3}$ Quint^{Q} (from Mixture V)
2 Super Octave^{Q} (from Mixture V)
$2^{2}/_{3}$ Mixture V^{Q} (305 pipes)
Tierce Mixture VI^{Q} (adds $1^{3}/_{5}$ to Mixture V)
Harmonics Mixture VII^{Q} (49 pipes, adds $1^{1}/_{7}$ to Mixture VI)
16 Trompette Harmonique (ext.)
8 Trompette Harmonique (73 pipes, 10" w.p.)
8 Hautbois (Sw.)
4 Clarion Harmonique^{Q}
8 Pontifical Trompette*^{Q} (30" w.p.)
*Does not couple. When drawn, only this stop will play on the Bombarde manual, but all other Bombarde stops may be drawn and coupled to other manuals.

GALLERY PEDAL

32 Bourdon (56 pipes)
16 Principal[Q] (12 pipes retained from 16' Contre Basse)
16 Violone (Gt.)
16 Bourdon (ext.)
16 Viola Pomposa (Ch.)
16 Rohr Bordun (Sw.)
8 Octave (44 pipes, 8 new pipes, original Choral Bass)
8 Violone (Gt.)
8 Bourdon (ext.)
8 Rohr Flute (Sw.)
4 Choral Bass (ext.)
4 Harmonic Flute (Bomb.)
4 Nachthorn†[Q] (new windchest)
$2^2/_3$ Mixture IV† (128 pipes on new windchest)
32 Contra Bombarde[Q] (85 pipes, 10" w.p.)
16 Bombarde (ext.)
16 Trompette Harmonique (Bomb.)
16 Hautbois (Sw.)
8 Bombarde (ext.)
8 Hautbois (Sw.)
8 Pontifical Trompette[Q] (Bomb.)
4 Bombarde (ext.)
4 Hautbois (Sw.)

COUPLERS (on both consoles)

Great 16, UO, 4	Swell to Choir 16, 8, 4
Swell 16, UO, 4	Sanctuary Swell on Bombarde
Choir 16, UO, 4	Great to Choir 8
Swell to Great 16, 8, 4	Pedal to Choir 8
Choir to Great 16, 8, 4	Great to Pedal 8
Bombarde to Great 8	Swell to Pedal 8, 4
Choir to Swell 8	Choir to Pedal 8, 4
Bombarde to Choir 8	Bombarde to Pedal 8

SANCTUARY ORGAN

The Sanctuary Organ is Skinner Organ Company's Opus 518, installed in 1927. Quimby's scope of work included restoration of the pipework and corrective tonal regulation as required to maintain and restore the original voicing. The windchests were releathered by Gordon Schultz in 1987. Because Aeolian-Skinner had replaced the 1927 Swell mixture with one of its own design, a new mixture was constructed to reverse the change, using Skinner's 1927 design, based on the Willis A1 formula, as found in historical documents.

Cathedral of Saint Paul
Skinner Organ Company, Op. 518 (1927)

Wind pressure (original): Great, Choir, Pedal 6"; Swell 7½"
All ranks 73 pipes unless otherwise indicated

II. GREAT
8 Diapason
8 Wald Flute
8 Gemshorn
4 Octave
4 Flute (61 pipes)
2 Fifteenth (61 pipes)
Echo Chimes

I. CHOIR (enclosed)
8 Concert Flute
8 Dulciana
4 Harmonic Flute
$2^2/_3$ Nazard (61 pipes)
2 Piccolo (61 pipes)
8 Clarinet
Tremulant
Chimes
Echo Chimes

COUPLERS
(on both consoles)
Great 16, UO, 4
Swell 16, UO, 4
Choir 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8
All Swells to Swell
Manual Transfer

III. SWELL (enclosed)
16 Bourdon
8 Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
8 Flauto Dolce
8 Flute Celeste (61 pipes)
4 Octave
4 Flute Triangulaire
Mixture V^Q (305 pipes)
16 Fagotto
8 Cornopean
8 Oboe
Tremulant

PEDAL.
32 Resultant (from Open Diapason)
16 Open Diapason (44 pipes)
16 Echo Lieblich (Sw.)
8 Octave (ext.)
8 Gedeckt (Sw.)
16 Fagotto (Sw.)
8 Fagotto*^{Q} (Sw.)
Echo Chimes
* New extension using existing pipes and 12 new replica pipes.

The program for the inauguration of the Gallery Organ on September 22, 1963, gave this description of the two organs:

"In 1927, a three-manual, 30-rank Ernest Skinner organ was installed in the sanctuary of the cathedral. In designing a new instrument for the gallery, the decision was made to make the new instrument playable from the existing sanctuary console, and to make the sanctuary organ playable from the new console to be built in the gallery. In order to produce a tonal blend that would be cohesive with a modern-type instrument, it was necessary to rebuild and revoice some of the ranks of the sanctuary organ. Since the primary function of

an organ in Catholic liturgy is one of accompaniment, the new organ was designed with this in mind. Because of the acoustics of the cathedral and the length of the reverberation period, careful study was necessary in both the selection and the voicing of the ranks that make up the new instrument. The organ is a happy blending of the Classic and the Baroque, capable of great tonal variety and of wide dynamic range. Negotiations for the gallery organ were begun by the late Monsignor George E. Ryan with the Aeolian-Skinner Organ Company of Boston in the fall of 1957. Actual installation in the cathedral was begun in January of 1963 and the work was completed on June 29. The formal blessing of the organ by Archbishop Binz took place on June 30, when the organ was used for the first time at the Pontifical High Mass marking both the patronal feast of the cathedral and the coronation of Pope Paul VI, which took place in Rome on the same day."

Michael Quimby summarized the 2013 restoration:

> The vision for the renewal of the two cathedral pipe organs reflects the idea that the instruments would retain the tonal and mechanical integrity of their original builders. Located in the sanctuary apse above the entrance to the cathedral sacristy, the work on the 30-rank, 2,053-pipe, 1927 Skinner Opus 518 three-manual and pedal pipe organ involved restoring the tonal character of the instrument when built. If Mr. Skinner were to hear this organ today he would immediately recognize that this was one of his creations.
>
> The 65-rank, 3,917-pipes, Opus 1398 Aeolian-Skinner instrument installed in the gallery in 1963 reflected the desire of the cathedral to rebuild the instrument mechanically, and to expand the instrument tonally in alignment with the significant work of this builder, such as at the Cathedral Church of Saint John the Divine in New York City, the largest Gothic cathedral in the world. The Cathedral of Saint Paul gallery instrument now has four manuals, a new Bombarde Division of thirteen ranks, one new rank in the Great Division, four additional new ranks in the Choir Division, five additional new ranks in the Pedal Division, and a full-length metal 32' Contre Bombarde—twelve pipes extending the original 16' Pedal Bombarde. The original Aeolian-Skinner ranks were refurbished and voiced to blend with the new ranks. The most dramatic tonal addition is the Pontifical Trompette, playable from the Bombarde manual, which can be played in single notes and be heard above the full organ. A very significant change in the control of the instruments was the replacement of the original consoles with two that are identical, allowing the tonal resources of both the sanctuary and gallery consoles to be played independently or together. Each console can be moved to any suitable location. The new organ case based on concepts of the cathedral architect Emmanuel-Louis Masqueray, provides a visual appearance for the gallery organ that fits the majesty of the cathedral. Large pipes of the Great and Pedal are seen in the facade.

Mount Olive Lutheran Church **Monday, August 7, 2017**
Minneapolis, Minn. **9:40 A.M.**

JOHN SCHWANDT

Hymn, "Praise to the Lord, the Almighty" LOBE DEN HERREN
Introduction by Paul Manz

Fantasy on the 8th Tone — Pieter Cornet, ca. 1677–1633

Aria — Jean-Baptiste Loeillet, 1680–1730

Choral II in B Minor — César Franck, 1822–1890

Three Hymn Improvisations — Paul Manz, 1919–2009
"Wachet auf, ruft uns die Stimme"
"Sellenbräutigam"
"Wie schön leuchtet der Morgenstern"

The audience will sing one verse after each improvisation.

O Ewigkeit, du Donnerwort — Franz Schmidt, 1874–1939

Toccata — Marius Monnikendam, 1896–1977

Hymn, "God of grace and God of glory" CWM RHONDDA
Introduction by Paul Manz
Stanza 1, all in harmony Stanza 2, men
Stanza 3, women Stanza 4, all in unison

The majority of these selections appeared on the inaugural program played by Paul Manz in 1966.

Please hold applause until the end of the program.

This program is supported by a gift from Willis and Lee Bridegam.

Mount Olive Lutheran Church
Minneapolis, Minn.
Schlicker Organ Co., 1966
Restorative voicing by Dobson Pipe Organ Builders, Ltd., 2008
This organ was designed by Paul Manz, who was cantor at Mount Olive for 37 years.

All manual ranks are 61 pipes; Pedal, 32 pipes.
Electropneumatic key and stop action

II. GREAT
16 Pommer
8 Principal
8 Spitzfloete
4 Octave
4 Hohlfloete
2 Octave
Mixture IV–VI
8 Trumpet (ext., Ped.)
16 Trompeta Real (t.c., ext.)
8 Trompeta Real
4 Trompeta Real (ext.)
Chimes

I. POSITIV
8 Gedeckt
4 Rohrfloete
2 Principal
$1^1/_3$ Klein Nasat
1 Siffloete
Scharf III–IV
8 Krummhorn
Tremolo
16 Trompeta Real (Gt.)
8 Trompeta Real (Gt.)
4 Trompeta Real (Gt.)

III. SWELL (enclosed)
8 Rohrfloete
8 Salicional
8 Voix Celeste (56 pipes)
8 Dolce
8 Dolce Celeste (t.c.)
4 Principal
4 Koppelfloete
$2^2/_3$ Nasat
2 Nachthorn
$1^3/_5$ Terz (t.c., 44 pipes)
Mixture IV–V
16 Fagott
8 Schalmey
4 Clarion (ext. 16' Fagott)
Tremolo

COUPLERS
Swell to Great 16, 8, 4
Positiv to Great 16, 8
Antiphonal to Great 8
Swell to Positiv 16, 8, 4
Swell 16, 4
Great to Pedal 8
Positiv to Pedal 8
Swell to Pedal 8
Antiphonal to Pedal 8
Antiphonal On / Great Off

ANTIPHONAL GREAT (floating)
8 Rohrgedackt
4 Principal
2 Gemshorn
Mixture II–III (170 pipes)

ANTIPHONAL PEDAL
16 Gedecktbass (ext. Gt., 12 pipes)
8 Gedeckt (Gt.)

PEDAL
32 Resultant
16 Principal
16 Subbass
16 Pommer (Gt.)
8 Octave (ext. Principal)
8 Pommer (Gt.)
4 Choralbass
4 Pommer (Gt.)
2 Blockfloete
Mixture IV
32 Contra-Fagott (ext.)
16 Posaune
16 Fagott (Sw.)
8 Trompeta Real (Gt.)
8 Trumpet (ext. Posaune)
4 Clarion (Sw.)
Zimbelstern*
*reversible toe stud

Mount Olive Lutheran Church was formally organized in 1909 by German immigrants who were part of the English Evangelical Lutheran Synod of Missouri—who believed that fellowship and evangelism required they use English rather than their native German. Initially, the congregation worshipped in two

rented Republican Party meeting halls, but by Christmas of 1909 they had built and dedicated their own church. Construction of the present English Gothic church began in 1925, but due to financial problems it was not completed until 1931.

Paul Manz came to Mount Olive as director of education and music in 1946. He led the music program for 37 years, becoming the parish's first cantor. He was often invited to lead hymn festivals and other musical events in churches outside the Missouri Synod, which drew frowns from the conservative hierarchy. Mount Olive, however, continued to nurture Manz's growth and exposure as his compositions, organ improvisations, and revolutionary emphasis on congregational singing drew attention from Lutherans and other Christians worldwide. Mount Olive left the Missouri Synod in 1976, and became part of the Evangelical Lutheran Church in America in 1988.

The present organ was designed by Herman Schlicker in collaboration with Paul Manz, and was dedicated on October 2, 1966. Installation of the organ was preceded by a major renovation of the church, which included a new nave ceiling and extension of the west gallery to accommodate the organ and choir. The antiphonal organ, located on the north transept gallery rail, was installed in 1965, and led congregational singing while the main organ was under construction. The only changes to the organ have been a 29-note extension of the Pedal 8' Trumpet, made in 2008, which allows it to be used on the Great. The five largest pipes in the facade were replaced and some restorative voicing has been done.

Paul Manz at the console of the Mount Olive Schlicker

Prospect Park United Methodist Church **Monday, August 7, 2017**
Minneapolis, Minn. **11:25 A.M.** and **12:30 P.M.**

DANIEL E. SCHWANDT
CARA WILSON, violin

Sonata No. 5 in D Major, Op. 65 (1845) — Felix Mendelssohn, 1809–1847
Andante — Andante con moto — Allegro

Sketchbook 4 (2004) — Daniel E. Gawthrop, b. 1949
I. Sinfonia
II. Vocalise
IV. Mutanza Oblongata

Six Pieces, Op. 150 (1887) — Joseph Gabriel Rheinberger, 1839–1901
II. Abendlied
III. Gigue

Hymn, "O blessed spring"* — BERGLUND
Stanzas 1, 4, 5, all
Stanza 2, men
Stanza 3, women and treble voices

*Text and tune by a living poet and composer from the Twin Cities, Susan Palo Cherwien and Robert Buckley Farlee.

Please hold applause until the end of the program.

This program is supported by a gift from Charlie Johnson.

Hinners Organ Co., 1927

Electropneumatic key and stop action;
originally tubular-pneumatic

I. GREAT
8 Open Diapason
8 Melodia
8 Saxophone
8 Dulciana
4 Principal

II. SWELL (enclosed)
8 Violin Diapason
8 Stopped Diapason
8 Viol d'Orchestre
8 Aeoline
4 Harmonic Flute
8 Oboe

PEDAL
16 Bourdon
16 Lieblich Gedeckt

COUPLERS
Swell to Great 16, 8, 4
Great 4
Swell 16, UO, 4
Great to Pedal 8
Swell to Pedal 8

The Prospect Park neighborhood of Minneapolis is nestled between Saint Paul, the University of Minnesota, and the Mississippi River. Its most prominent landmark is the 107-foot-high "Witch's Hat" Water Tower, built in 1914 atop one of the highest points in Minneapolis. It is also Minnesota's tallest bandstand. However, because the climb proved too strenuous for musicians carrying their instruments, it has been used for only one concert. At the base of Tower Hill is Pratt Elementary School, built in 1898, which is Minneapolis's oldest public school still in use as a school. Across the street stands Prospect Park United Methodist Church, completed in the same year as the Witch's Hat Tower. It began as a Methodist Episcopal Sunday School held weekly in the kitchen of Mrs. Emily Cook. In 1902, Prospect Park Methodist Episcopal Church was organized and a small building was erected, but that building was soon outgrown and replaced in 1914 with the current building.

John Hinners established the Perfection Organ Company in Pekin, Ill., in 1879 to build reed organs. The firm went through several name changes through the years, as various partners joined and left. In 1886 the firm became the Hinners & Albertsen Organ Company, and was building pipe organs by 1890. Albertsen retired in 1902, when the firm became the Hinners Organ Company. John Hinners died in 1906, and his son Arthur eventually took over the firm in 1912, and remained until the company ceased building organs in 1936. Hinners was known for high-quality workmanship, their case work and consoles were noted for their elegance. The majority of Hinners' organs were two-manual tracker-action stock model instruments, although the firm used tubular-pneumatic for a few instruments starting in 1910. The firm also built one-manual organs with divided keyboards. Stock models were sold throughout the Midwest by catalogues printed in both English and German.

Holy Cross Lutheran Church **Monday, August 7, 2017**
Minneapolis, Minn. **2:10 P.M.**

GREG ZELEK

Fantasia (1977) — John Weaver, b. 1937

Liebesträum No. 3 — Franz Liszt, 1811–1886, *Transcribed by Nigel Potts*

Two Pieces — Ernesto Lecuona, 1895–1963
Danza Lucumi
Malagueña, from *Suite Andalucía* — *Transcribed by Greg Zelek*

Hymn, "For the beauty of the earth" — DIX

Please hold applause until the end of the program.

This program is supported by a
J. Michael Barone Scholarship
and a gift from Paul Bender.

Holy Cross Lutheran Church was founded on April 19, 1940. Thirty-seven people, representing 185 communicants, to whom Trinity First Lutheran Church had granted release three days earlier, approved the name "Holy Cross Lutheran Church," accepted a constitution, elected officers, and called a pastor. The building, designed by O. Harold Swanson, was completed on December 21, 1941. A new three-manual, 24-rank Kilgen organ, designed by William H. Barnes, was dedicated on June 5, 1955. It replaced a used, eleven-rank Holtkamp-Votteler-Sparling that had been installed shortly after the church was built in 1940. The cost of the Kilgen organ in 1954 was $27,106.06. The 37-note Harp is from the 1917 Kilgen organ built for the rooftop garden of the Metropolitan Building in Minneapolis.

Holy Cross Lutheran Church
Minneapolis, Minn.
Kilgen Organ Co., Op. 7735, 1954

Electropneumatic key and stop action

II. GREAT
8 Diapason (1–12 in Ch.)
8 Hohlflute
8 Gemshorn
4 Octave
4 Koppelflote (Ch.)
4 Gemshorn (ext.)
$2^2/_3$ Grave Mixture II
Chimes
Tremolo

I. CHOIR (enclosed)
8 Viola
8 Concert Flute
8 Dulciana
8 Unda Maris
4 Koppelflote
$2^2/_3$ Nazard (ext.)
2 Flautino (ext.)
8 Clarinet
Chimes
Tremolo
Harp (37 notes)

COUPLERS
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Great 16, UO, 4
Swell to Choir 16, 8, 4
Choir 16, UO, 4
Swell 16, UO, 4
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

III. SWELL (enclosed)
16 Rohrbourdon (ext.)
8 Geigen Diapason
8 Chimney Flute
8 Viol d'Gamba
8 Voix Celeste
4 Octave Geigen (ext.)
4 Rohrflute (ext.)
$2^2/_3$ Nazard (ext.)
2 Piccolo (ext.)
$1^3/_5$ Tierce (ext.)
1 Mixture III (reconfigured 1999)
16 Hautbois (ext., t.c.)
8 Trumpet
8 Hautbois
Tremolo

PEDAL
32 Resultant (from Diapason)
16 Diapason
16 Bourdon
16 Rohrbourdon (Sw.)
8 Octave (ext.)
8 Flute (ext.)
8 Flauto Dolce (Sw.)
4 Choralbass (ext.)
16 Trombone (ext. Sw.)
8 Trumpet (Sw.)

Central Lutheran Church **Monday, August 7, 2017**
Minneapolis, Minn. **3:30 P.M.**

JOHN FERGUSON

PRELUDE, Hymn 665, "Rise, shine, You people" WOJTKIEWIECZ

Please stand as you are able and sing as noted.

Stanza 1, all Stanza 2, men Stanza 3, women Stanza 4, all

WE SING OUR FAITH

We All Believe in One True God (ELW 411) Johann Sebastian Bach
1685–1750

Savior of the Nations, Come (ELW 263) Dieterich Buxtehude
1637/39–1707

What Child Is This (ELW 296) Richard Purvis
1913–1994

O Morning Star, How Fair and Bright (ELW 308) Paul Manz
1919–2009

O Sacred Head, Now Wounded (ELW 351) Jean Langlais
1907–1991

The Strife Is O'er, the Battle Done (ELW 366) Dennis Lovinfosse
b. 1947

Creator Spirit, Heavenly Dove (ELW 577) Maurice Duruflé
1902–1986

Hymn 423, "Shall we gather at the river" HANSON PLACE

Please stand at the conclusion of the introduction—one time through the tune—and sing as noted, responding to the dynamics of the organ.

Stanza 1, unison Stanza 2, harmony Stanza 3, unison Stanza 4, harmony

POSTLUDE, Toccata and Fugue in D, Op. 59, Nos. 5 and 6 Max Reger
1873–1916

This program is supported by a gift from Casavant Frères.

