

VOLUME 63, NUMBER 3, JULY 2019

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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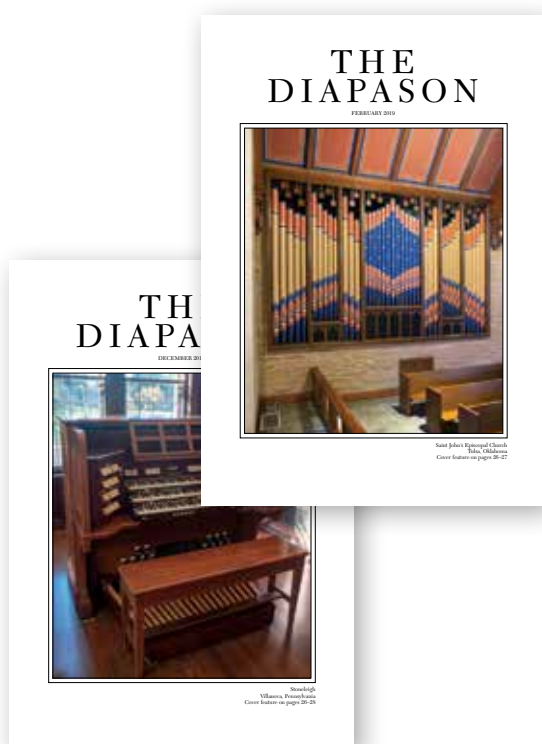
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# THE TRACKER

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THE TRACKER is subjected to peer review by the Organ Historical Society Publications Advisory Board, the Archivist of the Organ Historical Society, and the Editor Emeritus of The American Guild of Organists.



### ON THE COVER

1984/2003 Bedient Pipe Organ Company, Op. 21. University of North Texas, Denton.

PHOTO LEN LEVASSEUR

ED McCALL

## From the CEO



**H**APPY SUMMER and welcome to the Convention Issue for 2019. Welcome to Dallas and the 64th Annual Convention of the Organ Historical Society. Whether you are present in the *City with a Big Heart* or miles away, this special issue of THE TRACKER is sure to bring joy and gratitude for the musical offerings ahead.

### A LOT OF DIFFERENT FLOWERS MAKE A BOUQUET.

Diversity and inclusivity represent the hallmark of any strong organization and the OHS is no exception. This month we are grateful for so many wonderful people. Thank you to the Dallas Planning Committee led by Christopher Anderson, Benjamin Kolodziej, and James Wallmann. Thank you to the members of their committee who organized performers, venues, transportation, food service, hotel issues, promotion, registration and all the little details in between. Thank you to the performers whose love for the instrument will be on display throughout the week. Thank you to Roberta Morkin and her Biggs Scholars Committee for carrying on the OHS tradition of inviting young people into the OHS family. Thank you to Jacob Fuhrman, registrar and Len Levasseur, IT specialist, whose technical prowess keeps OHS in the 21st century. Thank you to the national headquarter staff of Marcia Sommers, executive assistant and Annette Lynn, accountant, for maintaining accurate records and office sanity. We must also send our gratitude and admiration to the individuals and corporate entities whose generosity support the extraordinary talent at the recitals. And we must also thank those who have welcomed OHS into their midst; the churches, auditoriums, college campuses, and concert halls. Finally, a huge shout of thanks to Rollin Smith for shepherding this expanded issue of THE TRACKER to include all things Dallas. We will return to our regularly scheduled publication in October!

Dallas convention attendees are in for a real treat this week. From the opening night Evensong, through the Hymn Festival at Meyerson, full days at SMU and UNT, and a ride on the rails in Forth Worth, this year's convention has something for every taste and palate. The planning committee has painstakingly crafted a programming schedule that offers a diverse array of instruments and historical perspectives all within a schedule that is relaxed and manageable.

## ALONE WE ARE SMART, TOGETHER WE ARE BRILLIANT.

I am particularly pleased about our collaboration with members of the Hymn Society who are also celebrating their national convention in Dallas at the same time. Monday night's hymn festival, led by Jan Kraybill, is a must-attend event. Thank you to Michael McMahon and his team for helping to make these cooperative programs a feature in both our schedules.

## THE BEST PART OF LEARNING IS SHARING WHAT YOU KNOW.

Hopefully you have already seen and read the special insert contained with this issue. In a few short months OHS celebrates our inaugural Symposium at Stoneleigh where the focus will be on E.M. Skinner and the wonderful instruments his company built. It will also be the launch of Rollin Smith's latest offering: *OHS at Stoneleigh, Aeolian-Skinner No. 878*. Registration is limited so act now to save your spot. You can also reserve your copy of Rollin's book starting August 1st at the OHS online Catalogue and store.

## NO CULTURE CAN LIVE IF IT ATTEMPTS TO BE EXCLUSIVE.

I've been wondering lately about the middle—about the word “historical” in our name. What makes an instrument historic? Is it merely the age or something else entirely? Is it architecture, the venue, the builder, the design, or the style? Or is an organ considered historic by all those factors? To coin a phrase, history is in the eye (and ear) of the beholder. As a member of the OHS, I hold onto our mission statement that points us in the right direction. The OHS celebrates the pipe organ in **all** its historic styles: no mention of a date, no mention of components, or builder. We celebrate all pipe organs,

period, full stop. (Pun intended.) As we move forward on this journey, I hope you will join me in embracing this call to action. Diversity and inclusivity shall be our mantra. Let's marvel at an 1850s E. & G.G. Hook while at the same time respect and applaud the installation of a 2019, three-manual, 52-rank organ wherever it happens to be. Can we afford anything less? I welcome your thoughts on this issue as I do on any other topic that comes to mind.

Do you like our new monthly newsletter **OH!** (short for **Organ Happenings**)? We hope you find it timely and helps you to remain connected. We will bring you news from our Student Chapters, highlight products from the online shop, and timely information about elections, members, and OHS matters. Let us know how we can improve this monthly communication piece.

As we look to the future, the October issue will feature an overview of the financial health of the Organ Historical Society. It is no secret that our member dues do not come close to covering the operating costs of this national organization. I think you will find this overview educational and enlightening.

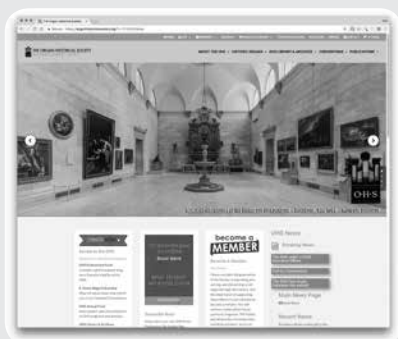
I wish to close with a note of deep appreciation to Bill Czelusniak and Craig Cramer for their years of service on the Board of Directors. As they take a bow and rotate off the board, we stand and applaud their commitment, hours of dedication, and love for the organization. Notice of the two newly elected Directors will have been posted online by the time this issue goes to print. We congratulate the winners and thank all who allowed their name to stand for office.

Let's make a joyful noise this week in Dallas and enjoy some southwestern hospitality!

*Ed McCall*

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A black and white photograph of organ pipes, showing several rows of pipes of varying heights and diameters, creating a strong sense of perspective and depth.