Central Lutheran Church
Minneapolis, Minn.
Casavant Frères, Op. 2722, 1963

Electropneumatic key and stop action

II. GREAT
16 Prinzipal
8 Prinzipal
8 Gedackt
8 Gemshorn
4 Oktav
4 Rohrflöte
$2^2/_3$ Quinte
2 Superoktav
2 Blockflöte
8 Kornett V
$1^1/_3$ Mixtur IV
$^2/_3$ Scharf IV
16 Posaune
8 Trompette
4 Klarine
8 Spanische Trompete*
*en chamade

III. SWELL (enclosed)
16 Lieblichgedackt
8 Geigenprinzipal
8 Viol
8 Viol Schwebung
8 Rohrflöte
4 Oktav
4 Spitzflöte
2 Oktavine
2 Mixture IV
1 Scharf IV
16 Trompete
8 Trompete
8 Oboe
8 Vox Humana
4 Klarine
Tremulant

IV. POSITIV
16 Quintade
8 Prinzipal
8 Gedackt
4 Oktav
4 Koppelflöte
$2^2/_3$ Nazat
2 Italienisch Prinzipal
$1^3/_5$ Terz
$1^1/_3$ Quinteflöte
1 Sifflöte
1 Mixtur IV
½ Zimbel IV
8 Krumhorn
4 Trompete

I. CHOIR (enclosed)
8 Salicional
8 Salicional Schwebung
8 Gedacktflöte
8 Concert Flute
8 Erzähler
8 Erzähler Schwebung
4 Prinzipal
4 Gemshorn
4 Nachthorn
2 Waldflöte
$2^2/_3$ Sesquialtera II
1 Mixtur III
16 Fagott
8 English Horn
4 Rohrschalmei
Tremulant
8 Spanische Trompete (Gt)

PEDAL
32 Untersatz
16 Prinzipal
16 Subbass
16 Quintaton
16 Gemshorn
8 Oktav
8 Gedackt
8 Gemshorn
4 Oktav
4 Rohrpfeife
4 Mixtur III
$1^1/_3$ Scharf IV
32 Kontra Posaune
16 Posaune
16 Rankett
8 Trompete
4 Klarine
4 Oboe

COUPLERS
Swell to Great
Choir to Great
Positiv to Great
Choir to Swell
Positiv to Swell
Swell to Choir
Positiv to Choir
Swell to Positiv
Choir to Positiv
Great to Pedal
Swell to Pedal
Choir to Pedal
Postiv to Pedal
Positiv–Choir Manuals
Transfer
Swell Nave Expression Off*
Choir Nave Expression Off*

*Both the Swell and Choir chambers have swell shades on two sides; one side facing across the choir stalls and the other facing down the nave. When *Nave Expression Off* is engaged, the nave-facing shades remain closed and only the choir-facing shades operate.

Central Lutheran Church was founded in 1919 by twelve Norwegian-American Lutheran laymen. The present neo-Gothic church was built in 1928. Cruciform in shape with a ceiling height of some 65 feet, the room seats 2,500 on the nave floor and galleries. The organ was installed in 1963 and is one of several significant instruments designed by Lawrence Phelps. The dedicatory recital was played by Robert Noehren. Classic principles of design are seen in the stoplist, which features complete choruses on each division from the foundation stops through the mixtures. The large spacious interior of Central Church demanded that the Great division be based on a 16' Principal. All of the other manual divisions are based on an 8' Principal or equivalent. There is no unification and just one transmission. In order to bring the instrument into the room and have it speak into the main axis of the room, all of the unenclosed divisions were cantilevered from the front wall of the church. The Great is on the top cantilever, the Positiv and Pedal are on the lower cantilever, the Swell is in the left chamber, and the Choir is in the right chamber. Jean-Claude Gauthier of Casavant created the visual design.

A full restoration by Casavant, completed in February 2008, included replacement of all leather and pouches, reworking of collapsing pipe toes, boots, and mouths; and upgraded SSL and recording possibilities.

The tower contains one of Minnesota's three true carillons. The other two are at the Mayo Clinic in Rochester (56 bells) and House of Hope Presbyterian Church in Saint Paul (49 bells). The 47 bells of the Central Lutheran's carillon rang for the first time at Christmas, 2005. The bell tower was dedicated to the glory of God on Palm Sunday, 2006. The tower was part of the original design, but with the Great Depression looming in 1927, the people of Central Lutheran Church barely had enough money to finish the new cathedral-like sanctuary. It would be nearly 80 years before the bell tower would rise 149 feet—thanks to the anonymous gift of a Central Lutheran Church member. That gift also provided for the bells, cast in Annecy, France by the Fonderie Paccard.

Basilica of Saint Mary
Minneapolis, Minn.

Monday, August 7, 2017
7:30 P.M.

NATHAN LAUBE

Allegro, *Symphonie VI,* Op. 42, No. 2 — Charles-Marie Widor
Mystique, *Trois Nouvelles Pièces,* Op. 87, No. 2 — 1844–1937

Twelve Choral Preludes on Gregorian Chant Themes — Jeanne Demessieux
O Filii et Filiæ — 1921–1968
Hosanna filio David

Hymn, "King of Glory, King of Peace" — GENERAL SEMINARY

Deux Évocations — George Baker
I. June 2, 1937, *Ad Memoriam Louis Vierne* — b. 1951
II. April 22, 1984, *Ad Memoriam Pierre Cochereau*

Salve Regina — Olivier Latry
b. 1962

I. Salve, Regina, Mater misericordiæ,
Hail, Holy Queen, Mother of Mercy.
II. Vita, dulcedo, et spes nostra, salve.
Our life, our sweetness and our hope.
III. Ad te clamamus, exsules, filii Hevæ.
To you do we cry, poor banished children of Eve.
IV. Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
To you do we send up our sighs,
mourning and weeping in this valley of tears.
V. Eia ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.
Turn then, most gracious advocate,
your eyes of mercy toward us;
VI. Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
And after this our exile,
show us the blessed fruit of your womb, Jesus.
VII. O Clemens: O pia: O dulcis Virgo Maria.
O Clement, O loving, O sweet Virgin Mary.

Overture to *Tannhäuser* — Richard Wagner
1813–1883
Transcribed by Samuel P. Warren, Edwin H. Lemare, and Nathan Laube

This program is supported by a gift from
Michael Timinski.

Basilica of Saint Mary
Minneapolis, Minn.
Wicks Organ Co., Op. 3047, 1949
Additions in 1985, 1988, 1999, 2002, 2008 (indicated by superscripts)
New console in 2008

Wicks Direct Electric®
Great 61 pipes, Pedal 32 pipes
Swell, Choir, Solo 73 pipes

II. GREAT
16 Diapason
8 First Diapason
8 Second Diapason (ext. 16', 12 pipes)
8 Stentorphone (Solo)
8 Hohl Flute
8 Gemshorn
4 Principal
4 Stentor Octave (Solo)
4 Rohr Flute
$2^2/_3$ Quint
2 Super Octave
2 Major Fifteenth (Solo)
$1^3/_5$ Tierce (37 pipes)
Cornet III (Solo)
Mixture III (183 pipes)
Mixture IV–VI[99] (306 pipes)
Herald Mixture VI*[02] (366 pipes)
Herald Scharff IV[08] (244 pipes)
8 Harmonic Trumpet[88]
Chimes (21 tubes, Deagan Class "A")
*in Solo

III. SWELL (enclosed)
16 Violone (Ped.)
16 Flute Conique (ext., 12 pipes)
8 Geigen Diapason
8 Flute Conique
8 Viole de Gamba
8 Viole Celeste (t.c., 61 pipes)
4 Geigen Octave
4 Flute Triangular
4 Gambette (ext. Viole,12 pipes)
2 Octavin (ext. Geigen, 12 pipes)
2 Piccolo (ext. Flute Conique)
Plein Jeu III (183 pipes)
Mixture IV[85] (244 pipes)
16 Trombone (ext. 8' Trompet, 12 pipes)
8 Trompet
8 Oboe
4 Clarion
16 Contre Trompette[08] (ext., 12 pipes)
8 Trompette Harmonique[08] (61 pipes)
4 Clarion Harmonique*[08]
Tremulant
*ext. Trompette Harmonique, top 12 from Clarion

HERALD (floating)
16 Herald Fanfare[02] (t.c.)
8 Herald Fanfare[02]* (61 pipes)
4 Herald Fanfare[02]
V Cornet[02] (Solo†)
Zimbelstern[02]
*en-chamade, 25" w.p., modeled after Father Willis "Town Hall" Tubas
†derived from 8' Stentorphone, 4' Stentor Octave, Cornet III

2018

ORGAN HISTORICAL SOCIETY • JULY 29–AUGUST 3

ROCHESTER • NEW YORK

SKINNER ORGAN COMPANY, OP. 711 (1928)

ORTLOFF ORGAN COMPANY, LLC, OP. 1 (2016)

GOART/YOKOTA (2008)

HOOK & HASTINGS COMPANY, OP. 1573 (1893)

AEOLIAN COMPANY, OP. 947 & OP. 1345

SCHLICKER ORGAN COMPANY (1970)

TAYLOR & BOODY ORGANBUILDERS OP. 57 (2008)

HOPE-JONES ORGAN COMPANY, OP. 2 (1908)

C.B. FISK, INC., OP. 83 (1983)

PAUL FRITTS & COMPANY, OP. 26 (2008)

C.E. MOREY ORGAN COMPANY, OP. 248 (1908)

ANON. ITALIAN BAROQUE ORGAN (CA. 1770)

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O·H·S

Mount Olive Lutheran Church ~ Minneapolis

Schlicker Organ Co. (1966)

LEN LEVASSEUR

Basilica of Saint Mary ~ Minneapolis

Wicks Organ Co., Opus 3047 (1949–2008)

O·H·S

O·H·S

Church of Saint Peter and Paul ~ Richmond

Joseph Lorenz (1880)

LEN LEVASSEUR

Chapel of Our Lady of Good Counsel ~ Mankato

Johnson & Son, Opus 499 (1877)

LEN LEVASSEUR

O·H·S

Central Lutheran Church ~ Minneapolis

Casavant Frères Ltée, Opus 2722 (1963)

LEN LEVASSEUR

Saint George Catholic Church ~ New Ulm

Vogelpohl & Spaeth (1905)

LEN LEVASSEUR

O·H·S

O·H·S

Saint Andrew Lutheran Church ~ Mahtomedi

Casavant Frères Ltée, Opus 1177 (1927)

LEN LEVASSEUR

First Baptist Church ~ Saint Paul

Steer & Turner, Opus 92 (1875)

LEN LEVASSEUR

O·H·S

O·H·S

James J. Hill House ~ Saint Paul

Geo. S. Hutchings, Opus 229 (1891)

LEN LEVASSEUR

Cathedral of Saint Paul ~ Saint Paul

Aeolian-Skinner Organ Co., Opus 1398 (1959)

O·H·S

Prospect Park United Methodist Church ~ Minneapolis

Hinners Organ Co. (1927)

LEN LEVASSEUR

The House of Hope Presbyterian Church ~ Saint Paul

C.B. Fisk, Inc., Opus 78 (1979)

LEN LEVASSEUR

O·H·S

First Lutheran Church ~ St. Peter

Hendrickson Organ Co. (1978)

LEN LEVASSEUR

Sacred Heart Church ~ Freeport

Wangerin-Weickhardt Co. (1913)

LEN LEVASSEUR

O·H·S

O·H·S

The House of Hope Presbyterian Church ~ Saint Paul

Joseph Merklin (1878)

LEN LEVASSEUR

I. CHOIR (enclosed)
16 Quintaton*
8 Violin Diapason
8 Viola
8 Gedeckt
8 Spitz Flute
8 Unda Maris (t.c., 61 pipes)
4 Octave[08] (61 pipes)
4 Koppel Flute
2 Doublette[99] (61 pipes)
2 Spitz Piccolo (ext. Spitz Flute)
$1^1/_3$ Quint (ext. Spitz Flute)
Mixture III–IV [99] (226 pipes)
Scharff III[08] (147 pipes)
8 Vox Humana (61 pipes)
Tremulant
*prepared, currently plays Swell Flute Conique

IV. SOLO (enclosed)
16 Violone (Ped.)
8 Stentorphone
8 Gross Flute
8 Cello (Ped.)
8 Viol d'Orchestre
8 Viol Celeste (t.c., 61 pipes)
4 Stentor Octave (ext. Stentorphone)
2 Major Fifteenth[08] (61 pipes)
Cornet III[85] (90 pipes, notes 20–49)
8 Tuba Mirabilis
4 Tuba Clarion (61 pipes)
8 Corno di Bassetto[02]
16 Bombarde (Gt., 1–12 ext. Ped.)
8 Harmonic Trumpet (Gt.)
4 Clarion (Gt.)
Tremulant

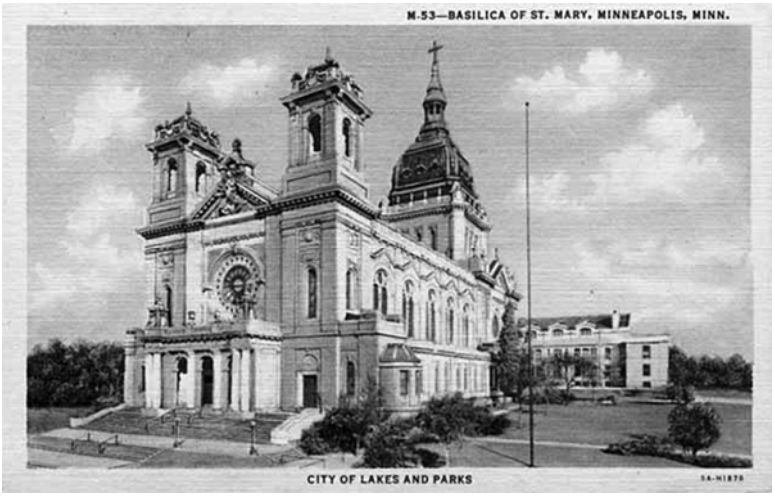
PEDAL
32 Resultant (derived from 16 Principal)
32 Sub Bourdon (1–5 added in 2008; 6–32 added in 1985)
16 Principal
16 Open Diapason (Gt.)
16 Violone
16 Bourdon
16 Flute Conique (Sw.)
8 Octave (ext. Principal, 12 pipes)
8 Principal (ext. Gt. 16 Diapason)
8 Bourdon (ext. Bourdon, 12 pipes)
8 Flute Conique (Sw.)
8 Cello (ext. Violone, 12 pipes)
4 Octave
Mixture III (96 pipes, repitched in 1983)
32 Bombarde (24 pipes)
16 Bombarde (13–32 from Gt. Harmonic Trumpet)
16 Trombone (Sw.)
16 Contre Trompette (Sw.)
8 Harmonic Trumpet (Gt.)
8 Trompette Harmonique (Sw.)
4 Clarion (Sw.)
4 Clarion Harmonique (Sw.)

COUPLERS
All Swells to Swell
Choir–Great Manual Transfer
Swell to Great 16, 8, 4,
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Herald on Great
Great 16, UO, 4
Solo to Swell 16, 8, 4
Herald on Swell
Swell 16, UO, 4
Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4
Herald on Choir
Choir 16, UO, 4
Herald on Solo
Solo 16, UO, 4
Great to Pedal 8, 4
Sell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Herald on Pedal

The first Roman Catholic church in Minneapolis, Immaculate Conception, was built in 1868. Called the "Shed Church" because of its simple design, it was an extension built behind the school for Catholic children living on the Mississippi River's west bank. That building was replaced by a large Gothic-Revival structure built of limestone in 1873. The combination of a growing congregation and encroachment by manufacturing and industrial development led to the need for a larger building in a new location. On Christmas Day 1903, Archbishop John Ireland proposed plans for a pro-cathedral to members of Immaculate Conception parish. He had a vision to build two new monuments to the vitality of the Catholic communities in the Twin Cities; he commissioned French-born architect Emmanuel Masqueray to come to Minnesota to simultaneously build both the grand new cathedral in Saint Paul and the pro-cathedral in Minneapolis. Masqueray was the chief architect and designer of the 1904 Louisiana Purchase Exposition in Saint Louis. Archbishop Ireland met Masqueray there and was impressed with his work. The new building was constructed between 1907 and 1915; Pope Pius XI named the church the first basilica in the United States on February 1, 1926; the basilica was dedicated as the Co-Cathedral of the Archdiocese of Saint Paul and Minneapolis in 1966. It was placed on the National Register of Historic Places in 1975.

The basilica organ shares a rare history with only a few other larger and distinct Wicks organs installed across the country in the 1930s and 1940s. English organbuilder Henry Vincent Willis IV, whose lineage traces back to "Father Willis," came to the U.S. to work on Midmer-Losh's colossal organ in Atlantic City's Boardwalk Hall Auditorium. He then went on to Wicks in 1936. Willis indelibly shaped Wicks's tonal philosophy at that time and ultimately had an

integral role in the overall design, scaling, and voicing of the basilica organ. Wicks's awareness of emerging trends in post-war American organbuilding is clearly shown by the presence of stops like the Choir division's 4' Koppelflute, the Great division's 4' Rohrflute, and the provision of independent well-developed diapason choruses through mixtures in the Great, Swell, and Pedal.



First Lutheran Church
Saint Peter, Minn.

Monday, August 7, 2017
10:30 A.M.

JONATHAN GREGOIRE

Prelude in D Major, BuxWV 139	Dieterich Buxtehude 1637/39–1707
Die helle Sonn leucht jetzt herfür "The bright sun now shines forth"	Helmut Walcha 1907–1991
What is this lovely fragrance	Paul Manz 1919–2009
Prelude and Fugue No. 16 in A-flat	Henry Martin b. 1950
Hymn, "How great Thou art"	O STORE GUD
Sonata No. 3 in A Minor	August Gottfried Ritter 1811–1885

Please hold applause until the end of the program.

This program is supported by a gift from
Lynn R. Clock.

First Lutheran Church was founded in 1857. The present building was designed by South Dakota architect Harold Spitznagel and completed in 1965, with a brick bas-relief on the wall behind the altar by noted liturgical artist Robert Alden. The first organ in the new building was Hendrickson's Opus 2 (II/8), which served until the present organ was installed in 1979.

The Hendrickson Organ Company was founded in 1964 by Charles Hendrickson of Saint Peter, Minn. In 1970, Hendrickson was the first Midwestern builder to construct a tracker-action instrument in modern times—the 34-rank studio organ for Luther College in Decorah, Iowa. The firm continues to build both tracker and electric-action instruments. For four years, Charles Hendrickson was president of the Associated Pipe Organ Builders of America (APOBA) and writes for *The American Organist*. He has given presentations at the annual convention of the Acoustical Society of America and the American Institute of Organbuilding (ISO). He was the first to research, publish, and present details and recordings of historic pipe organs in the Midwest, and his articles have appeared in *The Diapason*, and the *Journal of the International Society of Organbuilders*. First Lutheran Church is his home congregation.

First Lutheran Church
Saint Peter, Minn.
Hendrickson Organ Co, Op. 45, 1979

Mechanical key and electric stop action
Wind pressure: Hauptwerk, 65 mm
Swell, 50 mm, Pedal, 75 mm

II. HAUPTWERK
8 Prestant
8 Rohrflöte
8 Dolce
4 Octave
4 Spitzflöte
2 Waldflöte
$1^1/_3$ Mixture IV
$2^2/_3$ Sesquialter II
8 Trumpet
8 Horizontal Trumpet
Tremulant

PEDAL
32 Harmonics VI
16 Prestant (ext. 8' Octav)
16 Subbass
8 Octave
8 Spitzflöte
4 Octave
$2^2/_3$ Mixture IV
16 Posaune
4 Schalmey
Tremulant

III. SWELL (enclosed)
8 Gedackt
8 Spitzgamba
8 Schwebung (t.c.)
4 Principal
4 Spitzflöte
2 Octave
$1^1/_3$ Quint
$^2/_3$ Mixture IV
16 Dulzian
8 Oboe
4 Clarion (added in 2012)
Tremulant

I. COUPLING MANUAL (Hauptwerk and Swell permanently coupled)

COUPLERS
Hauptwerk to Pedal
Swell to Pedal

The asymmetrical case profile was inspired by Aldern's sculpture that tells the story of Creation. At the bottom, out of the void, come basic shapes of matter, water, and clouds. Halfway up on the left we see sun, moon and stars, with fish and growing things on the right. Next come cattle and birds. The human family, with Christ at its center, is at the top. The "birds of the air"—which inspired the collage of pipe shades—are high on the right.

Bernadotte Lutheran Church **Tuesday, August 8, 2017**
Lafayette, Minn. **2 P.M.**

PETER CRISAFULLI

Monologue, Op. 162 — Josef Rheinberger, 1839–1901
1. Con moto
5. Andante amabile

Fugue in B-flat Major on BACH — Johann Ludwig Krebs, 1713–1780

Hymn, "Prepare the way, O Zion" — BEREDEN VÄG FÖR HERRAN

Prelude on LAND OF REST — Richard Proulx, 1937–2010

Postlude — Horatio Parker, 1863–1919

Please hold applause until the end of the program.

This program is supported by a gift from Charlie Johnson.

The 1898 Vogelpohl & Spaeth organ
PHOTO Josh Selner

Bernadotte Lutheran Church
Lafayette, Minn.
Vogelpohl & Spaeth, 1898

Compass: Manuals, 58 notes, C–a^3
Pedal, 27 notes, C–a
Mechanical stop and key action

I. GREAT
16 Bourdon
8 Open Diapason
8 Doppel Flute
8 Gamba
8 Dulciana
4 Principal
2 Fifteenth
8 Euphone

II. SWELL (enclosed)
8 Flute Harmonic
8 Stop'd Diapason
8 Melodia
8 Salicional
4 Flute
4 Fugara
Tremulant

PEDAL
16 Bourdon
8 Violincello

COUPLERS*
Swell to Great
Great to Pedal
Pedal to Great
*Activated by on/off pistons; no drawknobs)

MECHANICAL REGISTER
Bellows Signal

COMBINATION PEDALS
Great Piano
Great Forte (16 Bourdon, 8 Open Diapason, 4 Principal, 2 Fifteenth)
Swell Piano
Swell Forte (8 Harmonic Flute, 8 Melodia, 4 Flute, 4 Fugara)

Vogelpohl & Spaeth, Pipe Organ Builders, was formed around 1890 in New Ulm, a town of largely German heritage in southwestern Minnesota. Hermann Heinrich Vogelpohl III (1852–1919) emigrated with his family from the Province of Westphalia, Prussia, to New Ulm in 1869. He took up carpentry and for forty years was the organist-choirmaster at Saint Paul's Evangelical Lutheran Church in New Ulm. Jacob C. Spaeth (1856–1937) was born in Cincinnati, Ohio, of German-American parents who moved to Minnesota when Jacob was an infant. Spaeth was a mechanic and a carpenter, known especially for his skill in making small wooden articles and decorative items. The firm served a large portion of the upper Midwest at a time when churches were being established in growing cities, towns, and remote rural areas. From 1890 to 1921, the Vogelpohl Company built and installed more than 115 organs. At least 20 Vogelpohl organs remain in use, some modified or in new locations. Spaeth retired from organbuilding in 1914, and the company was reorganized as H.H. Vogelpohl & Sons. What is believed to be their last organ, completed after Hermann's death in 1919, was installed in 1921 in Pierson, Iowa.

Bernadotte Lutheran Church was founded in 1866 by Swedish immigrants who named their community Bernadotte for the royal house of Sweden, which was of French lineage. Located in the countryside near New Ulm, the beautiful and historic church building, erected in 1897, has been carefully preserved. The 1898 two-manual, 16-stop, mechanical-action instrument was purchased from Vogelpohl & Spaeth for $1,500. The organ facade is beautifully decorated and the light oak case is adorned with carving and small fleurs-de-lis. The 8′ Euphone, a free reed with a sound approximating a mild oboe, is one-of-a-kind in Vogelpohl instruments. The organ has remained in regular use by the congregation for 120 years.

LISE SCHMIDT

Saint George's R.C. Church **Tuesday, August 8, 2017**
West Newton Township, Minn. **3:25 P.M.**

ISAAC DREWES

Fantasy for Organ (*Te Deum*)	Imre Sulyok 1912–2008
Scherzo, Symphony No. 1, Op. 36	Rachel Laurin b. 1961
Jesus calls us o'er the tumult, *Gospel Preludes*, Book 2	William Bolcom b. 1938
Prelude on VENI CREATOR SPIRITUS	Libby Larsen b. 1950
Hymn, "Come, Holy Ghost, our hearts inspire"	VENI CREATOR
Epilogue	Healey Willan 1880–1968

This program is supported by a J. Michael Barone Scholarship

Vogelpohl & Spaeth, 1904

Compass: Manuals, 61 notes, C–c^4
Pedal, 27 notes, C–a
Mechanical key and stop action

I. GREAT
16 Manual Bourdon
8 Principal
8 Melodia
8 Viol d'Gamba
4 Octave
4 Flute*
$2^2/_3$ Twelfth
2 Octave
Tremolo

II. SWELL (enclosed)
8 Geigen Principal
8 Lieblich Gedeckt
8 Salicional
4 Flute Harmonique
8 Oboe

PEDAL
16 Subbass
8 Cello

COUPLERS
(activated by on/off pistons; no drawknobs)
Swell to Great
Great to Pedal
Pedal to Great
Bellows Signal
Two Combination Pedals

*replaced original 8' Trumpet; builder unknown

The parish of Saint George in West Newton Township, a few miles northwest of New Ulm, was formed in 1854 as German immigrants began settling the open prairies. The present red brick church was erected in 1892. In 1904, Vogelpohl & Spaeth installed a two-manual, 15-stop tracker-action organ. The original 8' Trumpet on the Great was replaced with a 4' Flute; otherwise the organ is original and is an extremely fine example of the work of Vogelpohl & Spaeth. The church has fine acoustics and the sound of the organ is very satisfying. LISE SCHMIDT

Chapel of Our Lady of Good Counsel **Tuesday, August 8, 2017**
Mankato, Minn. **7 P.M.**

CHELSEA CHEN

Sinfonietta (2002)	Ola Gjeilo b. 1978
Prelude, Adagio, and Variations on VENI CREATOR, Op. 4	Maurice Duruflé 1902–1986
Cantilène, *Suite Brève*	Jean Langlais 1907–1991
Chorale-Prelude on BETHOLD (2016) Mountain of Youth, *Taiwanese Suite* (2003)	Chelsea Chen b. 1983
Lobe den Herren (2004) I. God with Hidden Majesty II. Lobe den Herren	Teddy Niedermaier b. 1983
Hymn, "The day Thou gavest, Lord, is ended"	ST. CLEMENT
Finale from "Organ" Symphony No. 3	Camille Saint-Saëns 1835–1921 *Transcribed by David Briggs*

Please hold applause until the end of the program.

This program is supported by a gift from an anonymous donor.

ORGANBUILDERS
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Chapel of Our Lady of Good Counsel
Mankato, Minn.
Johnson & Son, Op. 499, 1877
Dobson Pipe Organ Builders, Ltd., restored 1995

Compass: Manuals, 61, notes, C–c^4
Pedal, 27 notes, C–a
Electropneumatic pulldowns to slider chests
*Johnson & Son Patent Reeds

I. GREAT
16 Open Diapason
8 Open Diapason
8 Spitz Floete
8 Viol da Gamba
8 Doppel Floete
4 Octave
4 Harmonic Flute
$2^2/_3$ Twelfth
2 Fifteenth
2 Mixture III
$1^1/_3$ Mixture IV
8 Trumpet*
4 Clarion

COUPLERS
Swell to Great
Solo to Great
Swell to Solo
Great to Pedale
Swell to Pedale
Solo to Pedale

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Salicional
8 Stop'd Diapason
8 Quintadena
4 Octave
4 Flauto Traverso
4 Violin
2 Flautino
2 Mixture III
$1^1/_3$ Mixture II
16 Contra Fagotto
8 Cornopeon* [*sic*]
8 Oboe & Bassoon
8 Vox Humana
4 Clarion
Tremolo

I. SOLO
16 Quintatoen [*sic*]
8 Geigen Principal
8 Keraulophon
8 Dulciana
8 Melodia
4 Fugara
4 Flute d'Amour
2 Piccolo
8 Clarinet

PEDALE
16 Double Open Diapason
16 Bourdon
16 Violone
$10^2/_3$ Quinte
8 Violoncello
16 Trombone*
8 Tromba

1877—Installed in Saint Mary of the Sacred Heart R.C. Church, Boston
1922—Electric action installed by William W. Laws
1975—Moved to the Chapel of Our Lady of Good Counsel by Richard Lurth
1995—Restorative rebuild by Dobson Pipe Organ Builders, Ltd.

The School Sisters of Notre Dame first arrived in the Minnesota River Valley in 1865 to serve the educational needs of the surrounding community. They moved from downtown Mankato and established the Convent of Our Lady of Good Counsel on a hill high above the river valley in 1912, under the leadership of the first provincial leader of the order's Mankato Province, Mother Isidore Schumacher. The Chapel of Our Lady of Good Counsel was completed in 1926 and renovated in 1994. The Romanesque chapel was designed by Chicago architects Herman and Jacob Gaul. Italian Carrara marble was used for the statues of Our Lady of Good Counsel, Saint Joseph, and for the altar steps. The columns are of stone quarried in Mankato. The floor's figural tiles were shipped from Germany. Mother-of-pearl lattices and mosaics were used to grace the altar. The Stations of the Cross were painted by Austrian Joseph Kastner between 1890 and 1891 for the order's mother-

house in Germany. They were brought to Mankato in 1928; Mother Isidore obtained the paintings when they were removed from the walls of the church in Germany after they were deemed too large for the space. Two artists from Good Counsel did calligraphy around the Stations. Sister M. Memoria of the Mankato province and a nun who served the Milwaukee diocese lettered scriptural quotations on the walls near the paintings. The stained glass windows were made in Munich, Germany, by F.X. Zettler's studio, which was appointed the Royal Bavarian Art Institute for Stained Glass by King Ludwig II.

Opus 499 is the largest surviving instrument by Johnson & Sons. Thomas Murray made recordings on this instrument in both its original and present locations. Lynn Dobson has described the organ's restoration:

> Anyone who undertakes the restoration of a historic organ is faced with choices. When the instrument has undergone major changes during its life, the picture is further clouded. Johnson & Son's Op. 499, originally installed in 1877 in the Church of St. Mary of the Sacred Heart in Boston, had seen the removal of its original key action, stop action, and wind system in 1927 by W.W. Laws. In 1974, the organ's future was threatened by the impending demolition of St. Mary's. Fortunately, a new home was found for the organ within the Chapel of Our Lady of Good Counsel at the Motherhouse of the School Sisters of Notre Dame in Mankato, Minnesota. Though considerably smaller in enclosed volume, the chapel has excellent acoustics and the organ fits the room both visually and aurally. The removal and reinstallation of the organ in 1975 was directed by Richard Lurth, who had the considerable assistance of the entire community during the project: washing pipes, rewiring, and re-stenciling front pipes.
>
> Faced with major repairs to the pneumatic actions, the School Sisters of Notre Dame selected our firm to perform restorative repairs to the organ. Because of the physical limitations of the balcony and the budget, the reconstruction of Johnson's original action with its Barker machines was impossible. Therefore, we releathered the existing electropneumatic pulldown and stop actions, and supplied a modern solid state switching system. Spurious windchests and pipework in the Swell and Pedal were removed. We constructed a new console with liberal reference to existing Johnson examples, most notably that in Sacred Heart Church, Waterbury, Connecticut; like the case, the console is made of ash. Two new bellows (72" x 114") were constructed: one for the Great and Pedal, the other for the Swell and Solo; a third, smaller reservoir was installed to supply the pneumatic actions. Because there was no documentation of the layout of the original, a new wind system was freely laid out within the organ with no attempt made to replicate its original configuration save where the wind lines entered the chests. Throughout, the guiding principle was to restore the luster to Johnson's original work, while accommodating the limitations imposed by the new physical situation and the funds available.
>
> The most significant survival from 1877 is the almost unaltered pipework. Especially noteworthy are the three "Johnson & Son Patent Reeds": the Great Trumpet, Swell Cornopeon [*sic*], and Pedal Trombone. Every attempt was made to maintain the original voicing; where pipes were damaged, repairs were made in keeping with the originals. The organ retains its cone tuning, and is approximately one-quarter of a semitone sharp of modern pitch. The result is a sound that defies the stereotypical notions of 19th century American organs.

Saint Wendelin R.C. Church, Luxemburg **Wednesday, August 9, 2017**
Saint Cloud, Minn. **10:25 A.M.**

GREGORY CROWELL

Voluntary Larghetto Andante	George Berg fl. 1730s–1770s
Andantino	Wilhelm Valentin Volckmar 1812–1887
Prayer	Edvard Grieg 1843–1907 *Transcribed by Gregory Crowell*
Wardie's Dump	James Woodman b. 1957
Hymn, "Lord, make us servants of Thy peace"	DICKINSON COLLEGE
Canzona	Johann Krieger 1651–1735
My Ladye Nevels Grownde	William Byrd ca. 1540–1623

Please hold applause until the end of the program.

Saint Wendelin R.C. Church, Luxemburg

Saint Wendelin R.C. Church
Luxemburg, Minn.
Builder unknown, ca. 1845
OHS Historic Organ Citation No. 11

Compass: Manuals, 54 notes, GG, AA–f^3
Pedal, 13 notes, C–c
Mechanical stop and key action

MANUAL (enclosed)
8 Open Diapason
8 Stop'd Diapason Bass*
8 Dulciana (t.c.)
4 Principal
4 Flute (original Stop'd Diapason treble)
2 Fifteenth
*currently draws both bass and treble

PEDAL
16 Bourdon

Manual to Pedal coupler
Machine-stop drawing/retiring Principal and Fifteenth

Saint Wendelin Catholic Church, originally staffed by Benedictines from Saint John's Abbey, was completed in the early 1880s. There is no well-documented history of the organ. However, a clearly visible hand-painted script inside the case states "Pilcher." The entire organ, except for the 13 Pedal pipes standing in the rear, is enclosed in a nag's-head swell. A parish sesquicentennial book states that the organ was purchased from a theater in Saint Paul in 1898, but that seems unlikely. The manual compass of 58 notes, from GG, would suggest the organ is from the 1840s to the early 1850s. It is considered the oldest functioning organ of its kind in the state of Minnesota.

The organ was modified in the 1970s: the original Pedal Bourdon was removed and replaced by pipes from another organ; the original Pedal chest and wind supply (pump handle and feeder bellows) were removed, probably at the time the electric blower was installed; and the ivory keys were overlaid with plastic. However, all the original components are stored and are in good condition.

KIM KASLING

Saint John's Abbey Church **Wednesday, August 9, 2017**
Collegeville, Minn. **11:50 A.M.**

JOSEPH RIPKA

Toccata, Fugue and Hymn on AVE MARIS STELLA — Flor Peeters 1903–1986

Praeludium in C, BuxWV 136 — Dieterich Buxtehude 1637/39–1707

L'Ascension — Olivier Messiaen 1908–1992
II. Alleluias sereins d'une âme qui désire le ciel
(Serene alleluias of a soul longing for heaven)
III. Transports de joie d'une âme devant la gloire du Christ
(Outbursts of joy of a soul before the glory of Christ)

Master Tallis's Testament — Herbert Howells 1892–1983

Hymn, "All my hope on God is founded" — MICHAEL

A Refined Reflection, *Baronian Suite* — Stephen Paulus 1949–2014

Impassioned, *Three Temperaments* — Stephen Paulus

This program is supported by gifts from
Charlie Johnson and Keith Bigger.

Saint John's Abbey Church

Saint John's Abbey Church
Collegeville, Minn.
Holtkamp, Op. 1742, 1961

Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
Manual ranks are 61 pipes unless indicated
*73 pipes, double trebles
Electropneumatic key and stop action

II. GREAT
16 Quintadena
8 Principal
8 Flute
8 Gedackt
4 Octave
4 Spitzflöte
2 Superoctave
$1^1/_3$ Octave Quint
Mixture IV (244 pipes)
Scharf III (183 pipes)
8 Trumpet*

PEDAL
16 Principal
16 Subbass (44 pipes, $10^2/_3$' in Cornet)
16 Quintadena (Gt.)
$10^2/_3$ Quintbass (44 pipes, $5^1/_3$' in Cornet)
8 Octave
8 Flauto Dolce
4 Choralbass
4 Nachthorn
$6^2/_5$ Cornet V (160 pipes)
Mixture IV (128 pipes)
16 Posaune
8 Trumpet
4 Schalmei

III. SWELL (enclosed)
8 Rohrflöte
8 Lieblichgedackt
8 Spitzgamba
8 Voix Céleste (56 pipes)
4 Octave Geigen
4 Bourdon
2 Doublette
1 Piccolo
Sesquialtera III (183 pipes)
Plein Jeu IV (244 pipes)
16 Basson
8 Fagott*
4 Oboe Clarion*

I. POSITIV
8 Copula
4 Præstant
4 Rohrflöte
$2^2/_3$ Nazard
2 Octave
2 Blockflöte
$1^3/_5$ Tierce
Fourniture III (183 pipes)
8 Cromorne

COUPLERS
Swell to Great 16, 8
Positiv to Great
Swell to Positiv 16, 8
Swell 16
Great to Pedal
Swell to Pedal
Positiv to Pedal

Saint John's Abbey traces its Benedictine heritage to Saint Michael's Abbey in Metten, Germany, founded in 766. In 1846, a group of monks from Metten founded what would become Saint Vincent's Archabbey in Latrobe, Pa., which in turn sent forth monks who arrived in Minnesota in 1856 to minister to the German Catholic immigrants flooding into central Minnesota. In 1857, they secured a territorial charter to conduct a seminary for educational, scientific, and religious purposes, known locally as Saint John's College. By 1866, the size of the community qualified the monastery, at that time named Saint Louis on the Lake, to become an abbey. An abbey church was completed in 1880, constructed of bricks made from clay dug on Saint John's property. It now serves as the Great Hall and reception center.

A new Saint John's Abbey and University Church was proposed in early 1950 in response to the growing populations of the monastery, seminary, university, and preparatory school. In December of that year, Abbot Baldwin Dworschak, OSB, newly-elected sixth abbot of Saint John's, made a bold and visionary decision resulting in what one art historian has called "a milestone in the evolution of the architecture of the Catholic Church in this country." He invited twelve prestigious architects to each submit proposals for the second century of Saint John's. New York architect Marcel Breuer (1902–81) was selected to draw up a master plan for the campus. Construction of the church began on May 19, 1958, and was completed on August 24, 1961.

The church was designed to allow all members of the congregation closer participation in services. This was achieved by building a very large trapezoidal, 1,400-seat worship space without columns that allowed all to sit as close as possible to the altar. The church was a technological feat as well. Constructed of reinforced cast concrete, it was fundamentally built by local carpenters who made the forms into which the concrete was cast. Inside there is an immense cantilevered balcony that seems to defy gravity. Standing 112 feet high over the main entrance is the striking bell banner. The cross in the center is made of oak harvested from the woods at Saint John's Arboretum, and there are five bells that call people to worship.

The abbey church organ was one of the last large contracts that Walter Holtkamp Sr. completed before his death. He designed the instrument in consultation with Abbey organist Father Gerard Farrell, OSB, with additional input from Flor Peeters. It is considered one of the most important large masterpieces created by Holtkamp. Contracted in April, 1960, it was completed in November 1961. The pipes were placed behind a red cloth, acoustically transparent screen, chosen primarily for architectural considerations. With the interior of the church so monastically austere, not to mention large, a pipe display was thought to be inappropriate and, perhaps, that it might be dwarfed by the scale of the room. Flor Peeters played the dedicatory recital on November 21, 1961.

The organ was built just before the Second Vatican Council, and conceived almost entirely for use by the large Benedictine community, which primarily sings chant for mass and office. Thus, the organ's voicing is unusually gentle with many beautiful 8' and 4' registers for chant accompaniment. Holtkamp, recognizing the instrument might be hard-pressed to lead well over 1,000

monks, students, faculty, and visitors for large occasions, originally proposed at least nine additional ranks, some of which were larger-scaled principal voices, including a Great 16' Double Trumpet and a Pedal 32' Bombarde. These additional ranks never materialized. At one point, discussion was given over to the possibility of mechanical action, but use, layout, and overall design mitigated against it. The Great, however, does have a slider chest.

The Positiv is at the lower right, with Great above; and stacked Swell on left. The Cornet V at $6^2/_5$' is an independent five-rank stop including 7ths and 9ths. The stop tab normally brings on other unison and quint ranks that can be shut off via an unmarked toggle switch on top of the relay in the blower room. In the rich reverberation of this room, the Cornet effect is extraordinary.

Saint John's University
Gertken Organ Studio
K.C. Marrin Organ Co. Opus 6, 1988

Mechanical key and stop action

MANUAL I	**MANUAL II**	**PEDAL**
16 Quintadena*	8 Gedackt	16 Sub Bass
8 Prestant	4 Rohrflöte	8 Open Bass
8 Rohrflöte*	4 Prestant	4 Choral Bass
4 Octave	2 Waldflöte	16 Fagott
3 Quint†	$1^1/_3$ Larigot	
2 Octave	Mixture III	
Mixture IV	8 Dulcian	
8 Trumpet*		

*half pull plays on manual; full pull plays on Pedal
†half pull plays $2^2/_3$'; full pull adds $1^3/_5$'

Jane Errera
St. Anne's Church
Bethlehem, Pennsylvania

Sacred Heart R.C. Church **Wednesday, August 9, 2017**
Freeport, Minn. **2:45 P.M.**

CHRISTOPHER STROH

Entrée Pontificale	Marco Enrico Bossi 1861–1925
Capriccio, *Douze Pièces*	Édmond Lemaigre 1849–1890
Hymn, "Come, labor on"	ORA LABORA
Florete Flores / Bloom, Flowers!	Mary Elizabeth Downey 1895–1994

Dedicated with every appreciation
and affection to my distinguished teacher,
Pietro Yon

Pastorale	Mary Elizabeth Downey edited by Robert F. Vickery
Concert Study	Pietro Yon 1886–1943

Please hold applause until the end of the program.

This program is supported by a gift from
Charlie Johnson.

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Sacred Heart R.C. Church
Freeport, Minn.
Wangerin-Weickhardt, 1913

Compass: Manuals, 61 notes, C–c^4
Pedal, 30 notes, C–f^1
Tubular-pneumatic stop and key action,

I. GREAT
16 Bourdon
8 Open Diapason
8 Gamba
8 Doppel Floete
8 Melodia
8 Dulciana
4 Octave
4 Flute d'Amour
8 Trumpet

COUPLERS
Swell to Great 16, 8, 4
Great 16, 4
Swell 16, 4
Great to Pedal
Swell to Pedal

II. SWELL (enclosed)
16 Bourdon
8 Geigen Princip'l
8 Lieblich Gedackt
8 Aeoline
8 Salicional
8 Voix Celeste
4 Flute Harmonic
4 Violina
8 Orchestral Oboe
Dolce Cornet III
Tremulant

PEDAL
16 Open Diapason
16 Sub Bass
16 Lieblich Gedackt
8 Octave
8 Bass Flute

Unique in the area is the 23-rank organ built by Wangerin-Weickhardt of Milwaukee in 1913 at a cost of $5,000; the instrument is tubular-pneumatic and in nearly original condition. A comparison with the company's 1909 24-rank installation in nearby Seven Dolors Church in Albany, Minn., is informative. The Freeport organ boasts a key compass of 61 notes and two very colorful 8' reeds (Trumpet and Oboe), while the Albany instrument had no reeds whatsoever. The Freeport organ, designed by Professor John Singenberger (1848–1924) of Milwaukee, shows rapid changes in specification tastes compared to Albany. Although the Albany organ had a Great Quint and 2' Octave as well as a Swell 2' Piccolo, Freeport has nothing above 4'. The Dolce Cornet, however, is much bolder than in many old American organs, and contributes greatly to fuller organ effects and reed-dominated colors.* Freeport also has a Swell Voix Celeste. Mechanical aids are also modern for 1913: three adjustable pistons per division, balanced Swell and Crescendo pedals, a full complement of super- and sub-octave couplers, and three extensions in the Pedal. Finally, the Freeport organ is one of the first in the region to display a bare pipe field in the facade without the usual elaborate carvings and stenciled pipe designs.