# JULY 26–31, 2020 ★ COLUMBUS

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# A History of Pipe Organs in the Lone Star State

BENJAMIN KOLODZIEJ

TEXAS BOASTS A COLORFUL, animated, multi-faceted history defying simplistic generalizations. It is not a single wild terrain, nor a single people with a simple history, nor is it merely a collection of cartoonish cultural icons such as the Alamo, cactus, barbed wire, or cowboys. As the only state to have been its own country (1836–1846), its residents are notoriously independent and vigorously defy classification. The study of Texas’s musical narrative, and the pipe organ’s history there, is complex and intricately interwoven with its social history and its many immigrant groups.

## THE FIRST ORGANS

Exploring early records in Texas is compounded in difficulty by the fact that dozens of newspapers—often no more than regularly-published broadsheets—sprouted and withered between 1813 and the 1840s. The oldest surviving papers, the *Galveston News* (1842) and the *Galveston Zeitung* (1847), are indicative of the nature that this study of organs will take.<sup>1</sup> Far from the modest tourist town it is today, Galveston was originally one of several primary ports of entry in the United States, established in 1825 and rivalling New Orleans in economic importance, particularly during Reconstruction. European immigrants, particularly from Germany, swelled the population to where Galveston boasted 37,000 inhabitants—the largest city in Texas—before its virtual destruction in the great hurricane of 1900.<sup>2</sup> Although Houston would gradually eclipse Galveston as the 19th century progressed, Galveston’s journals were proud to cover the curiosities the ships would bring into its ports. This included the state’s first pipe organs.

A Galveston journalist “passing the cathedral” in 1867 was “surprised to hear the organ played with a skill greater than we are accustomed to hear. We entered the church just in time to hear the conclusion of a mass. . . . We learned that the organist was a young seminarian brought over by the bishop on his last trip to Europe.”<sup>3</sup> Who this organist was and what the organ might have been is lost to history, although the instrument was almost certainly a reed organ. Not unimportant to this narrative is that sacred music must have been crucial enough in this church to secure a professional organist from Europe, the local options certainly being limited. In 1870, a reporter covered a concert at Trinity Episcopal Church, “in which there was used an organ, the first ever built in Texas. The instrument was not then finished. Its builder has been at work upon it ever since, and only yesterday completed his task with tuning the trumpet stop, which will be appropriately used for the first time today, in the service for Trinity Sunday.”<sup>4</sup> The anonymous writer helpfully provided not only a cogent description of the organ mechanism to his uninitiated readers, but also a stoplist. The Great comprised only an Open Diapason, the Swell had a Stopped Diapason bass and treble, Flute, Piccolo, Viola di Gamba, Principal, Fifteenth, Trumpet, and tremolo. The Pedal had a coupler and an independent Subbass, the whole instrument being “. . . quite powerful, of perhaps tripple [*sic*] the power of the old instrument. . . . We have heard many more powerful and many larger organs, but we can recollect none that does all within its compass with greater uniformity and excellence.” Of the builder, the writer notes only that a certain

1. Louise C. Allen, Ernest A. Sharpe, and John R. Whitaker, “Newspapers,” in *Handbook of Texas Online*, accessed January 12, 2019, <https://tshaonline.org/handbook/online/articles/een08>.

2. Diana J. Kleiner, “Galveston County,” in *Handbook of Texas Online*, accessed January 12, 2019, <https://tshaonline.org/handbook/online/articles/hcg02>.

3. “Local Intelligence,” *Flake’s Weekly Galveston Bulletin* (December 25, 1867): 5.

4. “Trinity Church Organ,” *Flake’s Weekly Galveston Bulletin* (June 12, 1870): 4.

“Mr. Hesse” was involved in its installation.<sup>5</sup> The organ was, in fact, Hook & Hastings’s first installation of many in Texas, its No. 672 dated 1872.<sup>6</sup>

The established builders of the Northeast must have viewed Texas as a vast, lucrative, and untapped market. With plenty of new churches being built to accommodate the growing population, and lacking any local builders, one need not wonder why one Galveston reporter recalled his 1869 trip to Brattleboro, Vermont, home of the Estey Organ Company, and a lament from company founder Jacob Estey that “they have not yet sent any [organs] to Texas, but are disposed to make very liberal terms with any responsible party who will undertake to introduce them.”<sup>7</sup> By 1873, Saint John’s Methodist Church in Galveston had installed J.H. & C.S. Odell & Co.’s Opus 119 of 18 ranks, with the Great having four eight-foot stops, two fours, a 2½’, a Fifteenth, and a Trumpet; the Swell containing up to a 2’ Piccolo and an 8’ Oboe.<sup>8</sup> The writer took pains to describe the “composition [*sic*] knobs” which are “so arranged just above the manual of the great organ, that they can be operated by the thumb of either hand,” and allow the organist to make the “. . . greatest changes of power and timbre.”<sup>9</sup>

Houston and Dallas would gradually encroach upon Galveston’s early hegemony over the organ market. In 1875, Hutchings, Plaisted & Co. built No. 59 of two manuals and 19 ranks for Christ Church Cathedral in Houston.<sup>10</sup> That same year, the *Dallas Daily Herald* described a “New Organ for the Episcopal Church,” delivered by “. . . the Pipe Organ company of Syracuse, New York, a cabinet organ, with blow lever, of the celebrated Goodman patent.”<sup>11</sup> The writer gave more clues than he may have imagined, as “cabinet organ” in this context is actually a proper name—the Cabinet Pipe Organ Company of Syracuse, New York—established by Horatio N. Goodman in 1872, and specializing in a unique reed/pipe organ hybrid in which tubes were “. . . appended to the reed mechanism to create sound more like that of a pipe organ by increasing the instrument’s resonance.”<sup>12</sup> Dal-

las’s first pipe organ arrived in 1877 when Episcopal Bishop Alexander Charles Garrett ordered a \$5,000 instrument from Joseph Gratian of Alton, Ill., for Saint Matthew’s Cathedral. Despite the local papers’ continual proclivity to pronounce every pipe organ the “largest” in the state or country, this instrument of 38 ranks, including a 32’, was likely the largest in the state at the time and was the mainstay of a music ministry that included concerts, evensongs, and a vested boy choir.<sup>13</sup>

## THE IMMIGRANT TRADITION

The eastern builders might have been eager to claim the state as a new market, but these aforementioned organs were certainly not the first in Texas, as the cultures of some immigrant groups lent themselves to fostering an organ tradition. The activities of the *Adelsverein* of the 1840s resulted in an influx of German immigrants who settled mostly in the Hill Country—a landscape that remarkably resembles some areas of Germany. The Prussian Union of 1848 compelled German Lutheran settlers for whom ecclesiastical liberty and freedom of worship was a central tenet of their communities to seek respite in this land, while the Scandinavian Lutherans settled elsewhere in central Texas. The Polish and Czech immigrants arrived in the coastal plains of the state in the mid-1850s, seeking relief from political persecution and famine. These communities were often fairly insular, maintaining their language and traditions even into the 21st century. Among these immigrant groups was at least one organbuilder who would build seven pipe organs—the first instruments completely native to the state.