KIM KASLING

*Some of the details regarding both Wangerin-Weickhardt organs mentioned here are from "Orgel Dispositionen," a German-language journal kept by Fr. Norbert Gertken, OSB, organist at St. John's Abbey, 1898–1945.

Saints Peter and Paul Parish **Wednesday, August 9, 2017**
Richmond, Minn. **4:20 P.M.**

MARK ANTHONY RODRIGUEZ

Prelude in C Major, BWV 545 — Johann Sebastian Bach 1685–1750

Cantilena in G, Op. 71, No.1 — Arthur Foote 1853–1937

30 Spielstücke für Kleinorgel, Op. 19, No. 1 — Hugo Distler 1908–1942
1. Schnelle
2. Schnelle
3. Gehend
4. Schneller

Prelude in C Minor (1841) — Felix Mendelssohn 1809–1847
Prelude and Fugue in C Minor, Op. 37, No. 1 (1834/1837)

Hymn, "City of God, Jerusalem" — THE NEW JERUSALEM

Please hold applause until the end of the program.

MaryAnn Crugher Balduf
• Organist
• Recitalist
• Accompanist
Ypsilanti, MI (734)485-0411

Saints Peter and Paul R.C. Church
Richmond, Minn.
Joseph Lorenz, 1888
Restored by K.C. Marrin, 2000

Compass: Manuals, 56 notes, C–g^3
Pedal, 27 notes, C–d^1
Mechanical key and stop action
*reconstructed by K.C. Marrin

I. GREAT
16 Bourdon
8 Principal
8 Melodia
8 Gamba
4 Octave
4 Rohrflute
$2^2/_3$ Twelfth
2 Fifteenth
Mixture III*
8 Trumpet*

PEDAL
16 Open Diapason
16 Subbass
8 Violon

II. SWELL
8 Gedackt
8 Viola
8 Salicional
8 Dolci [*sic*]
4 Violina
4 Flute Harmonique
2 Piccolo
8 Bassan* [*sic*] (Oboy bass)
8 Oboy* [*sic*] (t.c.)

COUPLERS
Swell to Great
Great to Pedal
Swell to Pedal

Pedal Check
Alarm Signal (bellows)

Joseph Lorenz was a German immigrant who first settled in Cincinnati and was active as an organbuilder as early as 1862. Following a shop fire, he relocated to Saint Paul around 1882/83. A list of Lorenz installations includes at least 15 organs in Minnesota and one in Wisconsin. Only two Lorenz instruments are known to exist today, one in private possession and this instrument. This organ originally had a reversed, detached console. A new console was installed in the late 1930s by Vogelpohl & Spaeth of New Ulm, Minn., controlling the original slider chests with electropneumatic pull-downs. Also at about this time, the balcony was deepened and reinforced to accommodate a larger parish choir and the original manual reeds and Great Mixture III disappeared. K.C. Marrin of Cold Spring, Minn., restored the organ in 2000, and was able to determine the scales and scope of the missing ranks from the toe-board holes and chest location and replicated them. He also restored the organ to tracker action and built a new detached, reversed console in keeping with the original disposition.

KIM KASLING

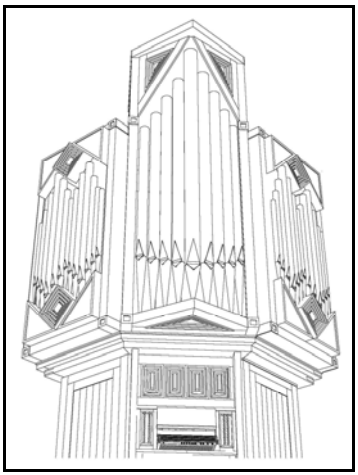
Saint Boniface R.C. Church **Wednesday, August 9, 2017**
Cold Spring, Minn. **7 P.M.**

MONICA CZAUSZ

Passacaglia on a Theme by Dunstable	John Weaver b.1937
Dialogue of the Mockingbirds, *Three Short Studies,* Op. 68	Rachel Laurin b.1961
"Blithely Breezing Along," *Baronian Suite*	Stephen Paulus 1949–2014
Stèle pour un enfant défunt, *Tryptich*, Op. 58	Louis Vierne 1870–1937
Allegro, Chorale, and Fugue in D	Felix Mendelssohn 1809–1847
Hymn, "Wake, awake, for night is flying" Stanza 1, men Stanza 2, women Stanza 3, all	WACHET AUF
Phantasie über den Choral "Wachet auf, ruft uns die Stimme," Op. 52, No. 2	Max Reger 1873–1916

Please hold applause until the end of the program.

This program is supported by a gift from Dave and Jane Stettler.



Saint Boniface R.C. Church
Cold Spring, Minn.
K.C. Marrin Company, Opus 11, 2013

Mechanical key action, electric stop action
All manual ranks are 56 pipes unless indicated
Compass: Manuals, 56 notes, C–g^3
Pedal, 30 notes, C–f^1
Wind pressures: Great and Swell, 85 mm
Positiv, 75 mm; Pedal, 90 mm
[F] = Roughly 25 percent of pipework from Laukhuff/Eric A. Fiss 1974 at Saint Mark's R.C. Church, Shakopee, Minn., damaged by fire.

I. GREAT
16 Prestant
8 Principal
8 Principal II (25 pipes, g–g^3)
8 Doppelfloete
8 Spillfloete
8 Violincelle
4 Octave
4 Rohrschelle[F] (Fiss Pos. 8')
$2^2/_3$ Quint
2 Octave
8 Cornet V† (150 pipes)
2 Mixture II–IV (274 pipes)
$1^1/_3$ Scharf III[F] (168 pipes)
8 German Trumpet*
8 Glockenspiel (30 cast bells)
*49 reeds, 7 double flues
†Some pipes from Fiss Gt. Mixture V

II. POSITIV
8 Oak Gedackt*
4 Oak Flute*
2 Waldfloete[F]
$1^1/_7$ Septime
1 Siffloete[F]†
$2^2/_3$ Cornet II[F]† (12-17, 168 pipes)
8 Cromorne
*Salvaged oak from Fiss case
†from Fiss Positiv Carillon III

III. SWELL
8 Principal[F] (Fiss Gt. 8' Hohlflote)
8 Viol d'Gamba
8 Viol Celeste (t.c., 49 pipes)
8 Rohrfloete
8 Harmonic Flute*[F] (32 pipes, c–g^3)
4 Octave†[F]
2 Gemshorn
2 Fourniture IV (245 pipes)
16 Bassoon
8 Trumpet‡
8 Oboe‡
4 Clarion‡
*Fiss Gt. 2' Schweizerfeife
†Fiss Gt. 4' Prestant
‡49 reeds, 14 flues, double trebles

PEDAL
32 Bourdon (ext., 11 pipes, no $C^{\#}$)
16 Openbass
16 Principal (Gt.)
16 Bourdon
$10^2/_3$ Quint[F] (Fiss Pedal 16' Subbass)
8 Octavebass[F]*
$2^2/_3$ Rauschquint II [F]† (60 pipes)
4 Choralbass (Gt.)
16 Trombone
8 Trumpet
*Fiss Pedal 8' Weitprincipal
†Fiss Pedal 4' Piffaro II

COUPLERS
II–I
III–I
III–II
I–P
II–P
III–P

The Great 8' Doppelfloete is a copy of the stop on the 1913 Wangerin-Weickhardt at Sacred Heart Church in Freeport, Minn.

Pedal 16 Openbass is modeled after the stop on the 1888 Joseph Lorenz organ at Saints Peter and Paul Church in Richmond, Minn.

Pedal 16 Trombone is modeled after the stop on the 1878 Pfeffer organ at Saint Mary's Catholic Church, Fort Madison, Iowa

Pedal 8 Trumpet uses German shallots as on the 1982 K.C. Marrin organ at Saint Mary's Cathedral, Saint Cloud, Minn.

In the 1850s, German immigrants settled as farmers along the Sauk River, which flows through Cold Spring. The area was the location of readily-quarried granite deposits, which led to the establishment of Cold Spring Granite Company (now known as Coldspring).

Benedictine priests and monks also came to Central Minnesota in the 1850s, building on the west bank of the Mississippi River in Saint Cloud, and then fifteen miles west at the present site of Saint John's Abbey and University.

The first church building in Cold Spring, Assumption Chapel, was erected in 1877 in thanksgiving for the end of a disastrous plague of grasshoppers the previous year. The Church of Saint Boniface was established in 1878 by Benedictines from Saint John's Abbey. The first church building of Saint Boniface was completed in 1884, the only church in the town until 1964, when Gloria Dei Lutheran Church was formed. Stearns County was noted as one of the most Catholic areas of the United States until well into the mid 1900s.

The financial records of the parish for its first year (1878) showed total expenses of $403, of which $50 was for the organist. There is no information available about the first organ, which was replaced in 1939 with a Wicks four-rank Direct Electric® unit organ.

The present church, built in 1980, was designed by a Saint Cloud architect, the late Ray Hermanson, in collaboration with Frank Kacmarcik, liturgical consultant. An electronic substitute was donated as a temporary measure. The architecture of the building determined that the location of a future pipe organ would be off-center. The present Marrin organ is in that designated rear-corner location, and faces three directions on three chest levels.

A striking feature of the interior of the church is a sculpture of "The Risen Christ" instead of a typical crucifix. It was created in 2005 by Brother David Paul Lange, OSB, a monk at Saint John's Abbey.

A one-manual Flentrop organ with pull-down pedals (now in the Marian Chapel) was brought to Central Minnesota by the Diocese of Saint Cloud in the 1950s and was in several locations in Saint Cloud before arriving at Saint Boniface.

Organbuilder Kevin C. Marrin has been a resident of Cold Spring since 1972, with his shop located three houses west of the church. Opus 11 at Saint Boniface, built for his home church, is his magnum opus.

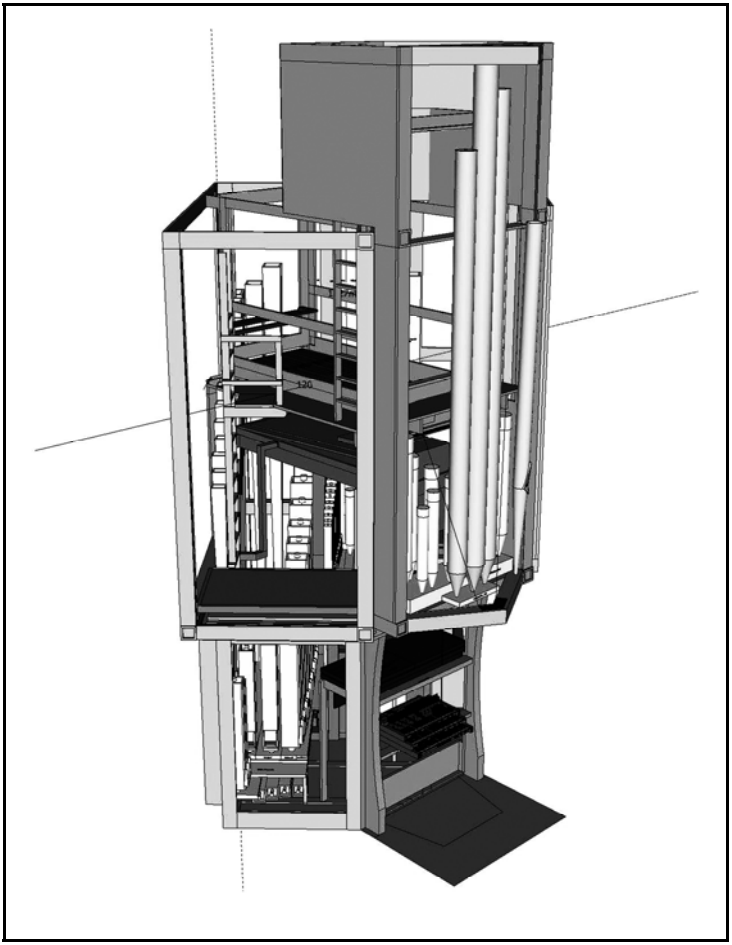
Marrin's education was at Saint John's Preparatory School and Saint John's University, where he majored in philosophy and music education, graduating in

1971. While at Saint John's, he was mentored by Brother Hubert Schneider in the Abbey Woodworking Shop.

Marrin's interest in organbuilding began when he assisted two local builders, Eric Fiss and Arthur Kurtzman, during the summer after his graduation from Saint John's University. He continued working with them in rebuilding local instruments, and then went on his own with service work and tuning. His first organ, completed in 1978, is in Saint Augustine Church (later enlarged by Marrin) in Saint Cloud.

In 1974, Marrin had worked with Eric Fiss on a new organ for Saint Mark's Catholic Church in Shakopee, Minn. After a fire in 2005 partially destroyed the organ, Marrin was offered salvageable parts in exchange for removing the organ. Ten stops salvaged from Saint Mark's were integrated into the Saint Boniface organ.

CHARLES L. ECHOLS



Perspective of the Saint Boniface Marrin organ

House of Hope Presbyterian Church **Thursday, August 10, 2017**
Saint Paul, Minn. **9:45 A.M.**

AARON DAVID MILLER (Fisk)
ROBERT VICKERY (Merklin)

Jump — Aaron David Miller
ABERYSTWYTH Parody (in the style of Sweelinck) — b. 1972

Fantasy on BACH, Op. 46a — Max Reger
1873–1916

AARON DAVID MILLER

Two Pieces — Denis Bédard
Andantino (1993) — b. 1950
Grand Jeu, *Suite de premier ton*

ROBERT VICKERY

Mæstoso in C-sharp Minor — Louis Vierne
Kyrie, *Messe Solennelle*, Op. 16 — 1870–1937

AARON DAVID MILLER and ROBERT VICKERY

Triptych, II. Still Be My Vision — Stephen Paulus
1949–2014

Hymn, "God be with me" — Stephen Paulus

Contrapuctus 14, *Die Kunst der Fuge*, BWV 1080 — Johann Sebastian Bach
(completion by Michael Ferguson) — 1685–1750

AARON DAVID MILLER

This program is supported by a gift from James Weaver.

House of Hope Presbyterian Church
Saint Paul, Minn.
C.B. Fisk, Op. 78, 1979

S = All or some pipes retained from the E.M. Skinner organ.
⌈indicates double draw
General Wind Stabilizer
General Tremulant and Tremblant Doux
Octaves graves added in 1992
Mechanical, with optional pneumatic assist through
couplers to Great (1992 Kowalyshyn Servo-pneumatic Lever)

II. GREAT
16 Prestant[S]
8 Octave
8 Gambe
8 Flute Harmonique
8 Bourdon
4 Octave
4 Rohrflöte
⌈2 Superoctave
⌊ Grave Mixture II
Cornet V
Mixture VIII–XII
16 Double Trumpet
8 German Trumpet
8 French Trumpet
4 Orlos I–III

I. RÜCKPOSITIV
16 Holzquintadehn
8 Prestant
8 Bourdon
4 Octave
4 Baarpijp
$3^{1}/_{5}$ Grosse Tierce
⌈$2^{2}/_{3}$ Nazard
⌊ Sesquialtera II
⌈2 Night Horn
⌊2 Doublet
Sharp V–VIII
16 Dulcian
8 Trechterregal
8 Cromorne

III. SWELL
16 Stillgedackt
8 Diapason
8 Viola da Gamba
8 Voix Céleste
8 Chimney Flute
4 Italian Principal
⌈$2^{2}/_{3}$ Quinta
⌊ Sesquialter II
⌈2 Fifteenth
⌊ Fourniture IV–VI
16 Contra Hautboy
8 Trumpet
8 Oboe
4 Clarion

IV. BRUSTWERK
8 Gedackt
4 Quintadena
2 Waldflöte
⌈$1^{3}/_{5}$ Tierce
⌊ Echo Cornet III
$1^{1}/_{3}$ Quinta
Cymbal III
8 Regal
4 Schalmey

PEDAL
32 Contra Bourdon[S]
16 Prestant
16 Subbass[S]
8 Octave
8 Gedackt
4 Superoctave
Mixture V
32 Contra Bassoon
16 Trombone
8 Cornopean
4 Shawm

COUPLERS	COMBINATION PEDALS
Swell to Great	On and Off Pedals to Great Flue Chorus
Brustwerk to Great	On and Off Pedals to Great Reed Chorus
Rückpositiv to Great	On and Off Pedals to Swell Forte Stops
Swell to Positiv	
Great to Pedal	**VENTILS**
Swell to Pedal	To Great
Brustwerk to Pedal	To Pedal 32' and 16' Bourdons
Rückpositiv to Pedal	To Pedal Reeds

Opus 78 was the largest organ built by the company during Charles Fisk's lifetime, and at the time was the largest tracker organ built in this country. Temperament is slightly unequal, favoring keys with few accidentals. Two large weighted bellows are under the balcony floor, supplying the organ with air from blowers in a box under the gallery window. The Contra Bourdon and Subbass are on electric action.

House of Hope Presbyterian Church traces its foundation to 1849, when a young missionary from Philadelphia, Edward Duffield Neill, founded First Church in downtown Saint Paul. He started a second congregation on Christmas Eve 1855, and named it House of Hope. The two congregations merged in 1914, building a new Gothic edifice designed by Ralph Adams Cram. That same year, Ernest M. Skinner installed a four-manual, 49-stop organ in the chancel. In 1959, the organ was expanded by the Tellers Organ Company, under the guidance of William H. Barnes. That organ was replaced in 1979 by C.B. Fisk Opus 78, installed in the gallery. An intentionally eclectic instrument, it incorporated ideas from the study of historic European organs and lessons from the building of earlier Fisk organs. The Great 8' Gamba, 8' Flûte Harmonique, and Swell reeds are in the style of Cavaillé-Coll; the Great 8' French Trumpet, 4' Orlos, Rückpositiv 8' Cromorne, and Pedal 4' Shawm represent the 18th-century influence of Dom Bedos de Celles; and most of the other reeds are modeled after 16th- and 17th-century German examples. The organ is tuned in a slightly unequal temperament that Charles Fisk developed for this instrument. In 1992 a Kowalyshyn Servo-pneumatic lever was added to make key touch more sensitive when playing with the manuals coupled. The oak casework includes gilded hand-carved pipe shades by Morgan Faulds Pike, most with a sea motif.

The Choir Organ in the chancel was originally built in 1878 by Joseph Merklin for the Church of Saint Laurent in Aubenas, France. Merklin (1819–1905) was a well-known Belgian organbuilder, a number of whose instruments were dedicated by César Franck. The organ was fully restored by C.B. Fisk, Inc. in 1987 when it was installed in House of Hope. The one-manual, seven-stop organ in the Assembly Room was built for the parish church in Aubusson, France, in 1852, and attributed to Ducroquet. The two-manual, 18-stop organ in the Elizabeth Chapel was built by Dan Jaeckel of Duluth, Minn., in 2001.

In 1923, a 48-bell carillon was installed in the tower. Because of poor sound quality, the original bells have been replaced in stages with bells cast by Paccard, Petit & Fritsen, and Arthur Bigelow. A 49th bell was added in 1992, making it four complete, fully chromatic octaves. The bells range in weights from eleven pounds to 5,280 pounds. The House of Hope carillon is one of three carillons in Minnesota, the other two being at the Mayo Clinic in Rochester, and Central Lutheran Church in Minneapolis.

House of Hope Presbyterian Church
Saint Paul, Minn.
Josef Merklin, 1878

Built in 1878 for Saint-Laurent Church in Aubenas, France. Restored by C.B. Fisk and installed in the chancel of House of Hope in 1987.

Compass: Manuals, 56 notes, C–g^3
Pedal, 27 notes, C–d^1
Mechanical key and stop action

I. GRAND-ORGUE
16 Bourdon
8 Montre
8 Bourdon (Réc.)
8 Gambe (Réc.)
8 Salicional*
4 Prestant
4 Flûte octaviante (Réc.)
2 Fourniture II–IV*
8 Trompette*
4 Clairon*
*enclosed in Récit

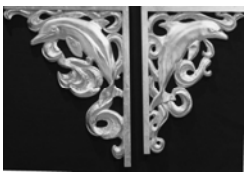
II. RÉCIT
8 Bourdon
8 Gambe
8 Voix celeste
4 Flûte octaviante
2 Flageolet
8 Basson-hautbois

PÉDALE
16 Soubasse
8 Montre

Tremolo (affects entire organ)

ACCOUPLEMENTS
Récit sur Grand-Orgue
Tirasse Grand-Orgue
Tirasse Récit

PÉDALES DE COMBINAISON
Appel des anches Grand-Orgue
Appel des anches Récit



Pipe shades designed by Morgan Faulds Pike

Jehovah Lutheran Church **Thursday, August 10, 2017**
Saint Paul, Minn. **11:05 A.M.**

NICOLE SIMENTAL

Toccata in F Major, BuxWV 156	Dieterich Buxtehude 1637/39–1707
Jesus Christus unser Heiland, BWV 688	Johann Sebastian Bach 1685–1750
Schmücke dich, O liebe Seele, Op. 122, No. 5	Johannes Brahms 1833–1897
Hymn, "Deck thyself, my soul, with gladness"	SCHMÜCKE DICH
Variations sur un theme de Clément Janequin	Jehan Alain 1911–1940
Toccata	Gerald Near b. 1942

This program is supported by a J. Michael Barone Scholarship.