Johann Traugott Wandke, like so many German immigrants of the time, arrived with his family in Galveston on the SS *Weser* on June 7, 1855, settling in Round Top, Texas, where he built a stone house and workshop.<sup>14</sup> The Prussian-born Wandke’s journals reveal an organbuilder of some training, although how accomplished, and with whom he apprenticed, is unknown. The church building of Bethlehem Lutheran in Round Top, along with a completed organ built by Wandke, was dedicated in 1866. Wandke’s organs were all constructed of native materials, the suspended-tracker instrument at Round Top utilizing cedar pipework, from which he crafted an 8’ Gross Gedackt, 8’ Viol di Gamba, 4’ Viol di Gamba, 4’ Klein Gedackt, 2’ Octave, 1½’ Quienta, 4’ Principal and 4’ Trumpet (which sounds at 8’). Gerald Frank summarizes the quality of workmanship of this organ:

13. Benjamin Kolodziej, “Pipes on the Texas Prairie: The History of Pipe Organs in Dallas, Pt I,” *The Tracker*. (January 2019): 12. See this article for a complete description of and sources about this first pipe organ in Dallas.

14. Gerald Frank, *A German Organbuilder on the Texas Frontier: The Life and Work of Johann Traugott Wandke*. (Harrisville, N.H.: Boston Organ Club, 1990), 2. This dissertation-turned-book is the definitive resource on this Texas builder.

5. Ibid.

6. “List of Hook Organs,” accessed January 12, 2019, <http://wikibin.org/articles/list-of-hook-organs.html>.

7. “Letter from Vermont,” *Galveston Tri-Weekly News* (August 25, 1869): 3.

8. See the OHS Pipe Organ Database, accessed January 19, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=59626>.

9. “A Splendid Organ,” *Galveston Daily News* (March 14, 1873): 3.

10. “New Organ,” *Galveston Daily News* (July 22, 1875): 4. See also the OHS Pipe Organ Database, accessed January 12, 2019, <https://pipeorgandatabase.org/OrganDetails.php?OrganID=53820>.

11. “New Organ for the Episcopal Church,” *Dallas Daily Herald* (May 4, 1875): 4.

12. Michael D. Friesen, “Horatio N. Goodman,” in *A History of Organbuilding in Syracuse, New York, and Vicinity* (Richmond, Va.: OHS Press, 2014), 6–11.



The difficulties in assessing the skill of the organ's builder are compounded by the fact that one must consider that Wandke was working under less-than-ideal circumstances. To have crafted all of the pipes by hand in a shop that was typical neither of pipe making nor of organbuilding shops, to have voiced all of the pipes from wood (which does not lend itself to the flexible maneuvering that makes metal pipes so much easier to voice), to have been apparently isolated in Texas from exposure to other pipe organs and organbuilders—all point to the stark independence into which Wandke was thrust in his work. That he was able to produce an instrument of the quality and refinement of the Round Top organ, one consistent with time-honored principles of organbuilding, indicates that he possessed more than an amateur's knowledge of and experience in organbuilding.<sup>15</sup>

Wandke's two other extant organs include one of three ranks dating from 1863,<sup>16</sup> certainly the oldest organ in Texas made completely in Texas, and another of four ranks, likely dating from 1868. The latter, with pipes constructed of pine, employs nomenclature of a decidedly English bent with its 8' Stopped Diapason, 4' Principal, 4' Flute, and unnamed 2'. How does one analyze this acculturation process, if that indeed is what this developing nomenclature represents? The Hook & Hastings organs in Galveston were still about two years away from completion, although as a major port and immigration hub certainly Wandke would have made occasional visits there. Perhaps he heard the aforementioned organ, likely a harmonium, in the Galveston cathedral, from which he appropriated English terminology? Frank's assessment of Wandke encapsulates what must have been a difficult life on the frontier:

In every aspect of organbuilding Wandke demonstrated remarkable capability. The design of each of his three extant instruments shows a comfortable familiarity with classic organbuilding techniques. His organs are encased in the traditional manner. The layout of the chests conforms to normal practices. The key actions, pleasant to the touch, use stickers or suspended trackers. The wind systems support the sounds adequately. The pipes, taken as a whole, speak uniformly and musically.

The uniqueness of his instruments lies primarily in their almost total construction of wood—the local native cedar for the most part, but also pine and maple (used perhaps only when, and because, it was available.) That even some of the screws are hand-turned from cedar shows



*Wandke organ, Bethlehem Lutheran Church, Round Top, Texas*

both the inventiveness of Wandke and the necessity of his “making do” with the best alternatives available to him.<sup>17</sup>

Wandke might not have been born in Texas, but his instruments represent the state's first “native” organbuilding tradition.

The Reverend Adam Neuthard, the first pastor of Bethlehem Lutheran Church in Round Top, was one of many musically-appreciative clergy who had been sent to Texas from the Saint Chrischona evangelical seminary outside of Basel, Switzerland, to minister to the throngs of German Lutheran immigrants; but this seminary's connection to the pipe organ in Texas does not end there. Between 1850 and World War I, Saint Chrischona sent around one hundred pastors to Texas—and at least one organ.<sup>18</sup> One of those early pastors, the Rev. Christoph Adam Sager, arrived in 1850, apparently bringing with him a small chamber organ that bears similarities to domestic organs in Switzerland. Unlike the later Wandke organs built in Texas, this organ contains metal pipes, its unknown

15. *Ibid.*, 23.

16. Electronic correspondence with Gerald Frank, February 2019. This date was inscribed on some of the pipes, suggesting that at least the pipes were built during this year.

17. Frank, *A German Organbuilder on the Texas Frontier*, 44–45.

18. Annamarie Kolodziej, unpublished research about the missionaries sent from Saint Chrischona to Texas.

builder certainly having access to traditional organbuilding knowledge and equipment. It is constructed of pine, oak, and walnut, having a compass of C–f<sup>3</sup>, and an 8' Gedack, 8' Suavial, 4' Praestant, 2 $\frac{3}{4}$ ' Quint, and 2' Octave, with an open wood Pedal 8' "Bass."<sup>19</sup> Susan Ferré has done much scholarly research on this organ which, after a restoration by Susan Tattershall, is now housed at the University of North Texas, having originally been located at Trinity Lutheran Church in Victoria. Known as the "Raisin organ" for the small Texas hamlet in which organbuilder Rubin Frels purchased the decrepit instrument in 1958, the organ was likely already in a used condition when brought to Texas, "a gift from the Saint Chrischona mission in Switzerland,"<sup>20</sup> and, according to Ferré's and Tattershall's research, could date from as early as the 18th century as suggested by "certain similarities to instruments of South German and Northern Swiss origin."<sup>21</sup> Restorations during the 20th century by Frels and Tattershall, and through its careful curating by its owners, Charles Lang and Susan Ferré, have allowed its preservation.

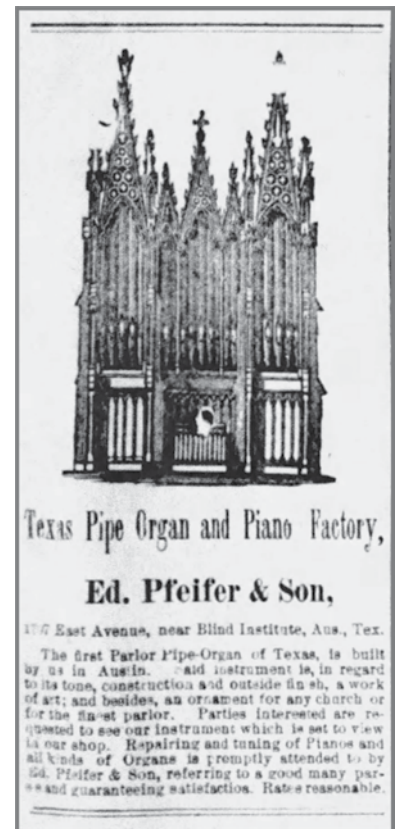


The "Raisin" organ

Another German immigrant, Edward Pfeifer (1837–1907), arrived in Texas via New York, enjoying a career of multifaceted work as an organbuilder, a traveling piano salesman, and proprietor of a music shop in Austin, remaining active from the 1870s until his death.<sup>22</sup> Pfeifer, not to be confused with the Pfeiffer firm operating out of Saint Louis at generally the same time, apparently launched his organ construc-

tion enterprise in 1888, a newspaper column announcing "... the establishing in this city of a factory for the manufacture of pipe organs, and the repairing of musical instruments generally."<sup>23</sup> The founding of Austin's first organ works was a point of pride for the city. One 1888 newspaper column, in what was certainly an exaggeration designed to lure the unsuspecting to the city, proclaimed: "Austin: Thrice Chosen Capital of Texas Selected out of 10,000 as the Loveliest Spot in the Lone Star State, City of Hills, of Fragrant Gardens, Balmy Breezes and Lustrous Skies, City of Culture and Refinement, of Schools and Colleges,

of Churches and Charities." To buttress their incontrovertible claim, the paper noted that the city possessed "7 lumber yards, 3 coal yards, 3 brick yards, 3 planing mills . . . 4 cigar factories, 3 candy factories, 1 pipe organ factory."<sup>24</sup> An 1894 advertisement in the Austin paper described Pfeifer's operation as "Repairing and tuning of pianos, organs, and all kinds of musical instruments. . . . New and second hand pianos and organs always on hand. Agents for the celebrated Crown pianos. . . ." <sup>25</sup> According to Ernst Schurer, Pfeifer built five organs, including one at Baylor University in Waco.<sup>26</sup> Of Pfeifer's two extant instruments, the organ at Saint Paul Lutheran Church in Serbin (1904), exemplifies his style. The restored single-manual ten-rank organ exhibits Victorian facade pipework, elaborately and colorfully stenciled, with gentle voicing. After Pfeifer's death, his sons took over the business, although no pipe organs seem to have been built subsequently.



Edward Pfeifer display ad

19. Susan Ferré, "Raising the Raisin Organ," *The Tracker* (Spring 2006): 32. This fascinating organ deserves more attention than can be given here, but Ferré thoroughly documents the history of this organ, and its mysteries, in this article.

20. Ibid, 35.

21. Ibid, 36.

22. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 307.

23. "Pipe Organ Factory," *Austin American-Statesman* (February 14, 1888): 4.

24. "Other Industrial Enterprises," *Austin American-Statesman* (March 19, 1888): 5.

25. "Piano and Organ Manufacturers," *Austin American-Statesman* (March 22, 1894): 14.

26. Ernst Schurer, "A History of the Tracker Organ with Special Reference to Texas," PhD dissertation. (Austin: University of Texas, 1960).



*Edward Pfeifer organ in Saint Paul Lutheran Church, Serbin*



*Hinners organ at Nativity of the Blessed Virgin Mary R.C. Church in Cestohowa*

## RAILROADS AND MAIL-ORDER ORGANS

By the early 1880s, the major eastern organ firms had made inroads into Texas, aided by the rapid expansion of railroads. In 1879, there were only 2,400 miles of track throughout the state, increased by 4,000 miles in the early 1880s; by the turn of the 20th century, 10,000 miles of track crisscrossed Texas.<sup>27</sup> Pilcher added pipes to the organ at Saint David's Episcopal Church in Austin in 1880,<sup>28</sup> a "pipe organ of sixteen foot pitch, from New York," reached Corpus Christi "via steamer" in 1882, bound presumably for the Catholic cathedral, as the bishop was "determined to have everything first class about the new church, and one that our people may feel proud of."<sup>29</sup> Hook & Hastings installed two organs in Austin in 1888 with two in Fort Worth in 1884 and 1885; ironically, one of the Austin installations was at the School for the Blind, adjacent to Pfeifer's organ shop.<sup>30</sup> Perhaps the success of an industry can be ascertained partially through monitor-

ing the replacement of older models. One 1887 advertisement in an Austin paper offered an Æolian Automatic organ for sale, complete with "8 sets of weeds [*sic*]."<sup>31</sup>

The growth of the railroads also allowed for prosperity of industries whereby entire houses, or pipe organs, could be ordered via catalogue. The Hinners Organ Company of Pekin, Ill., specialized in this sort of installation in which simple, standardized instruments, often of exceedingly high quality, would be shipped via railroad for installation in a church, either with professional assistance or through the labor of the local residents. Hinners shipped at least ten organs to Texas between 1909 and 1923, most of which were single manual and pedal. These hardy instruments worked well in the harsh climatic conditions of the state and could hold their tuning for years. The five-rank organ at the Nativity of the Blessed Virgin Mary R.C. Church in the Polish village of Cestohowa is representative of Hinners work in the state, with the finest wood craftsmanship and pipework. An unenclosed 8' Open Diapason and 4' Octave, along with an enclosed 8' Salicional and 8' Bourdon, are all split between treble and bass. A tremulant affects the whole organ. The Pedal 16' Subbass is on pneumatic action, with only the lowest octave having pipes. The Open Diapason fills the large space well while the other stops allow for more subtle effects.<sup>32</sup>

27. George C. Werner, "Railroads," in *Handbook to Texas Online*, accessed March 14, 2019, <https://tshaonline.org/handbook/online/articles/eqr01>.

28. "Personal and Local Paragraphs," *Austin American-Statesman* (September 19, 1880): 4. Whether the organ to which pipes were added was a Pilcher, or even a pipe organ in the first place, is unknown. The editor writes that "It will be greatly improved and have more power." That William Pilcher undertook this improvement speaks to the importance he saw in this new market.

29. "Corpus Christi," *Galveston Daily News* (June 22, 1882): 1.

30. See the OHS pipe organ database ([www.pipeorgandatabase.org](http://www.pipeorgandatabase.org)) or <http://www.wikibin.org/articles/list-of-hook-organs.html> for the Hook and Hastings opus list. For the notice concerning the Institute for the Blind, see "City Matters in Brief," *Austin Weekly Statesman* (October 4, 1883): 6.