Jehovah Lutheran Church was founded in 1923 by five families in the Hamline-Midway neighborhood of Saint Paul as a daughter parish of Saint Stephanus Lutheran Church. The original members met in homes and in a rented room above a feed store on Snelling Avenue before constructing their first church building in 1924. The current building, designed by Harold Spitznagal, was completed and dedicated in 1964. Spitznagal's work on Jehovah received a First Honor Award in 1966 from the South Dakota Chapter of the American Institute of Architects. The Jan van Daalen organ was built in 1983 and dedicated in concert by David Craighead. The three-manual, 49-rank organ is fully mechanical action and includes five ranks from the previous (unidentified) organ.

Organbuilder Jan van Daalen was born into a musical family in the Netherlands. As a child, he attended organ concerts with his parents at such venues as Saint Bavo, Haarlem, and the Oude Kerk and Royal Concertgebouw in Amsterdam. At his father's urging, he decided to pursue a career in organbuilding. He first worked with Andries Fonteyn at the Fonteyn Gaal Organ Company in Amsterdam. He went on to study for his Meisterprüfung at the Hochschule in Ludwigsburg, Germany, where he also worked at Walcker Orgelbau. In 1964, he immigrated to Canada and worked for Allen Jackson, the Toronto representative of Casavant, and then at the J.C. Hallman Organ Company in Kitchener, Ontario. In 1970, he moved to Minneapolis and, with Rochus van Rumpt, founded the Van Daalen Organ Company. Together, Van Daalen and Van Rumpt restarted the Pels & Van Leeuwen Company of Waardenburg, The Netherlands, after its bankruptcy in 1971, maintaining the Van Daalen name in the United States. When Jan van Daalen retired in 1995, the Van Daalen Organ Company became a subsidiary of Pels & Van Leeuwen.

TIM BUENDORF and NILS HALKER

Jehovah Lutheran Church
Saint Paul, Minn.
Jan van Daalen, 1983

Compass: Manuals, 56 notes, C–g^3
Pedal, 30 notes, C–f^1
Mechanical key and stop action
*Stops from a previous organ, unidentified
[indicates double draw. One stop is drawn at the first position, and the second comes on at the second position of the knob. All double-draw stops are additive (i.e. second position adds to the original stop drawn).

I. GREAT

16 Præstant
8 Præstant
8 Rohrflute
4 Octave
4 Spillflute
[$2^2/_3$ Quint
Cornet III (168 pipes)
[2 Principal
Mixture V (280 pipes)
[8 Trumpet
[4 Clarin-Claro (112 pipes)
Tremolo
Great Stabilizer

II. SWELL

8 Viol-Principal
8 Bourdon
8 Celeste* (44 pipes)
4 Italian Principal
4 Flute-Traverso*
[2 Octave
Quartane II* (112 pipes)
2 Gemshorn*
[$1^1/_3$ Quint
Acuta IV (224 pipes)
16 Basson
8 Trumpette
8 Oboe
Tremolo
Swell Stabilizer

III. BRUSTWERK

8 Gedeckt
4 Rohrflute
[$2^2/_3$ Quint
Sesquilatera II* (112 pipes)
2 Octave
[1 Flageolet
Octave-Cymbal II
8 Trechter-Dulcian
Tremolo
Brustwerk Stabilizer

PEDAL

16 Præstant (Gt.)
16 Subbass
8 Open Bass
4 Chorall-Bass *
[$2^2/_3$ Rauschquinte II
[$2^2/_3$ Mixture V (150 pipes)
16 Posaune
8 Trumpet
4 Schalmey *
Pedal Stabilizer

COUPLERS

Swell to Great
Brustwerk to Great
Great to Pedal
Swell to Pedal
Brustwerk to Pedal

First Baptist Church, Saint Paul

When dedicated on May 30, 1875, it was considered
"the finest church edifice in Minnesota."

First Baptist Church of Saint Paul **Thursday, August 10, 2017**
Saint Paul, Minn. **2:05 P.M.**

GRANT WAREHAM

Triptych, III. As if the Whole Creation Cried	Stephen Paulus 1949–2014
Variations sur un Noël bourguignon	André Fleury 1903–1995
Evening Song	Edward Bairstow 1874–1946
Hymn, "There's a wideness in God's mercy"	ST. HELENA
Sonata No. 11 in D Minor, Op. 148 Agitato — Allegro	Josef Rheinberger 1839–1901

Please hold applause until the end of the program.

This program is supported by a J. Michael Barone Scholarship.

First Baptist Church of Saint Paul was organized on December 29, 1849, by twelve people who had recently arrived at this frontier village on the upper Mississippi River. A Sunday school, begun two years earlier, was led by Harriet Bishop, Minnesota's first public school teacher. She invited the children who attended her first week of classes to return on Sunday, July 25, 1847, for Sunday school.

The first church was built on "Baptist Hill," today's Mears Park, a few blocks south of the present building. When the present church was completed in 1875, it was not only the largest religious edifice in Saint Paul but the most costly. The *Saint Paul Pioneer Press* described it as "the finest piece of architecture west of Chicago." The Steere & Turner organ, which cost $10,000, was said to be the finest between Chicago and the West Coast.

The original 41-rank mechanical-action Steere & Tuner was dedicated before a full house by Clarence Eddy on May 26 and 27, 1875. It has gone through several bewildering and largely undocumented alterations over the past century. In 1939, it was electrified by Arthur Fellows, who added a Reisner console but retained the original specification and slider chests. In 1958, the entire mechanism was replaced by J.R. Gould, followed by the addition of a Möller console in 1962. Further tonal modifications were made by Steven Lethert in 2000. In 2013, the church was awarded a historic preservation grant from the State of Minnesota, which enabled Grandall & Engen to undertake thorough mechanical and tonal renovations, with the overriding philosophy of attempting to return the organ as much as possible to its original specification within the restrictions of the 1958 electric windchests. Pipes were returned to their original locations, missing pipes were replaced, and pipes that had been cut off or otherwise damaged were replaced with replicas.

First Baptist Church
Saint Paul, Minn.
Steere & Turner, 1875
Action electrified, 1939;
Rebuilt J.R. Gould (Möller), 1958
Steven Lethert, 2000
Renovation and restoration Grandall & Engen, 2014

Electropneumatic key and stop action
Manual ranks, 61 pipes unless otherwise indicated
M=Möller, G&E= Grandall & Engen

II. GREAT
16 Open Diapason (metal)
8 Open Diapason
8 Viola da Gamba
8 Doppel Flote
4 Octave
$2^2/_3$ Twelfth
2 Fifteenth
Mixture IV (restored, 244 pipes)
8 Trumpet (Sw.)

I. CHOIR (enclosed)
16 Dulciana (ext.)
8 Stopped Diapason[M]
8 Dulciana
8 Unda Maris[M] (49 pipes)
4 Flute d'Amour
4 Fugara
Cornet II[G&E] (t.c., 98 pipes)
2 Flageolet (harmonic)
8 Clarionet
Tremulo [*sic*]

COUPLERS
Swell to Great 8
Choir to Great 8
Swell to Great 8
Great to Pedal 8
Swell to Pedal 8
Choir to Pedal 8

III. SWELL (enclosed)
16 Lieblich Gedacht [*sic*] (12 pipes)
8 Open Diapason
8 Salicional
8 Voix Celeste[M] (t.c., 49 pipes)
8 Dolce
8 Stopped Diapason
4 Geigen Octave
4 Flute Harmonique (restored)
4 Violina
2 Flautino
Mixture III (183 pipes)
16 Trombone (ext., 12 pipes)
8 Trumpet[M]
8 Oboe & Bassoon
8 Vox Humana
Tremulo [*sic*]

PEDAL
16 Open Diapason (wood)
16 Bourdon
16 Contra Gamba (cone)
16 Lieblich Gedacht (Sw.)
$10^2/_3$ Quinte (Sw.)
8 Octave (Gt.)
8 Flote (ext.)
4 Fifteenth (Gt.)
16 Trombone (Sw.)
8 Trumpet (Sw.)

Church of Saint Mary **Thursday, August 10, 2017**
Saint Paul, Minn. **3:15 P.M.**

ROSALIND MOHNSEN

Toccata (based on Gregorian themes of the "Salve Regina") Everett Titcomb
1884–1968

Divinum Mysterium, *Chant Works,* Set I, No. 4 Gerald Near
b. 1942

Hymn, "Songs of thankfulness and praise" SALZBURG
Stanza 1, unison Stanza 2 and 3, harmony Stanza 4, unison

Ave Maris Stella, *Trois Paraphrases Grégoriennes,* Op. 5, No. 2 Jean Langlais
1907–1991

Roulade, *Six Pieces,* Op. 9, No. 3 Seth Bingham
1882–1972

Triumphal March, Op. 26 Dudley Buck
1839–1909

Please hold applause until the end of the program.

This program is supported by a gift from
Catherine J. Bruno.

The Church of Saint Mary
Saint Paul, Minn.
Reuter Organ Co, Op. 241, 1927

Electropneumatic key and stop action
All manual ranks are 73 pipes, unless otherwise indicated

II. GREAT (enclosed)
8 Open Diapason (leather lips)
8 Doppel Flute
8 Viola di Gamba
8 Gemshorn
4 Harmonic Flute
4 Principal
8 Tuba
Chimes

I. CHOIR (enclosed)
8 Viola Diapason
8 Melodia
8 Quintadena
8 Dulciana
8 Unda Maris (61 pipes)
4 Flute d'Amour
8 Clarinet
Harp
Tremolo

COUPLERS
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Great 16, UO, 4
Swell to Choir 16, 8, 4
Choir 16, UO, 4
Swell 16, UO, 4
Great to Pedal 8, 4
Swell to Pedal 8
Choir to Pedal 8
All Swells to Swell

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
8 Aeolian
4 Flauto Traverso
2 Piccolo (61 pipes)
8 Oboe
8 Cornopean
8 Vox Humana*
Tremolo
*enclosed in a separate box, with separate tremolo

PEDAL
32 Resultant
16 Open Diapason (32 pipes)
16 Bourdon (44 pipes)
16 Contra Viola (ext. Gt., 12 pipes)
16 Lieblich Gedeckt (Sw.)
8 Cello (Gt.)
8 Dolce Flute (ext.)

The Church of Saint Mary was established in 1865 as a parish for Saint Paul's Irish community. It is the third oldest Roman Catholic parish in the city of Saint Paul, following the Saint Paul Cathedral and Church of the Assumption. Among the early parishioners were Mary Mehegan Hill, wife of railroad magnate James J. Hill (their children were all baptized in the original church) and Philip and Louisa McQuillan, the maternal grandparents of F. Scott Fitzgerald. Fitzgerald's aunt Annabel McQuillan was the first child baptized in the parish, and she later donated the baptismal font, on which her name is inscribed. The current English Gothic style church is the second building, dating from 1921. Several artifacts from the original church are housed in the new building: *The Deposition*, reportedly one of the first European paintings to come to Saint Paul; the Stations of the Cross; and the baptismal font. The current church's most distinctive treasures are the marble altarpiece and mosaic of the *Trinity and Mary, Queen of Heaven*, both imported from Italy. By the mid-1970s, the church building had fallen into a state of serious disrepair. Its administration then passed to the Missionary Oblates of Mary Immaculate, who were responsible for its renovation. From 1982 until 1995, the immigrant Hmong Catholic Community made the parish its home. Hmong parishioners (originally from Laos) were trained to help restore the church's stained-glass windows. Since 2003 the parish has been administered by the Congregation of the Sons of the Immaculate Conception, an international religious order based in Rome.

On the occasion of the dedication of Saint Mary's first church in 1867—at a nearby location in what is now the parking lot of a state government building—the church was home to a small pipe organ operated by hand bellows. This instrument was sold for $300 in 1887 to a neighboring parish to make way for a Hook & Hastings instrument. Saint Mary's Reuter organ, emblematic of the period and style of American "orchestral" instruments, was dedicated September 8, 1927 by Mary Downey, a Saint Paul native who studied with Pietro Yon, organist of Saint Patrick's Cathedral in New York. (Two of Downey's pieces were featured on Wednesday's recital at Sacred Heart R.C. Church in Freeport). The *Saint Paul Pioneer Press* opened its review of this auspicious event in saying: "Another valuable instrument has been added to Saint Paul's rapidly growing number of pipe organs. . . ." Perhaps because the parish's traditionally large choir—and large congregation—diminished in the 1960s due to changing demographic and cultural circumstances of religious and urban renewal, the organ has been maintained largely true to its original design, and its specification remains original.

MARY JOY RIEDER

Saint Andrew's Lutheran Church **Thursday, August 10, 2017**
Mahtomedi, Minn. **8 P.M.**

BILL CHOUINARD

Chromatic Fantasy and Fugue in D Minor, BWV 903 — Johann Sebastian Bach
1685–1750
Edited by Hans van Bülow
Arranged for organ by Bill Chouinard

Concert Overture in B Minor — James H. Rogers
1857–1940
Performance by Charles Echols, via MIDI

Danse macabre, Op. 40 — Camille Saint-Saëns
1835–1921
Transcribed by Edwin H. Lemare

Homage to Fritz Kreisler, "Londonderry Air" — Robert Hebble
b. 1934

Ricercar upon Three Ancient Chorales (2016) — Michael Ferguson
b. 1958
I. Allegretto, "Dies est laetitiae" (*Piae Cantiones,* 1582)
II. Larghetto, "Nun danket all un bringet Ehr" (Johann Cruger)
III. Alla Breve, "O Jesu, mi dulcissime" (*Clausener Gesangbuch,* 1655)

Ein feste Burg is unser Gott, BuxWV 184 — Dieterich Buxtehude
1637/39–1707

Ein feste Burg (revised Long and Chouinard) — Martin Luther
1483–1546
Norah Long, soprano

Introduction, Passacaglia, and Fugue (1916) — Healey Willan
1880–1968

Hymn, "Dear Lord and Father of mankind" — REPTON
Stanza 1 and 2, unison, all — Stanza 3, unison men
Stanza 4, unison, women — Stanza 5, unison, all

Please hold applause until the end of the program.

This program is supported in part by a gift from
Christopher Marks and Jessica Freeman.

Saint Andrew's Lutheran Church
Mahtomedi, Minn.
Casavant Frères, Op. 1177, 1927
Relocated Schantz Organ Co. 2001

Electropneumatic key and stop action
All manual ranks are 73 pipes, unless otherwise indicated
*from Casavant Op. 1250

II. GREAT
16 Double Open Diapason
16 Bourdon
8 First Open Diapason
8 Second Open Diapason
8 Hohl Flute
8 Bourdon
8 Gemshorn
4 Octave
4 Principal (from Cornet)
4 Harmonic Flute
$2^2/_3$ Twelfth
2 Fifteenth (61 pipes)
8 Cornet V (1-8-12-15-17, 365 pipes)
2 Fourniture IV (15-17-19-22, 292 pipes)
16 Contra Tromba (10" w.p.)
8 Tromba (10" w.p.)
4 Clarion (10" w.p.)
16 Trompette en Chamade (t. c., ext.)
8 Trompette en Chamade (61 pipes, 10" w.p.)
Chimes (Solo)
Celesta (Ch.)
MIDI on Great

I. CHOIR (enclosed)
16 Quintaton
8 Open Diapason
8 Melodia
8 Rohr Flute
8 Quintadena
8 Viole d'Orchestre
8 Viole Celeste
8 Dulciana
8 Unda Maris*
4 Octave
4 Flute d'Amour
$2^2/_3$ Nasard
2 Flageolet (61 pipes)
$1^3/_5$ Tierce (61 pipes)
$1^1/_3$ Petit Quint (61 pipes)
$1^1/_7$ Septième (61 pipes)
1 Piccolo (61 pipes)
Cornet VIII (derived)
16 Bassoon (10" w.p.)
8 Trumpet (10" w.p.)
8 Clarinet (10" w.p.)
8 Trompette en Chamade (Gt.)
Celesta (Solo)
Harp (Solo)
Chimes (Solo)
Tremulant
MIDI on Choir

Contintinued on page 108

Peters, Meiland & Company
Organbuilders
1729 - 31 North Pulaski Street
Milwaukee, Wisconsin 53202

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Geigen Principal
8 Flute Traverse
8 Cor de Nuit
8 Viola da Gamba
8 Voix Celeste
8 Dolcissimo
8 Dolcissimo Celeste*
4 Octave
4 Flute Octaviante
4 Violina
2 Piccolo (61 pipes)
8 Cornet (365 pipes)
2 Plein Jeu IV (15-17-19-22, 292 pipes)
16 Double Trumpet (10" w.p.)
8 Cornopean (10" w.p.)
8 Oboe (10" w.p.)
8 Vox Humana (10" w.p.)
4 Clarion (10" w.p.)
Tremulant
8 Trompette en Chamade (Gt.)
Chimes (Choir)
Celesta (Solo)
MIDI on Swell

IV. SOLO (enclosed)
16 Contra Gamba
8 Diapason
8 Grosse Flute
8 Gamba
8 Gamba Celeste
4 Octave
4 Flute Octaviante
4 Viola
2 Piccolo (from Cornet)
Grand Cornet VII† (511 pipes)
16 Tuba Magna (20" w.p.)
8 Tuba Mirabilis (20" w.p.)
8 French Horn (20" w.p.)
8 Cor Anglais (20" w.p.)
4 Tuba Clarion (20" w.p.)
Tremulant
16 Trompette en Chamade (Gt.)
8 Trompette en Chamade (Gt.)
Chimes (25 Deagan Class A)
Celesta (61 bars)
MIDI on Solo
†8-10-12-15-17-19-22

Continued on page 109

The four-manual, 108-rank Casavant organ, Op 1177 (1927) was built for the Phillips Academy in Andover, Mass. The organ was reconstructed by the Schantz Organ Company of Orrville, Ohio, and installed in the summer of 2001 in the new 1,800-seat sanctuary of Saint Andrew's Lutheran Church in Mahtomedi. Originally installed in George Washington Hall at the academy, the organ was relocated to a new chapel on the campus in 1932 when the burden of the Great Depression prohibited the purchase of a planned new instrument. In this second installation, most of the organ suffered from extremely poor tonal egress, with pipes trapped behind walls and facade woodwork. Nearly doomed to become another casualty of the then fashionable "neo-" trends in American organbuilding, the closeted Casavant survived for almost a half century before the school decided to replace it with a smaller, better-placed instrument.

The organ was sold and moved to a barn in Traverse City, Mich., where it was to stay temporarily before being reinstalled in a nearby performing arts building. Those plans never materialized, and the organ changed owners several times but remained in the barn and endured more than 15 years under grim storage conditions. In 1995, the organ was purchased by a Saint Andrew's family and finally moved to safe storage in November 1996.

PEDAL

64 Gravissima†
32 Double Open Diapason (12 pipes)
32 Soubasse (12 pipes)
16 Open Diapason (56 pipes)
16 Bourdon
16 Violone
16 Dulciana
16 Gedeckt (Sw.)
$10^{2}/_{3}$ Quint (44 pipes)
8 Octave (ext.)
8 Flute
8 Gedeckt (Sw.)
8 Cello
8 Dulciana (ext.)
$6^{2}/_{5}$ Tierce
$5^{1}/_{3}$ Quint (ext.)
4 Super Octave (ext.)
4 Bourdon
4 Gedeckt (Sw.)
4 Dulciana (ext.)
32 Contra Trombone (12 pipes, 10" w.p.)
16 Trombone (10" w.p.)
16 Bassoon (10" w.p.)
8 Trumpet (10" w.p.)
4 Clarion (10" w.p.)
2 Octave Clarion (10" w.p.)
16 Tuba Magna (Solo)
16 Double Trumpet (Sw.)
8 Trumpet (Sw.)
8 Trompette en Chamade (Gt.)
Chimes
MIDI on Pedal

†32' Double Open unison, 32' Soubasse quint

COUPLERS

Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Solo Flues on Great
Great 16, UO, 4
Swell to Choir 16, 8, 4
Solo to Choir 16, 8, 4
Choir 16, UO, 4
Solo to Swell 16, 8, 4
Swell 16, UO, 4
Great to Solo 8
Swell to Solo 8
Choir to Solo 8
Solo to Solo 16, UO, 4
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4

COMBINATION COUPLERS

Choir and Pedal
Great and Pedal
Swell and Pedal
Solo and Pedal

ACCESSORIES

Mixture Tierces silent
All Reeds Silent
Great/Pedal Reeds Silent
Great/Choir Manual Transfer
All Swells to Swell
Zimbelstern (new, 5 bells, in Solo)

Due to the unfortunate damage from years of neglect and the careless loss of critical components, plans for a full restoration of all the chests, console, and mechanisms were abandoned. Instead, all new electropneumatic chests replace the original ventil chests, and the reconfigured organ includes a new console (with original ivory keys from another 1920s Casavant) and a new facade, which was installed by Schantz in the fall of 1999. Of the 7,310 pipes of the organ, almost all are restored original pipes and faithful replicas replace those deemed beyond repair. Notable, yet somewhat typical, attributes of this late-1920s Casavant include: three 32′ Pedal stops; 73-note manual chests for most stops, including mixtures and cornets; diapason choruses in all divisions; 16′, 8′, and 4′ chorus reeds in each manual division; three amply-scaled cornets; and nine 16′ manual stops, with only one originally borrowed to the Pedal, which itself has 14 independent registers. The design architect for the new sanctuary is the Danish firm Friis & Moltke A/S; the acoustical consultant is Kirkegaard & Associates.