31. Advertisement in *Austin American-Statesman* (September 23, 1887): 1.

32. The author has been acquainted with this organ for many years.



## THE FIRST NATIVE TEXAS ORGANBUILDERS

Not until well into the 20th century would the state's first American-born builder begin his work, and he, too, descended from a German family. Otto Jürgen Hofmann was born in Kyle, Texas, in 1918, and raised in an evangelical Baptist household for whom singing was natural and central to their worship tradition. Studying physics and acoustics at the University of Texas at Austin, Hofmann's attention turned to organ construction after World War II. Having traveled throughout Europe to hear historic instruments and to forge a relationship with Dirk Flentrop, his early influences were those continental builders who held most faithfully to 18th-century building techniques. An avid disciple of Albert Schweitzer in matters both musical and spiritual, Hofmann early on appropriated the cause of the *Orgelbewegung*, espousing low wind pressures, clean, "singing" voicing techniques, mechanical action when possible, and a specification that provided color through differences in pitch rather than a reliance on foundation tone. Largely self-taught, "in all his instruments he strove for a clear and light tone. His acceptance and use of Reform ideas led the way for those who studied with him, and his organs were among the first in Texas, and certainly the first by a Texas builder, to be built in "a Baroque manner."<sup>33</sup> Hofmann was never particularly well known throughout the organ world, despite his election as president of the International Society of Organbuilders in 1978 and 1980. David Polley contextualized Hofmann's work, noting that he "has had the greatest longevity of any current Texas builder and was the first to incorporate ideas of the Organ Reform Movement in his instruments, Hofmann stands at the center of a circle of Texas organbuilders who continue and expand the concepts he first articulated in the 1950s."<sup>34</sup> Hofmann's major installations include Trinity University in San Antonio and what is now the University of North Texas (1959). Hofmann became a dedicated Quaker which, coupled with a frugal German background, often resulted in his rebuilding of existing organs and copious recycling of parts, sometimes to the criticism of other builders. Unlike Wandke,



Otto Hofmann

Hofmann was self-taught; however, like Wandke, he was motivated by practicality, David Polley observing that "He had a Romantic idea that if one were stranded in the outback areas of Texas and a part of the organ broke, if worse came to worst, one could whittle a replacement part from a Mesquite tree while waiting for the replacement part to arrive."<sup>35</sup>

Joseph Blanton, Texan organbuilder and writer, considered Otto Hofmann's landmark organ for Matthews Memorial Presbyterian Church in Albany to be ". . . the first permanent installation of a (modern) tracker-action organ in a contemporary case in the United States."<sup>36</sup> The project had originated at Blanton's suggestion and with the cooperation of Donald Willing, professor of organ at Trinity University in San Antonio before his subsequent move to the New England Conservatory in 1955.<sup>37</sup> In the Albany organ, Hofmann had utilized manual windchests, keyboards, and some miscellaneous parts from a 1910 Hinners from New Braunfels, but employed new Flentrop pipe- and case-work and, according to David Polley, ". . . brought to the southern states a type of instrument which had not been in production for hundreds of years."<sup>38</sup> This instrument was completed the same year as the notable von Beckerath at Trinity Lutheran Church in Cleveland and predates Harvard's Busch-Reisinger Flentrop organ by two years. In a 1959 *Diapason* article, Hofmann himself evaluated the energy with which mechanical action organs were being built in Texas, particularly in his shop, noting that "Almost all our visitors expressed surprise and amazement that this was going on in America and of all places, in Texas!"<sup>39</sup>

Hofmann bore the mantle of leadership in Texas in a modestly unassuming way, but his leadership was evidenced on a national scale, as his colleagues evaluated his broader influence:

The one point of general agreement is that Hofmann was a pioneer in bringing the tracker movement and Organ Reform sounds to America. Already in the early 1950s, he

33. David J. Polley, "Otto Hofmann: Texas Organbuilder, 1950—1967" (1993). *ETD collection for University of Nebraska – Lincoln*. AAI9415940, 16. Polley's dissertation is the most complete source of information on Hofmann's life and work.

34. *Ibid.*, 6.

35. *Ibid.*, 17.

36. Joseph Blanton, *The Organ in Church Design* (Albany, Texas: The Venture Press, 1957), 423.

37. Roy Redman, "The Revival of Tracker Organ Building in Texas," in *The Tracker Organ Revival in America*, ed. Uwe Pape. (Berlin: Pape Verlag, 1978), 26.

38. Polley, 37.

39. Otto Hofmann, "Tracker Organs are Being Built in America," *The Diapason* (July 1959): 8.





*Hofmann organ at Matthews Memorial Presbyterian Church, Albany, Texas*

was one of only a handful of American builders who realized the importance of the traditional disciplines in organ design and building. . . . Some Texas builders viewed Hofmann as a “Father in our faith” in regard to modern organbuilding practices. As the main source of information and experience in Texas, Hofmann was a leader in organ design and construction. . . .<sup>40</sup>

Dozens of Hofmann’s rebuilt and new organs can be found throughout Texas, Louisiana, Oklahoma, and Arkansas, and, while some exhibit archaic musical ideas and construction methods, they all represent a rediscovery of Classic organbuilding.

### THE TRACKER REVIVAL DEVELOPS

Only slightly younger than Hofmann, Victoria, Texas, native Rubin Frels (1928–2014) early on had appropriated Hofmann’s enthusiasm for the organ reform movement, visiting historic European organs and adopting principles of Classic organbuilding, culminating in founding his own firm in 1951 in Victoria. Frels, holding a degree in Spanish and economics from Principia College in Elsah, Ill., had diverse business and personal interests, running a chain of regional theaters in addition to maintaining an organ firm. Frels’s Opus 1 at the First Church of Christ, Scientist, in Victoria is said to be the first three-manual tracker built in the United States

40. Polley, 54.

since 1900.<sup>41</sup> His three-manual, 44-rank organ at Holy Family R.C. Church in Fort Worth (1971), was at the time one of the first three-manual tracker in the country built along *Orgelbewegung* principles.<sup>42</sup>

Like Hofmann, some of his work involved historic restoration, such as the 1887 Barckhoff at Martin Luther Lutheran Church in Giddings, which he restored in 2006, and no less significantly at the Cathedral of the Immaculate Conception in Puebla, Mexico.<sup>43</sup> Other Texas builders Russell Franklin and Mac Range spent time working for Frels, as did San Antonio native Daniel Angerstein, who apprenticed in the Frels shop from 1967 to 1969, before moving to Aeolian-Skinner as a voicer.<sup>44</sup>

Another Frels apprentice, Robert Sipe was born in Dallas in 1940 and learned the organ trade at Baylor University in Waco before partnering with Rodney Yarbrough in 1960. Their Opus 1 (1962) was built for Saint Stephen Methodist Church in the Dallas suburb of Mesquite. The mechanical-action, slider-chest organ of 17 ranks represents the first newly-built, contemporary tracker organ in North Texas, and introduced the sounds of the *Orgelbewegung* to a new region of the state. After a stint as the last president of Aeolian-Skinner, and building two tracker organs in Dallas under the auspices of Aeolian-Skinner, Sipe returned to Texas where he built organs under his own name for decades.<sup>45</sup>

### NATIONAL AND INTERNATIONAL INFLUENCES

Although out-of-state firms do not represent native Texas organbuilding trends, their presence (or lack thereof) was certainly a factor on the organ landscape. Kilgen built about 30



*Rubin Frels*

41. Email correspondence with Brad Richards, Feb. 2019, who worked closely with Frels in his enterprise and inherited Frels’ estate. Richards plans to revive the company eventually.

42. Redman, 29.

43. Email correspondence with Brad Richards.

44. See “Angerstein” at the OHS Pipe Organ Database, accessed February 26, 2019, <https://pipeorgandatabase.org/BuilderDetails.php?BuilderID=7478>.

45. Redman, 27. See also “Sipe” in the OHS Pipe Organ Database, accessed February 15, 2019, <https://pipeorgandatabase.org/BuilderDetails.php?BuilderID=5698>.