First Lutheran Church
Duluth, Minn.

Friday, August 11, 2017
11:35 A.M.

JILLIAN GARDNER AND ISABELLE DEMERS

Ciaconna — Bernardo Storace, fl. 1664

Hymn, "Come, Thou long-expected Jesus" — HYFRYDOL

Sonata cromatique — Albert Lewis Barnes, 1861–1906
I. Allegro
II. Adagio

Étude héroïque — Rachel Laurin, b. 1961

JILLIAN GARDNER

Selections from the *Water Music* — George Frideric Handel, 1685–1759

Final, Sonata No. 5 — Raymond Daveluy, 1926–2016

Scherzo, Symphony V, Op. 47 — Louis Vierne, 1870–1937

Trio Sonata No. 5 in C, BWV 529 — Johann Sebastian Bach, 1685–1750
Allegro — Largo — Allegro

Symphonie fantastique, Op. 14 — Hector Berlioz, 1803–1869
IV. Marche au supplice
V. Songe d'une nuit du Sabbath

Transcribed by Isabelle Demers

ISABELLE DEMERS

Please hold applause until the end of each section of the program.

This program is supported by gifts from
Lynn R. Clock and Jaeckel Organs.

First Lutheran Church
Duluth, Minn.
Jaeckel Organs, Op. 52, 2010

Mechanical key and electric stop action, 58/30
[M] = stop includes rebuilt pipes from the church's previous 1951 Möller organ.

II. GREAT
16 Principal*
8 Principal
8 Viola
8 Harmonic Flute [M]
8 Rohrflöte
4 Octave
$2^2/_3$ Quint
2 Octave
8 Cornet V (c^1–g^3)
$2^2/_3$ Mixture II-III
$1^1/_3$ Mixture IV-V
16 Trompete
8 Trompete
*1–7 from Pedal 16' Principal

I. POSITIVE
16 Bourdon [M]
8 Principal
8 Gedackt
8 Quintadena (1–12 from Ged.)
4 Octave
4 Rohrflöte
$2^2/_3$ Nassat
2 Octave
2 Blockflöte
$1^3/_5$ Terz
$1^1/_3$ Larigot
1 Scharff IV
16 Dulzian
8 Krummhorn
8 Trechterregal
Tremulant

III. SWELL (enclosed)
16 Contragambe [M] (1–12 from Pos. 16')
8 Diapason [M]
8 Viole de Gambe
8 Céleste (t.c.) [M]
8 Flûte Conique
4 Flûte Traverse [M]
4 Violine [M]
2 Piccolo
2 Fourniture IV
16 Trompette [M]
8 Trompette Harmonique
8 Oboe
8 Voix Humaine
4 Clairon Harmonique
Tremulant

PEDAL
32 Untersatz [M] (ext. Subbass)
16 Principal
16 Violonbass [M]
16 Subbass [M]
8 Principal
8 Gemshorn [M]
4 Choralbass
$2^2/_3$ Mixture IV [M]
32 Contraposaune (ext. Posaune)
16 Posaune
8 Trompete
4 Klarine
2 Kornett
Zimbelstern

COUPLERS
Swell to Great
Positive to Great
Swell to Positive
Great to Pedal
Swell to Pedal
Positive to Pedal

First Lutheran Church
Duluth, Minn.
Jaeckel Organs, Op. 1, 1980

Mechanical key and stop action, 56/30

MANUAL I	MANUAL II	PEDAL
8 Rohrflöte	8 Rohrflöte (Man. I)	16 Subbass
4 Prinzipal	4 Koppelflöte	8 Oboe (Man. I)
2 Oktav		Tremulant
$1^1/_3$ Zimbel II	**COUPLERS**	
8 Oboe	I to Pedal	
	II to Pedal	

A century of migration from Scandinavian countries to the United States began around 1825. Minnesota gained statehood in 1858 and Duluth became a city in 1870, with a population of just over 3,000. The first large number of Scandinavians arrived in Duluth in 1869, most of them Lutherans who brought Bibles and hymnbooks with them. One of their first concerns was forming a Lutheran congregation. Pastor J.C. Jacobson of Saint Paul traveled by stagecoach through Wisconsin, and then crossed the St. Louis River bay by boat to help them organize the First Norwegian Danish Evangelical Lutheran church in 1871. Rev. Jacobson commuted once a month to lead worship for the congregation, which had 50 charter members and met temporarily in the Episcopal Church. By 1872, First's own building had been erected at 10th Avenue and 4th Street East, and they had their first resident pastor, Rev. Hoyme. Members walked through mud and tree stumps, sat on planks, and worshipped with a wooden box as the altar. This building was destroyed in a windstorm and the next was lost in a fire.

As the population of Duluth grew, First Lutheran outgrew several other buildings and assisted in founding many other Lutheran churches in the area. In the 1930s, an argument arose between First and an early Swedish congregation as to which one truly was the "first" Lutheran church in Duluth; our congregation proved it had filed its documents first, so the other church took the name Gloria Dei Lutheran Church. In 1945, First Lutheran and Bethesda Lutheran merged, and kept the name First, with the provision that a chapel be included in the new building and be named Bethesda Chapel. To raise money and feed the construction workers, church members started the Builders Inn, which served just coffee and baked goods at first, but grew to be a full restaurant that operated for several years. The current brick sanctuary was completed in 1950, an education wing was added in 1959, and Bethesda Chapel was finally completed in 1976 and included the "Good Shepherd" window from the original Bethesda Church. Further additions and improvements were made in the 1980s and 1990s, including enlarged office spaces and the beautiful stairwell and wall of windows looking across London Road to Leif Erikson Park and Lake Superior.

A contract with M.P. Möller Pipe Organ Company was signed in 1950, and a three-manual, electropneumatic instrument was installed in late 1951 at a cost of $15,773. Preparations were made for additional ranks to be added as finances allowed, and these were added in 1964 at a cost of $11,636. The pipework was housed in chambers on either side of the Lord's Prayer sculpture at the front of the

sanctuary. Beginning in the 1980s, the Möller began to fail, and a long period of discussion on the need to restore or replace it began.

Daniel Jaeckel established his Jaeckel, Inc., shop in Duluth in 1978, and in 1995, the opportunity arose to obtain his Opus 1 from a Catholic church in Cloquet, Minn., upon its merging with another parish. Opus 1 was purchased by a group of members, placed in the balcony, and was later signed over to the congregation. This instrument opened the congregation's ears to the beautiful sound of a fine tracker instrument in an ideal location. William Beckstrand, First Lutheran's music director 2007–10, worked to bring worship to the core of the congregation's life and to bridge the divide between music styles.

Finally, in 2008, the "Time for Renewal: Moving Forward, Honoring Tradition" plan was passed. Its objectives were (1) to provide a warm and welcoming atmosphere for the worshipping community, (2) to create a flexible and handicap-accessible worship space, (3) to locate a new pipe organ in the worship space, and (4) to improve entry and exit from the sanctuary. Architect Steve Edwins of SMSQ Architects in Northfield, Minn., developed plans and turned to Dan Jaeckel to review options for placement and design of an organ that would lead worship, as well as create a center for sacred music in the church and the community. William Beckstrand served as consultant, having led a similar project at University Lutheran Church of Hope in Minneapolis. The chancel proved to be too small to accommodate organ, choir, and piano, so the rear location on the main floor was chosen. Opus 1, with the addition of an Oboe rank, was moved to the front and served well as a bridge instrument during the renovation.

Changes to the sanctuary included new windows for improved natural lighting, a new sound system, Peruvian limestone flooring, and new liturgical furnishings. The organ case is made of white oak finished in Danish oil and soft maple finished with milk paint, an old technology appropriate to the largely Scandinavian heritage of the congregation. The stoplist and voicing were influenced by European church organs that have for centuries supported Lutheran liturgy, hymn singing, and service music, with the music of Bach as the focus. The size of the instrument allowed the presence of other traditions in the specifications as well. About 14 percent of the pipes are rebuilt, rescaled, and revoiced Möller pipes.

The sanctuary was rededicated on Thanksgiving Eve 2010. Jaeckel's Opus 52 was fully installed and used during Holy Week and Easter 2011, and the dedication was held in May 2011. A series of dedicatory events was held for the next several years, including recitals by Michael Elsbernd, James David Christie, Martin Jean, Timothy Albrecht, and Carol Williams. In addition, First Lutheran has hosted many college music groups, including the Saint Olaf Cantorei under John Ferguson, hosted an AGO "January Jubilee" event that featured a silent film accompanied by Aaron David Miller, and several collaborative events with the Twin Ports Wind Orchestra featuring works for organ and wind orchestra.

KAREN SANDE

Duluth Masonic Center **Friday, August 11, 2017**
Duluth, Minn. **2:05 P.M.**

INFORMAL ORGAN DEMONSTRATION BY
JILLIAN GARDNER

Hymn, "O beautiful for spacious skies" MATERNA

This program is supported by a gift from Terry and Vicki Anderson to thank Zion Lutheran Church of Cloquet for faithful stewardship of their 1928 Möller organ, reliably leading the congregation's song for 89 years.

W.W. Kimball Co., KPO 4790, 1910
Rebuilt by Harry O. Iverson, 1937,
under contract with W.W. Kimball Co.

Electropneumatic key and stop action, originally tubular-pneumatic
[37] = stops added by Harry Iverson in 1937

I. GREAT (enclosed)
8 Diapason
8 Doppel Flute
8 Melodia
8 Dulciana
8 Unda Maris*
4 Octave
$2^2/_3$ Mixture II[37] (12-15)†
Tremolo
*former Sw. Aeoline; draws Dulciana
†24 pipes missing; replaced 2008

PEDAL
16 Bourdon
16 Gedeckt
16 Tromba
Blank stoptab

ACCESSORIES
Chimes sustain paddle
Chimes soft paddle

II. SWELL (enclosed)
16 Bourdon
8 Violin Diapason
8 Stopped Flute
8 Salicional
8 Vox Celeste*
4 Flute Harmonic
8 Trumpet[37]
8 Oboe
8 Vox Humana[37]
Tremolo
Chimes
*former Gt. Gamba; draws Salicional

COUPLERS
Swell to Great 16, 8, 4
Great 16, UO, 4
Great to Pedal 8
Swell to Pedal 8, 4
Pedal Octave

The Masonic Temple, begun in 1904, was completed the following spring at a cost of $100,000. The new Masonic Temple had its public unveiling on March 24, 1905. The crowd of 2,000 Duluthians and visitors was so large that the music program had to be given twice.

A pipe organ built by the W.W. Kimball Company of Chicago was installed by late 1908. The organ pipes are prominently positioned on the balcony.

It was built for and to the specifications of Arthur F.M. Custance, the son and grandson of clergymen in the Church of England. He graduated from Brasenose College in Oxford, England, and came to Duluth in 1892. Brother Custance was a born musician and a natural organist. He was widely known for his musical work in the Masonic fraternity. Hundreds of Custance's compositions and arrangements were published nationally. His best known score is "Taps," written to words composed by H.S. Spencer of the U.S. Navy. This song won the attention of John Philip Sousa, who programmed it many times. Custance was also organist for the Scottish Rite Supreme Council, Southern Jurisdiction, from 1919 to 1923.

The Duluth Scottish Rite reached out to the community and to the world at large. The temple became a center of Masonic social activities. In 1909, Sunday afternoon classical concerts on the new $12,000 Scottish Rite pipe organ were opened to the public. The Masonic Free Concert Season remained a popular attraction in Duluth for several years.

The 1908 Kimball in the 1904 Masonic Temple's three-story Egyptian-revival Hall had an integral tubular-pneumatic action console in the short return wall of the gallery-edge painted facade. The facade remains adjacent to the stage proscenium, while a "new" 1937 electropneumatic console stands at the center rear of the hall's horse-shoe tiered gallery. Later cornice panels, backing facade pipe tops, mask horizontal Pedal 16' Gedeckt pipes.

The 1937 $3,300 rebuild by Harry O. Iverson of Minneapolis listed a new blower, console, and electropneumatic rails supplied by the Kimball factory, plus the enclosing of the manual chambers. It is presumed the 1908 organ had a Swell box with mechanical linkage, an exposed Great, and a single Pedal 16' Bourdon, the latter standing at the far end of the façade surrounding the organ chassis.

Iverson's contract specified a Flute 8' treble extension of Pedal Bourdon (an off-set chest and pipes), new electropneumatic primary action rails for manual chests, and three new voices: Swell Vox Humana and Trumpet, Great Mixture (12th and 15th), the mixture re-used from "M.E." (most likely a Methodist Episcopal pipe collection in the Twin Cities area). Swapping strings tuned as celestes between divisions is evidenced by 1908 handwriting atop toeboards, and Iverson's 1937 contract. Poor and patchy soldering of several bass string miters suggests these on-site changes were less simple than presumed.

When was the Pedal Gedeckt added atop the "new" Great roof panels? Perhaps when space in the Great chamber was lost to the new Kimball shade rail. Absent from the 1937 contract is the Pedal Tromba 16', on a large floor chest shared by Bourdon bass, and their trebles on small offset floor chests, parallel to the new Vox Humana under the Swell, in space given to 1908 console actions. The 1937 shade frames and motors limited access for tuning the main chest pipes. In 2008, access "ports" were cut in the thick chalk-block wall to reach the Great and Pedal pipes. An older floor-level wall panel gives access to areas below the Great main chest. In 2009, sagging Tromba 16' bass pipes were stabilized with new boot racks and resonator stays.

TERRENCE BECKER and DAVID BEYER

Saint Mary Star of the Sea R.C. Church **Friday, August 11, 2017**
Duluth, Minn. **3:15 P.M.**

DAVID TRYGGESTAD

Variations on ADORO TE DEVOTE — Gerald Near
Stanzas sung by the audience *a cappella* — b. 1942
Prelude (stanza 1) — Variation I (stanza 2) —
Variation II (stanza 3) — Variation III (stanza 4) — Variation IV

Wondrous Love, Variations on a Shape-note Hymn — Samuel Barber 1910–1981

Allegretto, Sonata in E-flat Minor, Opus 65 — Horatio Parker 1863–1919

Prelude, Op. 19, No. 2 — John Knowles Paine 1839–1906

Hymn, "Rouse thyself, my soul, and gather" — WERDE MUNTER

Please hold applause until the end of the program.

This program is supported by a gift from Charlie Johnson.

Lyon & Healy, 1906

Compass: Manuals, 56 notes, C–g^3
Pedal, 27 notes, C–d^1
Mechanical stop and key action

I. GREAT
8 Open Diapason
8 Dulciana
8 Melodia
4 Octave
4 Rohr Floete

COUPLERS
Swell to Great 8, 4
Great to Pedal
Swell to Pedal

II. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Aeoline
8 Salicional
4 Violina
8 Corno d'Amour
Tremolo

PEDAL
16 Bourdon
16 Lieblich Gedeckt

COMBINATION PEDALS
Right: Tutti
Left: Reduction lever subtracts Great 8 Open Diapason, 4 Octave, and 4 Rohr Floete

During the first half of the nineteenth century, Duluth, at the western end of Lake Superior, was home to French, English, Irish, and German immigrants, as well as a continuing variety of Ojibwe natives. In the early 1880s, iron ore was moved from the Iron Range in north central Minnesota to port facilities in Two Harbors and Duluth.

Immigrants from Poland began arriving during the 1860s. Most worked on building the new ore-related railroads, though some attempted to bring their farming skills into northeastern Minnesota. They were proud of their heritage, and they were most comfortable in a Catholic religious setting with Polish as the liturgical language of choice. St. Joseph's Parish Church, in the Gnesen (from Gneizenow) township, was established in 1878. This was about ten miles north of the center of Duluth.

The 1880 census identified 260 Polish people in Duluth, so about 100 families worked together to create St. Mary Star of the Sea parish on Third Street in downtown Duluth. The new church was dedicated in 1883. By 1887, about 900 parishioners were committed to the church, so they added a steeple and increased the size of the sanctuary.

In 1905, the original St. Mary's building burned down, so the 300 families in the parish worked hard to build the current structure for dedication in 1906. The altar is in the basilica style set in an interior featuring beautiful carvings, statues, and stained glass windows. A mechanical-action organ was ordered from a catalogue of Lyon & Healy, a Chicago based manufacturer of harps, pianos, and organs. The two-manual, 13-rank instrument was in use by early 1907.

In February 1907, however, the priest and worshippers arrived for church services to find the doors locked and boarded up. The Roman Catholic authorities had seized the property, claiming it as part of the Diocese of Duluth. Polish Catholics had deliberately not accepted some of the new declarations from the First Vatican Council of 1870—papal infallibility and the use of liturgical Latin, being two of their main objections. Nevertheless, the Duluth Diocese won out, and Saint Mary Star of the Sea has been part of the Roman Catholic world since that time. The Poles went around the corner and established Saint Josephat Polish National Catholic Church, a lovely building and small parish still active in Duluth today.

The Lyon & Healy organ continues to be used for weekend masses, and occasionally for weddings and music programs. It is played regularly by local organists, to keep the mechanical parts in good working order. The Jaeckel Organ Co. of Duluth has provided routine maintenance on the organ when necessary. The organ is in the rear loft, and elevated even higher by a stair-accessible platform. All the same, the joy of hearing those pipes in that very beautiful sacred space is worth the climb up to the organ bench.

SAMUEL BLACK

Sacred Heart Music Center **Friday, August 11, 2017**
Duluth, Minn. **4:25 P.M.**

BRUCE A. BENGTSON

Fugue No. 11, *Zwölf fugirte Nachspiele,* Op. 48 — Christian Heinrich Rinck
Adagio No. 11, *Zwölf Adagios,* Op. 57 — 1770–1846
Nachspiele No. 10

Scherzando, Op. 27 — Otto Dienel
1839–1905

Chorale and Four Variations, — Bernhard Lewkovitch
Gud skal alting mage (Jesu, meine Freude) — b. 1927

Hymn, "Jesus, priceless treasure" — JESU, MEINE FREUDE

Zhaabwii (To Survive) — William Beckstrand
for Organ and Native American Women's Drumming Chorus — b. 1962
Oshkii Giizhik Singers
Lyz Jaakola, director

Andante sostenuto, *Symphonie gothique*, Op. 70 — Charles-Marie Widor
1844–1937

Prelude and Fugue in A, BWV 536 — Johann Sebastian Bach
1685–1750

Klage, *Zwölf Charakterstücke,* Op. 156 — Josef Rheinberger
Zwiegesang, *Miscellaneen,* Op. 174 — 1839–1901

Hymn, "If you but trust in God to guide you" — WER NUR DEN LIEBEN GOTT

Sonata No. 3, Op. 19 — Christian Fink
Chorale and Variations — 1822–1911
Larghetto
Allegro con fermezza

Please hold applause until the end of the program.

This program is supported by a gift from
Terry and Vicki Anderson,
in honor of Marge Stillwell who has been "on the bench" at the
Presbyterian Church of Cloquet for 62 years.

Sacred Heart Music Center (former Roman Catholic Cathedral)
Duluth, Minn.
Felgemaker, Op. 664, 1898
Organ Historical Society Citation No. 228

Mechanical key and stop action, 61/30

I. GREAT
16 Bourdon
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
2 Flute d'Amour
$2^2/_3$ Twelfth
2 Fifteenth
Mixture III
8 Trumpet

II. SWELL (enclosed)
8 Violin Diapason
8 Stopped Diapason
8 Salicional
8 Aeoline
4 Flûte Harmonique
2 Flautino
Dolce Cornet III
8 Bassoon (bass) 1–12
8 Oboe (descant) 13–61

PEDAL
16 Double Open Diapason
16 Bourdon
8 Violincello
Bellows Signal
Pedal Check

COUPLERS
Swell to Great (Barker Lever)
Great to Pedal
Swell to Pedal

COMBINATION PEDALS
Piano Great
Mezzo Great
Forte Great
Piano Swell
Forte Swell

When the first Sacred Heart Church burned to the ground on July 2, 1892, the first organ was lost, too. So the selection of a new organ was part of the planning for the new Cathedral. Bishop James McGolrick's journal indicates that the organ was originally going to be installed in the choir loft of the east transept, with the pipes standing alongside the stained glass window there.

April 10, 1895
On duly examining the position for organ it was considered by the builder of the Jardine & Sons organ to place the organ at the middle window, & save as much space as possible. They are to specify what they can give for $2500.

During the next two years, however, the bishop changed his mind about the location as well as the builder of the new organ.

September 27, 1897
. . . made agreement with A.B. Felgemake[r], Erie, Pa. — to put up an organ (No. 12) in catalogue for $3000 — $2000 cash & the balance three months after accepting organ.
July 1898
The organ came & the organ builder set to work on gallery near the door. The organ takes up much of the gallery & appears to be very fine. The water motor to cost a large sum, so we try hand power for a while.