*The 1928 Skinner organ at First Presbyterian Church, Dallas*

organs in the state during the late 19th and early 20th centuries, while Kimball built only about ten, four between 1901 and 1903.<sup>46</sup> Jacob Estey's lament to the Galveston columnist in 1869 about his firm's lack of instruments in Texas would be redressed with nearly 80 organs dotting the state, with a preponderance built between 1910 and 1930.<sup>47</sup> Alliance, Ohio-based Hillgreen, Lane & Co., built 100 instruments throughout the state,<sup>48</sup> a disproportionately large number perhaps due to the energy of Dallas representative C.H. Brick and Bertha Stevens Cassidy, organ professor at Southern Methodist University, which bought two such instruments in 1926.<sup>49</sup> Texas claims nearly 200 Pilcher organs, although that firm's entry into the state was marked by controversy.<sup>50</sup> Its \$13,000-organ built at the company's expense for the 1890 Texas State Fair in Dallas, and a focus of organ concerts that autumn, had to be abandoned to creditors after a local church failed to purchase it, as the Pilcher firm had fully expected:

They [Pilcher] allege that they have been engaged in building and manufacturing organs for churches for sev-

eral years past. Within the past year . . . they have met with reverses, owing to their failure to sell and dispose of a very large and exceptionally fine instrument erected by them in the Dallas exposition buildings in Texas, upon . . . assurances of prominent Texas parties, that when the Dallas exposition was closed, it could be sold to a church then about to be erected there. By reason of failure to dispose of this organ the firm are unable to meet their maturing collections and accounts and are compelled to seek a respite.<sup>51</sup>

Significantly, Ernest Skinner built only three organs in Texas: at First Presbyterian in Dallas, Third Church of Christ, Scientist, in Houston, and a smaller instrument at the Plaza Theatre in San Antonio—all in 1928 and none extant.<sup>52</sup> After the company's merger with the Aeolian firm in 1932, Aeolian-Skinner would build 45 instruments in Texas, a relatively small proportion of their output, and few of significant size or quality to rival the firm's flagship instruments on the East Coast. Yet, Texas Aeolian-Skinners stand particularly unique in that most were installed during the 1950s and 1960s by Jimmy and Nora Williams of New Orleans. Hired by G. Donald Harrison to assemble the firm's organs in Texas and Louisiana, the couple handled all installation and wiring issues, with voicing assistance from Roy Perry. The sleepy cities of the East Texas piney forests, such as Kilgore, Lufkin, and Longview, had been awakened by the largesse of the oil boom, resulting in new churches and organs in places one would not normally expect. Nora Williams, who was responsible for the wiring of their instruments, recalled, "We always called Kilgore 'Mecca.' When we heard that Trompette-en-chamade for the first time, we didn't know what to think."<sup>53</sup> This first en-chamade in the United States was installed and voiced by the Williamses and Roy Perry at First Presbyterian in Kilgore, Aeolian-Skinner's No. 1173 in 1948. Of this feat she continues, "We had never heard such a thing, but knew it had to be spectacular. We thought about putting flags on it, and someone even suggested shooting me out of a cannon over the audience the first time it was played. But, as it turned out, it was more than a success."<sup>54</sup> Under the leadership of Lorenz Maycher, the annual East Texas Pipe Organ Festival continues to showcase these instruments every November.

46. Lacking an organized opus list, these estimates are admittedly mere generalizations derived from the number of each builder's instruments listed in the OHS Pipe Organ Database.

47. OHS pipe organ database, "Estey," accessed February 15, 2019, <https://pipeorgandatabase.org/Organs.SearchResult-Quick.php?Builder=estey&Institution=&City=&State=TX&Country=US&SortFlag=City&country=US>.

48. Email from Bynum Petty, December 17, 2017.

49. Benjamin Kolodziej, "Pipes on the Texas Prairie: The History of Pipe Organs in Dallas, Pt II," *The Tracker* (April 2019): 12.

50. See "Estey" at the pipe organ database, accessed February 20, 2019, <https://pipeorgandatabase.org/Organs.SearchResult-Quick.php?Builder=Pilcher&Institution=&City=&State=TX&Country=US&SortFlag=City&country=US>.

51. "The Pilcher Organ Attached," *Dallas Morning News* (April 18, 1891): 8.

52. "Aeolian-Skinner Archives," Steve Layden and Jeff Scofield, accessed January 19, 2019, [http://aeolianskinner.organhistoricalsociety.net/geographic\\_lists/s\\_texas.htm](http://aeolianskinner.organhistoricalsociety.net/geographic_lists/s_texas.htm).

53. Lorenz Maycher, "The Williams Family of New Orleans: A Life of Installing Aeolian-Skinner Organs, Interview with Nora Williams," *The Diapason*. (May 2006): 24.

54. Ibid, 24

Texas's organbuilding traditions owe an increasing debt to the state's scholars. Donald Willing, organ professor at Trinity University in San Antonio and later in Boston, had a profound influence on the *Orgelbewegung* in Texas, having, in the words of Lawrence Phelps, ". . . done more than any other teacher in the United States to instill in his pupils a profound appreciation of the values involved [in the organ reform movement.]"<sup>55</sup> Meanwhile, at what is now the University of North Texas, Helen Hewitt, an Eastman and Harvard graduate and student of Nadia Boulanger and Widor, was cultivating an appreciation for musicology as applied to organ performance, editing authoritative 16th-century Venetian scores and translating relevant Bach sources.<sup>56</sup> Her student, Dale Peters, upon returning from studying with Finn Viderø in Copenhagen, joined the faculty at UNT in 1959 where Otto Hofmann built his classically-inspired instrument the same year, establishing a tradition that continues to this day.<sup>57</sup> In Dallas, Southern Methodist University had established its organ department in 1916, organ professor Bertha Cassidy producing scores of church organists and at least one concert-level organist, Dora Poteet Barclay. Barclay had studied with Marcel Dupré during the summer of 1937, returning to the United States to launch her career as an organ teacher at Southern Methodist University and as a concert organist of national renown. Dupré is reported to have remarked that Barclay "is my most brilliant American student." In 1960, Robert Theodore Anderson came to SMU, originally to teach theory and church music, but would establish an organ department of the highest caliber. Having studied with Robert Baker and Helmut Walcha, his own cosmopolitan outlook would be evidenced in the many organs on which he consulted and in the many fine students he produced, many of whom remained in the Dallas area, their influence having created and nurtured one of the most hospitable and vibrant centers for "organ culture" in the nation.<sup>58</sup>

Texas is a state where scholarship always had to contend with practical concerns. Wandke had to fashion pipes solely from native woods, and Hofmann had to satisfy himself with theoretical repairs from local mesquite twigs, but the scholarly element was never distant, even in their ventures, Johann Wandke having at his disposal notes and scales from European organs and Hofmann having benefitted from visits to Europe



*The Williams family installing the Aeolian-Skinner at First Presbyterian Church in Kilgore*

and a free interchange of ideas with Albert Schweitzer. The craft of organbuilding came relatively late to Texas, its early practice fraught with obstacles, all of which were overcome. Yet, the many new organs, practicing organbuilders, and flourishing of university organ departments in the state today testify to the success of these early musical pioneers.

## ILLUSTRATION CREDITS

Otto Hofmann: Photo by Susan van Haitsma in Robin Turner, "An Austin Original: Celebrating the Life of Otto Hofmann," *Austin Chronicle* (June 2001).