A contemporary account of the dedication of the new cathedral on July 26, 1896, makes no mention of the presence of an organ:

On this day in Duluth in 1896, Catholics from throughout the city gathered at the brand new Sacred Heart Cathedral at 201 West Fourth Street for the building's official dedication ceremony. The ceremony was conducted by a number of high-ranking catholic officials, including St. Paul Archbishop John Ireland and Duluth diocesan Bishop James McGolrick. The *Duluth News Tribune* commented that "Surely Duluth never before witnessed so imposing a spectacle and the immense throng that literally filled the spacious edifice was awed by the grandeur and dignity of the proceedings." Catholics, led by a Polish band (the original Sacred Heart Church, destroyed by fire two years earlier, was primarily a mixed Polish and Irish parish) paraded from the corner of Lake Avenue and Third Street down Third to Mesaba Avenue (then called "East Piedmont Avenue"), up to Fourth Street, then back east to the new church. After a traditional Latin mass, dignitaries gave speeches. Bishop Ireland's address focused on what he considered the cause of weakness among the followers of Christianity: Protestants. "Christianity cut up into numberless denominations was not Christ's intentions," Ireland began. "Different creeds, different politics, and too frequent warring upon one another has destroyed the grand object contemplated by Christ when he enjoined upon the apostles the necessity of establishing his church. . . . If all the different denominations were united, then Christianity would be strong." While Ireland called for all Christians to unite that day, the Duluth Diocese officials excluded their fellow Catholics who came from Southern Italy. In America in the 1890s, Southern Italians shared the same rung on the social ladder as those of African and Native descent: the bottom. None of Duluth's Catholics of Southern Italian descent were allowed to attend the event.*

When a new cathedral was constructed and Sacred Heart became a parish church in 1957, Sacred Heart held the center of the Hillside neighborhood together as the re-engineering of Mesaba Avenue and downtown Duluth threatened to destroy the life of the inner city. Sacred Heart quietly served the growing numbers of neighborhood poor showing up at the back door to be fed daily lunches by convent staff, an activity that has now become Duluth's extensive food bank program, C.H.U.M. When the good sisters at Sacred Heart School started placing sheets after hours on the first floor desks so that nurses of nearby Saint Mary's Hospital could treat the city's poor, they had started what has today become Duluth's only free clinic, the Lake Superior Community Health Center. Music and education remained Sacred Heart's key organizing strategy for community-building during this period. Sister Mary Krista remembers the professional musicians from afar asking to be let into the church after hours to play the famous Felgemaker organ. On Sundays the four-part mixed choir begun in the 1970s brought many to the neighborhood.

In September 1985, the Catholic Diocese of Duluth closed Sacred Heart as a parish church, and it was Sacred Heart's longtime organist, Joan Connolly, who gathered a group of supporters, including some Catholic nuns, and saved the organ and building from demolition by fighting to buy Sacred Heart for $1 and turning it into Sacred Heart Music Center.

*Reprinted from *Zenith City Online*, July 26, 2016; http://zenithcity.com/july-26-1896-dedication-sacred-heart-cathedral/; accessed July 26, 2016.

From its humble one-dollar beginnings, the Sacred Heart Music Center (SHMC) has continued the community-building work of its parish predecessor through its music education programs for at-risk children and its eclectic music programming and performance events. Today, SHMC is acknowledged as a major anchor and social fixture along the main thoroughfare of the Central Hillside neighborhood. To become financially self-sustaining, Sacred Heart has become a sought-after venue for a variety of events, including weddings, receptions, mystery theatre, business meetings, private parties, and teaching space for community residents, organizations, and schools. It hosts twelve to fifteen concerts per year, and national and local musicians regularly use its state-of-the-art recording studio.

Jean Swanson, a local organist and educator at the University of Minnesota Duluth, documented the quality and significance of the Sacred Heart Felgemaker organ in the Spring 1981 issue of *The Tracker:*

> Extant 19th-century organs are not numerous in northeastern Minnesota. Of the few that remain in the Twin Ports area, the one at Sacred Heart Church is the best known. . . . Kim Kasling in his "Survey of Some Extant Minnesota Organs" considers it "by far the most impressive old organ in the entire state."
>
> The organ remains almost unchanged in the back gallery where it was installed over 80 years ago. Needed alterations have been largely mechanical and have not affected the tonal qualities of the organ. The Sforzando Pedal was disconnected about 45 years ago to provide needed space behind the pipe facade. A concave pedalboard has replaced the original straight one (although the current pedal board is parallel and flat). The Bellows Signal drawknob remains on the console, but the hand pump, long since removed and lost, has been replaced by an electric motor. The organ is in good playing condition, except for occasional tuning problems in the Oboe and Bassoon rank.
>
> A two-manual 26-rank organ with 1493 pipes, the Sacred Heart organ is among the last trackers built by Felgemaker. Another somewhat unusual feature is the Trumpet rank with its nickel-plated shallots designed to keep reeds free of dust and other foreign materials. The overall tonal effect of the organ is greatly enhanced by the excellent acoustics of the building, as well as by its placement in the back balcony.

Regarding the key action of the organ, organbuilder Christoph Wahl writes: "I would categorize it as a tracker-pneumatic slider chest organ. The main thing that differentiates it from a conventional tracker is that there are pneumatic motors within the windchest pallet boxes and the key action moves a primary valve to exhaust those motors. Unlike a conventional tracker there is no direct connection to the main valve (or pallet) on each tone channel."

Organbuilder Dan Jaeckel comments: "The pneumatic assist levers are similar to Barker levers (exterior to the wind chests) that Cavaillé-Coll used, but the Felgemaker has them on the pallets inside the wind chest. These levers are always engaged, not just when manuals are coupled, so the key action on both manuals is always quite light, allowing intermanual coupling to have light key action as well."

Minnesota organbuilder Charles Hendrickson described the tonal quality of the Sacred Heart organ in his *Survey of Old Pipe Organs*:

> The Felgemaker organ in Sacred Heart Church is not particularly old, but it is perhaps the largest old organ in the state. . . . The value of this instrument is in its tonal quality. It is an ear-opening instrument with a sound not expected in this area of organbuilding. The sound is large and reverberant in this marvelous building. Hardly any old organ in the state can produce such a sound. . . .

In 1960, Milwaukee organ technician Norbert Berschdorf made major repairs to the organ. The entire instrument was taken to a room in the grade school, where it was completely rebuilt. All pipes were cleaned; valves, wires, nuts, pneumatics, and leathers were replaced; pedals were reconditioned and recovered; new tuning rings were installed on all metal pipes up to 4'; and the whole organ was regulated and tuned. Again in 1979, the organ was disassembled, cleaned, repaired, regulated, and tuned by Mr. Berschdorf, thanks to the generosity of Mrs. Norris J. Opsahl, who donated $6,000 for the work.

For the past three decades Dan Jaeckel, of Jaeckel, Inc., here in Duluth, and his staff have serviced the instrument, including rebuilding the pedal chest. Just this past winter, Wahl Organ Builders of Appleton, Wisc., completed a cleaning and regulation of all manual pipework, repair of the cracked Swell chest, and reconstruction of the Great upperwork that had been replaced by Berschdorf.

In addition to local organists who regularly perform on the Felgemaker, many renowned organists have played concerts, including Richard Proulx, Robert Glasgow, Jesse Eschbach, Norma Stevlingson, Michael Corzine, Grethe Krogh (Copenhagen), and Bruce Bengtson. Richard Proulx and Jesse Eschbach are featured on a CD, produced by Michael Barone of *Pipedreams*.

During the past few years, the Friends of the Felgemaker committee, with Velda Graham Bell, chair, in collaboration with resident organist, David Tryggestad, has overseen the performance schedule, repair and maintenance, and fundraising for the historic Felgemaker.

DAVID TRYGGESTAD

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POST-CONVENTION TOUR

University of Minnesota
Cyrus Northrop Memorial Auditorium
Aeolian-Skinner Op. 892, 892-A, 892-B, 892-C
1932–1935
Organ Historical Society Citation No. 249

107 ranks, 7,068 pipes
Electropneumatic action

GREAT
16 Diapason
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Flute Harmonique
8 Gedeckt*
8 Viola*
8 Gemshorn
$5^1/_3$ Quint
4 Octave
4 Second Octave
4 Flute*
$3^1/_5$ Tenth
$2^2/_3$ Twelfth
2 Fifteenth
Plein Jeu VII*
Harmonics IV
16 Contra Tromba*
8 Tromba*
4 Octave Tromba*
Harp (Ch.)
Chimes (Solo)
Celesta (Ch.)
*enclosed

SWELL (enclosed)
16 Bourdon
16 Gemshorn
8 Geigen Diapason
8 Hohlflöte
8 Rohrflöte
8 Flauto Dolce
8 Flute Celeste
8 Salicional
8 Voix Celeste
8 Echo Gamba
8 Echo Celeste
4 Octave Geigen
4 Flute
4 Violina
$2^2/_3$ Twelfth
2 Fifteenth
Dolce Cornet V
Chorus Mixture V
16 Posaune
8 French Trumpet
8 Cornopean
8 Oboe
8 Vox Humana
4 Clarion
Tremolo
Harp (Ch.)
Celesta (Ch.)

CHOIR (enclosed)

16 Contra Viola
8 Diapason
8 Concert Flute
8 Cor de Nuit
8 Dulcet II
8 Dulciana
8 Unda Maris
4 Flute
4 Gemshorn
$2^2/_3$ Nazard
2 Piccolo
$1^3/_5$ Tierce
$1^1/_3$ Larigot
Dulciana Mixture III
16 Fagotto
8 Trumpet
8 Orchestral Oboe
8 Clarinet
Tremolo
Harp
Celesta

SOLO (enclosed)

16 Contra Gamba
8 Flauto Mirabilis
8 Gamba
8 Gamba Celeste
8 Aetherial Celeste II
4 Orchestral Flute
4 Octave Gamba
Cornet de Violes II
16 Corno di Bassetto
8 English Horn
8 French Horn
8 Tuba Mirabilis
4 Tuba Clarion
Tremolo
Harp (Ch.)
Celesta (Ch.)
Chimes

PEDAL

32 Double Open Diapason
32 Sub Bourdon*
16 Diapason
16 Metal Diapason
16 Diapason (Gt.)
16 Contre Basse
16 Contra Gamba (Sw.)
16 Contra Viola (Ch.)
16 Bourdon
16 Gemshorn (Sw.)
16 Echo Lieblich (Sw.)
8 Octave
8 Cello
8 Viole (Ch.)
8 Gedeckt
8 Still Gedeckt (Sw.)
$5^1/_3$ Twelfth
4 Super Octave
4 Flute
Harmonics V
32 Bombarde
32 Contra Fagotto (Ch.)
16 Trombone
16 Posaune (Sw.)
16 Fagotto (Ch.)
8 Tromba
4 Clarion
Chimes

Originally a Resultant below G; 7 new pipes 2016 by Foley-Baker to complete the register

COUPLERS
Swell to Pedal 8, 4
Great to Pedal
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Pedal to Great 8*
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Swell to Choir 16, 8, 4
Solo to Choir
Solo to Swell
Great to Solo
Swell 16, 4
Choir 16, 4
Solo 16, 4
Manual Transfer*
Pedal Divide*
All Pistons Next*
All Swells to Swell
*Additions by Foley-Baker 2016

Solid State Combinations by Classic Organ Works
18 General pistons
8 Solo pistons
10 Swell pistons
10 Great pistons
10 Choir pistons
6 Pedal pistons

300 Memory Levels per User;
Multiple Users Possible
Sequencer
Transposer

This program is supported by a gift from Foley-Baker, Inc.

The Aeolian-Skinner console in the renewed Northrop Auditorium

George Fairclough at the console of the
Aeolian-Skinner organ in Northrop Auditorium, 1936

Considered an architectural treasure of Minneapolis, Cyrus Northrop Memorial Auditorium is an enduring symbol of the University of Minnesota, and the focal point of the Twin Cities campus. Since opening in 1929, Northrop has served as the University's primary gathering place for the performing arts, concerts, academic ceremonies, and major civic events. The recent renovation of the auditorium has included replacing the existing hall with a new, preeminent cultural and performing arts center with a world-class, multi-purpose 2,800-seat hall featuring state-of-the-art acoustics, excellent sightlines, cutting-edge technologies, and updated amenities.

The Northrop Organ, the third largest auditorium Aeolian-Skinner extant in the United States, is Aeolian-Skinner's Opus 892, built between 1932 and 1936 under the direction of G. Donald Harrison. Containing 82 independent stops, 107 ranks, and 6,975 pipes, along with two percussion instruments, the organ includes four 32' stops, many stops on high wind pressure, and an extraordinary variety of tonal colors. Four of the organ's divisions are under expression, including half of the Great. Exemplifying the best of the late Romantic-Symphonic style in organ building, and, until the recent replacement of the auditorium, completely unaltered and in original tonal condition, the instrument was awarded the historic organs citation by the OHS in 1999.

To accommodate the replacement of the auditorium, Northrop's historic organ was removed to storage, a process begun in early 2011. A generous bequest by the late Roger E. Anderson, a long-time supporter of the *Friends of the Northrop Organ,* has provided the funds to complete the reinstallation.

The organ's home in the new "Northrop Hall" is in chambers above the stage and behind the proscenium. A completely new layout for the organ was developed through extensive consultation with both Foley-Baker Inc. and Schoenstein & Co. The projection of the organ into the auditorium is now excellent, and when Foley-Baker's restoration is completed in 2018 this especially beautiful organ will finally find a home in a wonderful new space, considerably different from and functionally superior to its original circumstance.

DEAN BILLMEYER

An unidentified organist at the console
of the organ in the State Theatre, 1921

THE ARTISTS

MICHAEL BARONE began his professional career in radio in August 1968 as the sixth employee of the fledgling station KSJR-FM in Collegeville, Minn., and has seen that station grow into Minnesota Public Radio/American Public Media network. After 25 years as MPR music director, Barone focused on national productions, 22 years with the Saint Paul Chamber Orchestra, and 35 years and counting with *Pipedreams,* www.pipedreams.org, the longest-lived nationally-syndicated American radio program devoted to organ music. Barone has received awards and commendations from the AGO, OHS, and ASCAP, and has been inducted into the Minnesota Music Hall of Fame.

BRUCE A. BENGTSON is director of music at Luther Memorial Church in Madison, Wisc., a position he has held since 1978. His undergraduate work was in organ performance under Robert Anderson at Southern Methodist University and graduate work was in organ and church music at Valparaiso University with Philip Gehring. He was awarded first place in the Texas organ playing competition at University Presbyterian, San Antonio, and first place in two national organ playing competitions: the Clarence Mader of Los Angeles, and First Presbyterian, Fort Wayne, Ind. Bengtson's anthems for choir and organ are available from Augsburg Fortress.

Organist and composer **CHELSEA CHEN** has performed throughout the United States, Europe, Australia, and Asia in venues such as Disney Hall, Singapore's Esplanade, Hong Kong's Cultural Centre, and Philadelphia's Kimmel Center. As a composer, she is broadening the classical organ repertoire with her own works based on Asian folksongs. Currently, Chen is artist-in-residence at both Emmanuel Presbyterian Church in New York and Coral Ridge Presbyterian Church in Ft. Lauderdale.

BILL CHOUINARD has been organist and music coordinator at Saint Andrew's Lutheran Church in Mahtomedi, Minn., since 1988. His accomplishments include solo and ensemble performances with the Minnesota Orchestra, touring as a concerto soloist with the Saint Paul Chamber Orchestra, and live national radio broadcasts on the Saint Paul Fitzgerald's Wurlitzer theater organ. A prize-winning finalist for the McKnight Foundation Fellowships for Performing Musicians, he has recorded on both organ and harpsichord for several recent compact discs, including his first CD of the Saint Andrew's organ, *Bill Chouinard Premieres*, for the Pro Organo label.

A graduate of Yale University and the Curtis Institute of Music, **KEN COWAN** is head of the organ program and Associate Professor at Rice University, and Organist and Artist-in-Residence at Palmer Memorial Episcopal Church in Houston, Tex. He has performed in important venues such as Philadelphia's Verizon Hall with the Philadelphia Orchestra, Walt Disney Concert Hall, San Francisco's Davies Symphony Hall, and Montreal's Maison Symphonique. His performances have been featured on *Pipedreams*, and his numerous CDs are available on the JAV, Pro Organo, and Raven labels.

PETER CRISAFULLI received both bachelor's and master's degrees in music from Northwestern University and has been a full-time church musician for more than 40 years. He has several published compositions, is an honorary member of the Sigma Alpha Iota professional music fraternity, and is active in several church- and music-related organizations. He is currently serving as vice-chair of the Hilbus OHS Chapter. Crisafulli has been minister of music at All Saints Episcopal Church, Chevy Chase, Md., since 1988.

GREGORY CROWELL is university organist and senior affiliate professor of music at Grand Valley State University in Allendale, Mich., and director of music of Saint Mark's Episcopal Church in Grand Rapids, Mich. His teachers include Brigitte Dubiel, Yuko Hayashi, Bernard Lagacé, Roberta Gary, and Harald Vogel. He has performed widely in Europe, Japan, and the United States as organist, harpsichordist, clavichordist, and conductor, and has been heard in live performance on WCRB Boston, WGUC Cincinnati, WFMT Chicago, Northwest German Radio, Belgian Public Radio, and APM's *Pipedreams*. Dr. Crowell performs under the aegis of Independent Concert Artists.

MONICA CZAUSZ is studying with Ken Cowan at Rice University's Shepherd School of Music in Houston, where she is pursuing the five-year combined bachelor of music/master's degree program in organ performance. Since September 2015, she has been organist at Christ Church Cathedral (Episcopal) in Houston. She has been recognized as one of the top 20 organists under 30 and has received first prize in numerous competitions, including the AGO Regional Competition for Young Organists (Region VII: Southwest, 2015), the Schweitzer, William C. Hall, L. Cameron Johnson, and Oklahoma City University competitions. She performed at the 2016 national convention of the AGO, the 2016 and 2015 OHS national conventions, the 2015 AGO Southwest regional convention, and the 2015 East Texas Organ Festival. Czausz is under the exclusive management of Karen McFarlane Concert Artists, Inc.

Born in Québec and a graduate of Juilliard, **ISABELLE DEMERS** is head of the organ department at Baylor University in Waco, Tex. In 2016, she was a featured recitalist at the AGO national convention in Houston and has appeared in recitals in Canada, Germany, Britain, and China. She has recorded three CDs on the Acis label and they, along with her live performances, have been heard on American Public Media's *Pipedreams* and BBC Radio 3. Demers is represented by Phillip Truckenbrod Concert Artists, LLC.

ISAAC DREWES is a recent graduate of Saint Olaf College in Northfield, Minn., where he studied organ with Catherine Rodland. He is also organ scholar at Saint Louis, King of France R.C. Church in Saint Paul. Drewes performed at the 2016 Philadelphia OHS convention, and was an OHS Biggs Fellow at the 2015 Springfield, Mass., convention. He placed first in the 2016 Twin Cities AGO Student Competition and is the recipient of the 2015 Ruth and Paul Manz Scholarship.

RHONDA SIDER EDGINGTON'S years working and studying in Bremen, Germany, originally with Harald Vogel under a Fulbright scholarship, led to her specialization in the repertoire and organs of 17th-century Germany. She has performed at venues such as Saint Thomas Church, New York, and Saint Paul Cathedral, Pittsburgh, as well as on important historic instruments in Germany. She has been heard at seven OHS national conventions. Edgington is organist/assistant music director at Hope Church, accompanist at Hope College in Holland, Mich., dean of the Holland, Mich., AGO chapter, and maintains an active performing career.

JOHN FERGUSON retired in June 2012 after 29 years as Elliot and Klara Stockdal Johnson Professor of Organ and Church Music and Cantor to the Student Congregation at Saint Olaf College in Northfield, Minn. During his tenure, the organ department defied national trends by growing in enrollment and in quality. At Saint Olaf he oversaw three major projects: the renovation of space adjacent to the music building into an organ recital hall housing a new III/42 Dobson; the renovation of Boe Memorial Chapel and a new III/89 Holtkamp, and a new suite of rooms housing the college's seven practice organs. In retirement, he continues his travels to design organs and lead hymn festivals, for which he is internationally known, as well as to compose and arrange additions to the many publications already in print.

JILLIAN GARDNER, from Lee Center, N.Y., is pursuing a master's degree in organ performance with Isabelle Demers at Baylor University. She began her study with Stephen Best in Utica, N.Y., and completed a BA in organ performance at Oberlin in May 2015. As a recitalist, she has performed at many notable venues such as the Cathedral of Saint John the Divine in New York and Chester Cathedral, UK. Gardner is currently the director of music and organist at Austin Avenue United Methodist Church in Waco, Tex. Please visit jilliangardner.net.

JONATHAN GREGOIRE is organist and associate director of music at Saint Andrew United Methodist Church in Plano, Texas, and organist for the Plano Symphony Orchestra and Plano Civic Chorus. Gregoire earned a DMA from Arizona State University, where he studied with Kimberly Marshall. In addition, he earned degrees from Southern Methodist University, the University of Kansas, Saint John's University, and the Interlochen Arts Academy, where his instructors included Stefan Engels, James Higdon, Michael Bauer, Kim Kasling, and Thomas Bara.

JAMES HAMMANN holds degrees in organ performance and church music from Ohio Wesleyan University and the University of Michigan. His major teachers include Rexford Keller, Robert Clark, and Marilyn Mason. He is the retired co-chair of the music department at the University of New Orleans, and has held positions at churches in Ohio, Michigan, Louisiana, and Iowa. Hammann holds the Associate Certificate from the American Guild of Organists and has held the offices of counselor and vice president in the Organ Historical Society. He played for his first OHS convention 40 years ago in Detroit.

NATHAN LAUBE is assistant professor of organ at the Eastman School of Music. Performances include major concert halls, cathedrals, and churches spanning four continents. He appears regularly at important international organ festivals, and was named the organist in residence at Saint Bavo's Church in Haarlem for the year 2017. In 2016, Laube inaugurated the restored organ of King's College Chapel, Cambridge. In the USA, he has been a featured performer at six national conventions of the Organ Historical Society, as well as two national conventions of the American Guild of Organists. His recording of the Stephen Paulus Grand Concerto on the Naxos label with the Nashville Symphony received a Grammy Award for Best Classical Compendium. Laube studied with Alan Morrison, Michel Bouvard, Ludger Lohmann, and Jan Willem Jansen, and has been a recipient of Fulbright and DAAD grants.

A young rising star in the theater organ world, **JUSTIN LAVOIE** won the American Theatre Organ Society's Young Organist Competition in 2013, and has since played at numerous venues across the United States and at several ATOS conventions. LaVoie is pursuing a Bachelor's Degree at the University of Oklahoma's American Organ Institute, and is interested in restoring and maintaining pipe organs. Whether at the console or in the chamber, LaVoie is passionately dedicated to carrying on the art of theater organ music and sharing it with new audiences.

AARON DAVID MILLER is a renowned organ improviser, having won numerous international awards and given concerts across the country. His orchestral works have been performed by the Seattle Symphony, Chicago Symphony, Zurich Symphony, and Saint Paul Chamber Orchestra. His organ, choral, and orchestral compositions are published by Augsburg Fortress, Paraclete Publishing, and Oxford University Press. Dr. Miller was one of the featured artists at the 2016 AGO national convention in Houston. He is music director at House of Hope Presbyterian Church in Saint Paul, Minn., and a forensic musicologist for Donato Music, Scarsdale, N.Y.

ROSALIND MOHNSEN is director of music and organist at Immaculate Conception Church, Malden/Medford, Mass. She has performed throughout the U.S. and in Latvia and Sweden. She plays piano in the Boston Symphony Café and was interim director of music/organist at the Cathedral of the Holy Cross in Boston. Mohnsen received the bachelor of music in education degree from the University of Nebraska, the master of music degree and performer's certificate from Indiana University, and has studied with Myron Roberts, Conrad Morgan, Robert Rayfield, and Jean Langlais.

JOSEPH RIPKA is organist and choirmaster at Calvary Church in Stonington Conn., where he directs an active music program. He received the artist diploma in organ from the Oberlin Conservatory, where he studied with James David Christie, holds master of music degrees in piano and organ performance from the University of Kansas, and completed a second master's degree at the Yale Institute of Sacred Music. Ripka has won several prizes nationally and

internationally, including first prize in the 2008 Dublin International Organ Competition. He has concertized extensively in the United States and in Europe at such venues as King's College, Cambridge, and Saint Bavo's Church, Haarlem.

MARK RODRIGUEZ has been an organist for parishes, cathedrals, and monastic communities in Texas, Louisiana, and Minnesota for many years. He is music and liturgy editor for Liturgical Press and director of music for the Immaculate Heart of Mary R.C. Church in Minnetonka. Rodriguez holds a master of arts degree in liturgical music from Saint John's University, Minnetonka, Minn., and has studied with Kim Kasling, Gerre and Judith Hancock, Olivier Latry, David Higgs, and Rachel Laurin.

DANIEL SCHWANDT is the cantor of Immanuel Lutheran Church (ELCA) in the Edgewater neighborhood of Chicago. For twelve years he was the cantor to the seminary community at the Lutheran School of Theology at Chicago and is currently pursuing graduate studies in sacred music at the University of Notre Dame, where he studies with Douglas Reed. He holds a degree in church music from Saint Olaf College and has served congregations in Wisconsin and Minnesota. Schwandt's compositions are published by Augsburg Fortress and MorningStar Music; he is in demand as a clinician and leader of hymn festivals.

JOHN SCHWANDT is professor of music and director of the American Organ Institute at the University of Oklahoma. There, he has built a program that allows emphases not only in performance and sacred music, but also in theater organ (silent movie accompaniment, jazz, etc.), and organ technology, which is taught in the institute's fully-equipped shop. A native of Appleton, Wisc., he was educated at Saint Olaf College and Indiana University, where he received both master's and doctoral degrees as well as the performance certificate. Widely recognized for his improvisational ability, Schwandt won the 1998 American Guild of Organists national competition in improvisation by unanimous vote. He continues to be active in professional organizations and is heard frequently at conventions, as well as on Michael Barone's syndicated radio program, *Pipedreams.*

NICOLE SIMENTAL holds degrees from the University of Notre Dame and Wheaton College and is a doctoral student in organ performance at Indiana University's Jacobs School of Music, where she studies with Christopher Young. She was organist of First Christian Church and Saint Paul Catholic Center in Bloomington, Ind., and was recently appointed principal organist and assistant director of music at Saint Joseph Cathedral in Columbus, Ohio. Simental was co-winner at the First Sursa American Organ Competition at Ball State University in Muncie, Ind., and in 2016 was awarded first prize and a diploma for the best performance of the obligatory piece at the Fourth International Goedicke Organ Competition at the Moscow Conservatory.

CHRISTOPHER STROH earned his bachelor's and master's degrees in organ and sacred music as a student of Kim Kasling at Saint John's University, Collegeville, Minn. Other teachers include Joanne Pearson, James Biery, Marilyn Biery, David Jenkins, Axel Theimer, and Leo Nestor. Stroh was an organ scholar at the Cathedral of Saint Paul, Saint Paul, Minn. (2005–6), and in September 2006 became principal organist of the Basilica of Saint Mary in Minneapolis. He regularly appears in concerts and recitals, has performed with several noted Twin Cities ensembles, and has been heard on Minnesota Public Radio's *Pipedreams*.

DAVID TRYGGESTAD is a retired ELCA pastor. He earned his doctor of ministry and master of divinity degrees from Luther Seminary in Saint Paul, doctor of musical arts and master of fine arts degrees in organ performance at the University of Iowa, and bachelor of arts degree in music education at Luther College in Decorah, Iowa. He was a Fulbright scholar studying organ performance in Copenhagen, Denmark. His primary organ teachers include Delbert Disselhorst, William Kuhlman, and Grethe Krogh (Copenhagen). Currently Tryggestad is resident organist at Sacred Heart Music Center in Duluth and organist at Pilgrim Lutheran Church in Superior, Wisc.

ROBERT VICKERY, now in his 48th year as a church musician, has been director of music/organist at the Church of the Holy Childhood in Saint Paul, Minn., since 1981. He has held positions at Westminster Presbyterian Church and at the Basilica of Saint Mary in Minneapolis. His teachers have included Thelma Johnson, Jane Burris, and Edward Berryman. A member of the American Guild of Organists since high school, he has been on the executive board of the Twin Cities Chapter and was co-chair of the Facilities Committee for the 2008 national AGO convention. Vickery is co-chair of the OHS 2017 convention.

A Dayton, Ohio, native, 20-year-old **GRANT WAREHAM** began organ studies with Jerry Taylor in 2007. He is a junior at Rice University's Shepherd School of Music, where he studies with Ken Cowan. Wareham was awarded the National Guild of Piano Teachers (NGPT) High School Diploma in 2014. Upon passing the required annual auditions, he was an international member of the NGPT for six years. After serving as the inaugural Moseley Memorial Organ Scholar and assistant organist at Saint Thomas Episcopal Church, New York City, Wareham was recently appointed associate organist at Palmer Memorial Episcopal Church in Houston.

A native of Miami, Fla., **GREG ZELEK** is an artist diploma student of Paul Jacobs at the Juilliard School, where he received both his bachelor's and master's degrees as a Kovner Fellow. Zelek has performed with the Miami Symphony Orchestra, the Metropolitan Opera Orchestra in Carnegie Hall and in the Metropolitan Opera's production of *Faust*, twice with the New World Symphony, and recently with the Florida Orchestra in October 2012. In the fall, Zelek will become the new principal organist of the Madison Symphony Orchestra and curator of the Overture Concert Organ and Series.

ORGANIST DIES AT THE KEYS, A DEATH HE ALWAYS DESIRED

St. Paul, Oct. 24.—The last note was played for William Edward Mulligan, last night, while he was seated at the cathedral organ in the Blue Mouse Theatre. The organist had just ceased playing "Love's Old Sweet Song." The audience applauded a "single reel" story of a man's love for his silver-haired wife and his old violin.

The pianist turned to Mulligan and said: "Ed, did you ever hear Blind Tom play?" Mulligan smiled and replied: "Yes, I heard him when I was a boy; he played from—" The organist leaned forward, and as his head touched the keys, he finished the sentence—"memory."

The pianist thought Mulligan had fainted, but as he took Mulligan in his arms the organist looked up into his face and smiled, and died.

The operator began to reel off another picture, a "comedy in four acts," and the audience applauded. Mrs. Mulligan had occupied a seat well to the front at the request of her husband, who had remarked, "Come down front tonight, dear, I play better when you are near." She alone suspected that something was wrong and hurried forward.

Mrs. Mulligan said interment would be at Green Bay, Wis., "We were married there, and I think it fitting that my husband be laid to rest in the old home town," she said. "He had always prayed that he might die in just that way, he wanted to die playing the pieces he loved."

Brooklyn-born **WILLIAM EDWARD MULLIGAN** (1858–1913) was a prominent New York organist, playing at Saint Stephen's R.C. Church (1879–83), Saint Leo's R.C. Church (ca. 1887–92), Temple Beth-El, Church of the Holy Name, Saint Mark's in the Bowery (1892–99), and the Forty-eighth Street Dutch Reformed Church (May 1899–1909?). In 1896, he was one of the Founders of the American Guild of Organists. Mulligan moved to Saint Paul, Minn., in 1909, where he succeeded William Ripley Dorr at Park Congregational Church (Holly Avenue and Mackubin Street). Like many organists, he augmented his income by playing in motion picture theaters, dying at the organ console of the Blue Mouse Theatre on the evening of October 23, 1913.

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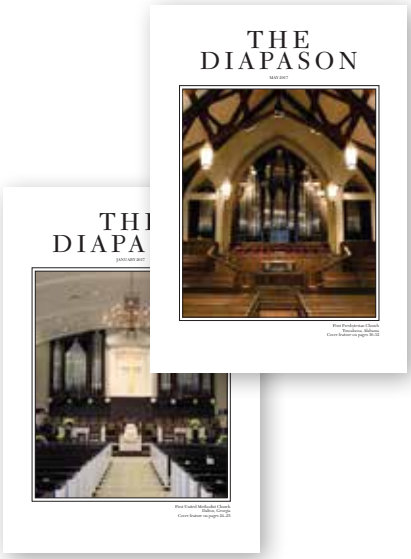

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Somers Congregational United Church of Christ

Somers, Connecticut

Somers Congregational Church was gathered on 15 March 1727, and by 1842 had built its third meeting house in the Georgian style. The interior was given a sleek, shallow, curved-vault ceiling and other "moderne" details in a 1920s renovation, and a formal chancel was later added to the sanctuary, replacing the original central pulpit and platform. In spite of these changes, the original "New England meeting house" character of the building remained firmly intact.

On 1st January 2012 the 170-year-old meeting house was destroyed by fire. The congregation rallied to replace the lost building with a new church in similar style and appearance, but brought up to code and constructed with modern fire-resistant materials.

The fourth meeting house of Somers Congregational Church was completed at Easter 2014. Installation and voicing of the new Richards Fowkes & Co. mechanical-action pipe organ in the rear-balcony choir loft was finished that Summer.

The new sanctuary is optimized for music and congregational participation. A speech-reinforcement sound system is essential for intelligibility of the spoken word. In this sense, the acoustics are well balanced, with neither music nor speech favored to the detriment of the other. Acoustical goals included power and clarity of choir, organ and instrumental music, strong early sound to support congregational singing and responsive readings, a pleasing sense of reverberance (where the eye and ear are in agreement), full-range frequency response to provide warmth and envelopment, and of course intelligible speech. Acoustician, architect and pipe organ builder all contributed to the "sound" of the new meeting house.

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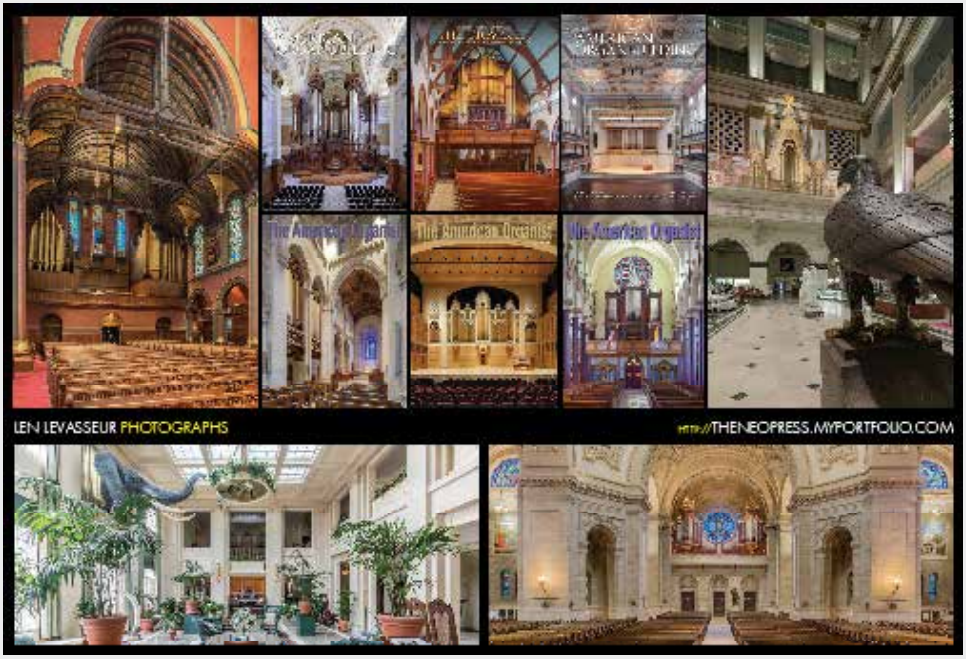

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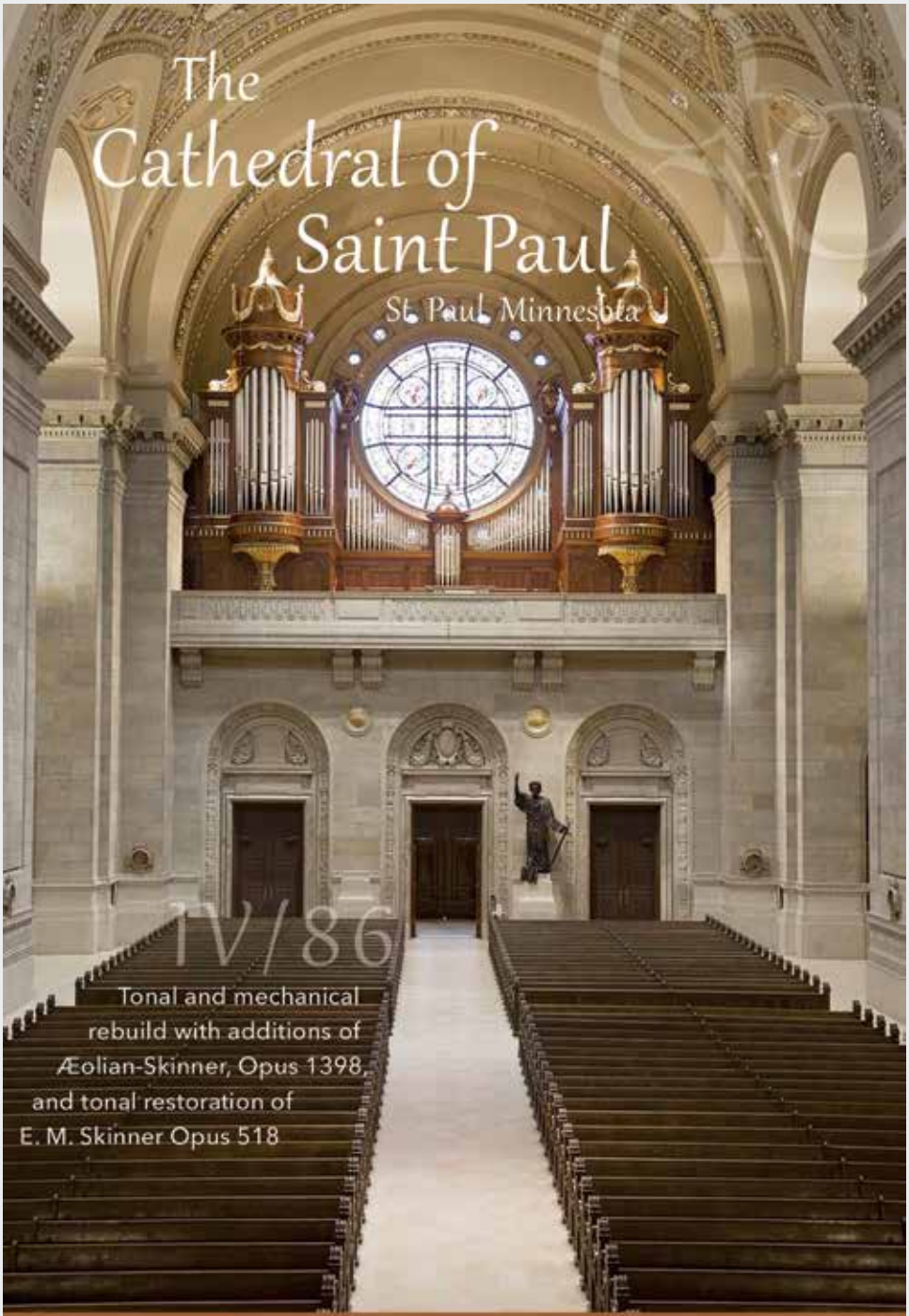

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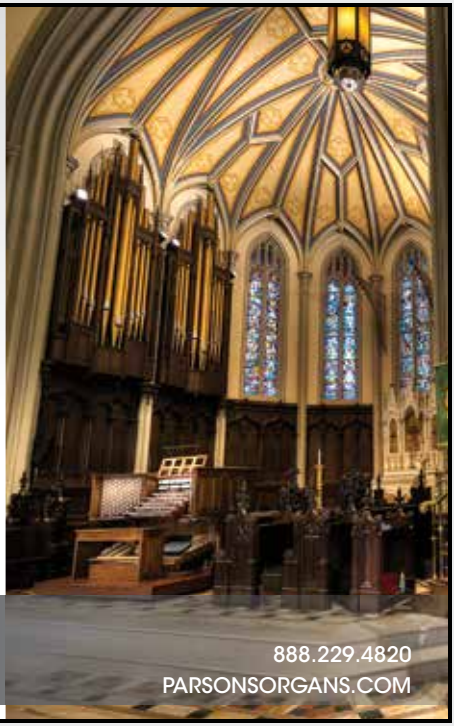

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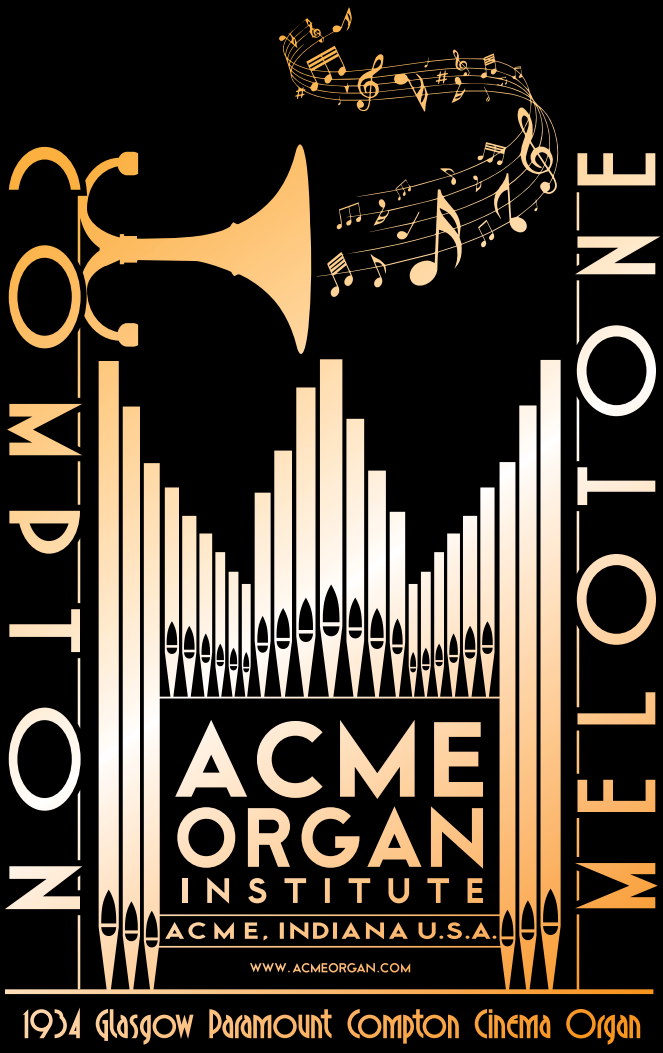
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