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55. Lawrence Phelps, "A Short History of the Organ Revival" in *Church Music: The Organ in Congregational Song*. (Saint Louis: Concordia, 1967): 28.

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57. Dale Peters's obituary, *Dallas Morning News* (July 19, 2011), accessed February 25, 2019, <https://obits.dallasnews.com/obituaries/dallasmorning-news/obituary.aspx?pid=152639964>.

58. Kolodziej, "Pipes on the Texas Prairie," 12ff.

# Dallas's Fair Park Auditorium and Its Organ

ROLLIN SMITH

*Dedicated to the good, the true, and the beautiful.*

FIVE ARCHITECTURAL FIRMS competed with plans for a design of an auditorium for Fair Park; those of Lang & Witchell were accepted and construction began after the 1924 Texas State Fair.<sup>1</sup> The \$500,000 building, designed in Spanish Baroque style with Moorish architectural influences, was the joint project of the city of Dallas and the Fair Association.

Rather than a rectangular floor plan, the auditorium was fan shaped, 185 feet wide by 170 feet deep from the proscenium arch, and the inclined angle of the balcony afforded every seat a perfect line of sight. The stage was 100 feet wide; the proscenium arch 65 feet wide.<sup>2</sup> The great distance from the stage to some of the seats was overcome by the 60-degree angles of the side walls that eliminated objectionable corner seats. Interior decorations were simple and indirect lighting avoided the use of chandeliers. The asbestos curtain was painted with an allegorical picture representing the advance of civilization. Unfortunately for the organ, reverberation was eliminated and the ceiling was covered with acoustic Celotex. With fair weather and a steady delivery of materials, the building was completed on schedule and in time for the opening of the 1925 Texas State Fair.

A fund was begun for the purchase of a pipe organ, estimated to cost \$50,000, and Edwin J. Keist, the former director of the State Fair Association, subscribed the first \$5,000.<sup>3</sup> The choice of organbuilder was probably between Wurlitzer

and the Bartola Musical Instrument Co. of Oshkosh, Wisconsin. Between 1913 and 1921, seven Wurlitzers were installed in Dallas theaters, but then the market shifted abruptly to Dan Barton. His organs were in three Dallas theaters: the Capitol and Midway (1922), and the Ideal (1923), in addition to a II/7 in the Fort Worth Ritz Theatre (1924).<sup>4</sup> Others were in the Martini and Dixie Theatres in Galveston, and the Strand Theatre in Waco. An announcement of the contract for the four-manual, 24-rank organ being awarded to the Bartola Musical Instrument Co. appeared in the May 1925 issue of *The Diapason*.<sup>5</sup> The organ was delivered in five freight cars to Fair Park late on the afternoon of August 11 and unloading began the next morning. The builder of the organ, Dan Barton, supervised the installation.<sup>6</sup>

The Barton was designed as a theater organ with 24 ranks unified over four manuals and pedal. The ranks were almost evenly divided: eleven reeds and thirteen flues. Fourteen ranks were on ten inches wind pressure, eight on 15", and the two Vox Humanas on 8".

The Texas State Fair began on October 10, 1925, and, with mild temperatures, the first day drew about 61,000 people. To demonstrate the organ, Clarence Eddy (1851–1937), the 74-year-old "Dean of American Organists," played a recital at noon every day for ten days. Chicago theater organist, Ralph Waldo Emerson, played from six to seven o'clock each evening. The new auditorium was the center attraction and thousands visited it. Clarence Eddy drew a large audience for his first midday recital:

1. "Local Architects View New Auditorium Plans," *Dallas Morning News* (July 31, 1924): 2.

2. "Fair Park Auditorium Is Triumph," *Dallas Morning News* (October 11, 1925): 14.

3. "Sanger Bros. A Special Display," *Dallas Morning News* (August 16, 1925): 1.

4. The new theater opened September 7, 1924, with a \$12,000 Barton organ. See "Ritz Theater Interior to Lend Quiet Dignity," *Fort Worth Star-Telegram* (Aug. 31, 1924): 36.

5. "City Organ in Dallas Will Be Barton Unit. Order for Big Auditorium," *The Diapason* (May 1925): 1–2.

6. "Fair Part Auditorium Pipe Organ Brought to Dallas in Five Cars," *Dallas Morning News* (August 12, 1925): 6.



1. Concert Overture in C Minor Alfred Hollins
2. Afterglow Frederic Groton
- Dedicated to Clarence Eddy
3. Prelude and Fugue in D Major J.S. Bach
4. a. An Indian Serenade (New) Harry L. Vibbard
- b. Heroic Piece (New) Rossetter G. Cole
5. a. An Algerian Sketch Roy Spaulding Stoughton
- b. Fanfare Fugue Jacques-Nicolas Lemmens
6. The Curfew Edward I. Horsman
7. Swing Low, Sweet Chariot Carl R. Diton
8. Hymn of Glory Pietro A. Yon
- Dedicated to the American Legion
9. Berceuse Eric Webster
10. Toccata in F (from the 5th Symphony) Charles-Marie Widor

That evening, the first musical production was given in the auditorium, Sigmund Romberg's, *The Student Prince*.

Taking advantage of the new auditorium, the Dallas Symphony Orchestra was reorganized and Paul Van Katwijk (1885–1974), since 1918 dean of the Southern Methodist University school of music, was appointed director, succeeding Walter J. Fried who died the previous year. In addition to symphonic music, the programs included vocal and instrumental solos, organ solos, organ concertos, and other novelties. For its second concert of the season, January 17, 1926, in a concerted effort to attract as many people as possible, the four Dallas newspapers contributed the expenses of the performance, about \$1,500, and the public was admitted free to what was then the largest audience room in the city. Not only were all 5,000 seats occupied, but at least 1,500 people stood in the aisles. "It might be said that the orchestra could not possibly have played to a larger crowd unless the auditorium walls were torn out."<sup>7</sup> The program included Rimsky-Korsakoff's *Scheherazade Suite*, a soprano aria from Bizet's *Carmen*, the Vorspiel and Introduction to the third act of Wagner's *Lohengrin*, Chabrier's *Rhapsodie Espagna*, and organist Carl Wiesemann (1892–1954) as soloist in Guilman's First Symphony for organ and orchestra.

Of course, not all events held in the auditorium were art-centered, and Lloyd Hill played an organ prelude before each of the four presentations of the spring style shows.<sup>8</sup> Films were shown, including *Is Your Daughter Safe?* that dealt with "the jazz conditions and conditions brought about by jazz conditions."<sup>9</sup>

The Chicago Civic Opera company produced several operas a season, and famous musicians frequently appeared: John McCormack, Maria Jeritza, and Paul Whiteman (1926), Wal-

7. *Dallas Morning News* (January 18, 1926): 4.

8. "Large Crowd Views Fourth Syle Show," *Dallas Morning News* (February 17, 1926): 8.

9. "Film for Auditorium," *Dallas Morning News* (May 2, 1927): 4.

Daily Program	
CLARENCE EDDY	
Organ Recitals	
FAIR PARK AUDITORIUM	
State Fair of Texas, Dallas, Oct. 10-25, 1925	
SATURDAY, OCT. 10	SUNDAY, OCT. 11
1. Concert Overture in C Minor.....Alfred Hollins	1. Prelude and Fugue on B A C H.....Liszt
2. "Afterglow".....Frederic Groton (Dedicated to Clarence Eddy)	2. "The Bells of St. Ann de Beaupre".....Alexander Russell
3. Prelude and Fugue in D major.....J. S. Bach	3. Gothic Suite.....L. Boellmann
4. a "An Indian Serenade" (New).....Harry L. Vibbard	I. Introduction
b "Heroic Piece" (New).....Rossetter G. Cole	II. Minuet
5. a "An Algerian Sketch".....R. S. Stoughton	III. Prayer
b "Fanfare Fugue".....J. Lemmens	IV. Toccata
6. "The Curfew".....Edward I. Horsman	4. a "In Paradise"
7. "Swing Low, Sweet Chariot".....Carl R. Diton	b "Let There be Light".....Theodore Dubois
8. "Hymn of Glory".....Pietro A. Yon (Dedicated to the American Legion)	5. "A Southern Fantasy".....Ernest F. Hawke (Dedicated to Clarence Eddy)
9. Berceuse.....Eric Webster	Introducing—The Suwannee River My Old Kentucky Home Old Black Joe Dixie and My Maryland
10. Toccata in F.....Charles M. Widor (From the 5th Symphony)	6. Grand Choeur Dialogue.....Eugene Gigout
MONDAY, OCT. 12	TUESDAY, OCTOBER 13
1. Concert Overture in E flat.....William Faulkes	1. Toccata and Fugue in D minor.....J. S. Bach
2. "Song of the Basket Weaver".....Alexander Russell	2. a Serenade.....Schubert (Arranged by Lemare)
3. a Romance Without Words	b Gavotta.....Padre Martini (Arranged by Guilman)
b Caprice Heroique.....Joseph Bonnet	3. Festival Toccata.....Percy E. Fletcher
4. Ave Maria No. 2.....M. E. Bossi	4. Suite—"Rural Sketches".....G. B. Nevin
5. Prelude and Fugue in A minor.....J. S. Bach	I. At Dawn
6. Russian Boatmen's Song.....Anonymous (Arranged by Clarence Eddy)	II. Song of the Hunters
7. "In a Monastery Garden".....Albert W. Ketelby	III. O'er Still Meadows
8. March and Chorus from Tannhaeuser.....Wagner (Arranged by Homer N. Bartlett)	IV. The Carnival Show
	V. Twilight Memories
	5. "Battle Hymn of the Republic".....Ralph Kinder
	6. Melody.....General Charles G. Dawes
	7. "The Star Spangled Banner".....Dudley Buck

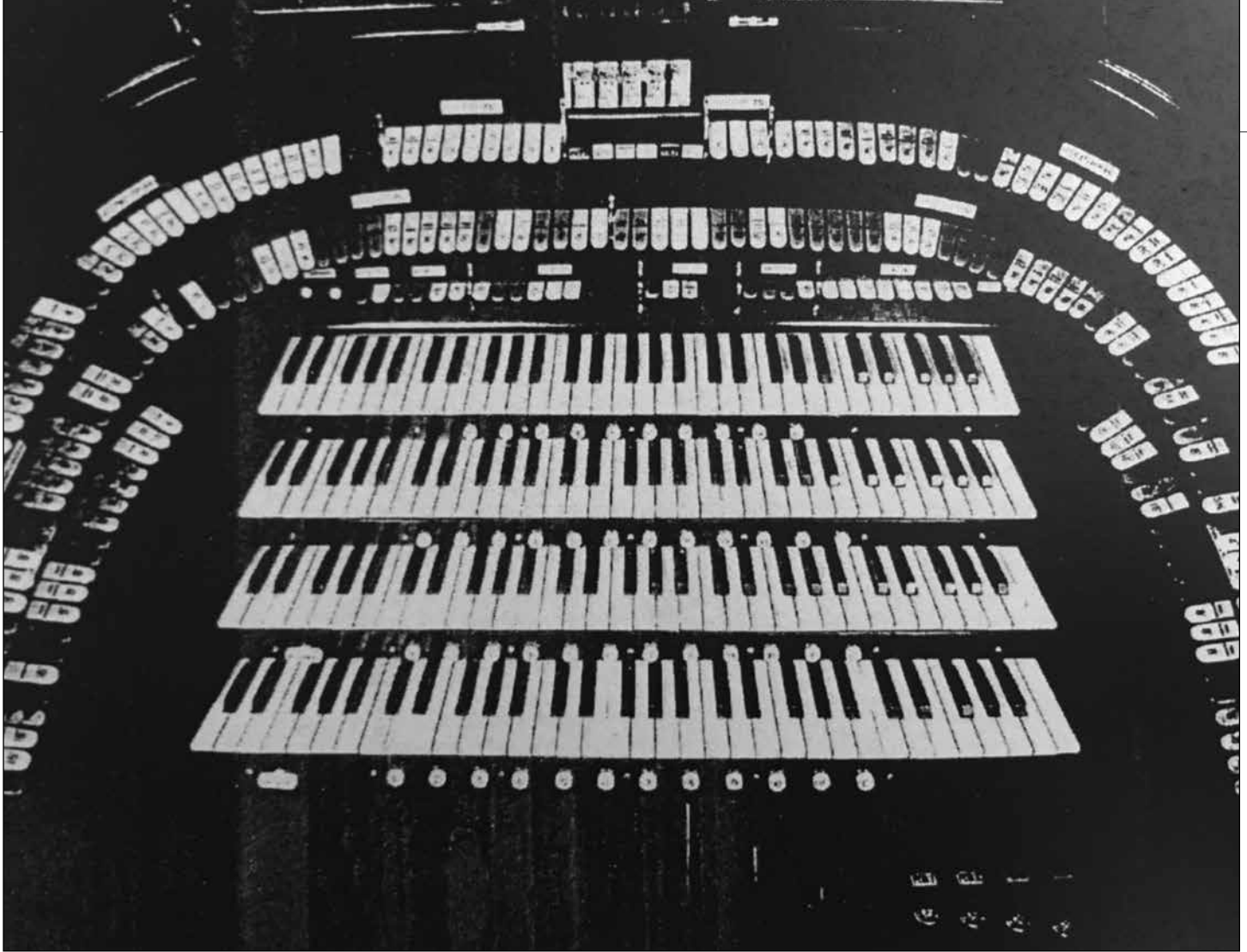
ter Gieseking (1927), Ignacy Jan Paderewski (1928), Albert Spalding, Feodor Chaliapin, and Jascha Heifetz (1929).

The organ was used for the 1928 State Fair when Mrs. J.F. Murff returned from Philadelphia (where she had been playing at the Stanley Theatre) and was appointed to play a concert before each performance of Sigmund Romberg's operetta *The Desert Song*, and the motion picture *The King of Kings*.

A memorable event for Dallasites was the wedding of Bes-sie Inez Lackey (1911–2002), known as "Miss Inez," to Pete Teddlie. Miss Inez had graduated high school and was working at radio station WRR (on the grounds of Fair Park, some two blocks from the auditorium) where she met Pete Teddlie, an announcer for the station. They planned their 1935 wedding to take place on-the-air and for organ music, the Barton in Fair Park Auditorium was played live and broadcast simultaneously—probably the first live broadcast of the organ in Dallas.<sup>10</sup>

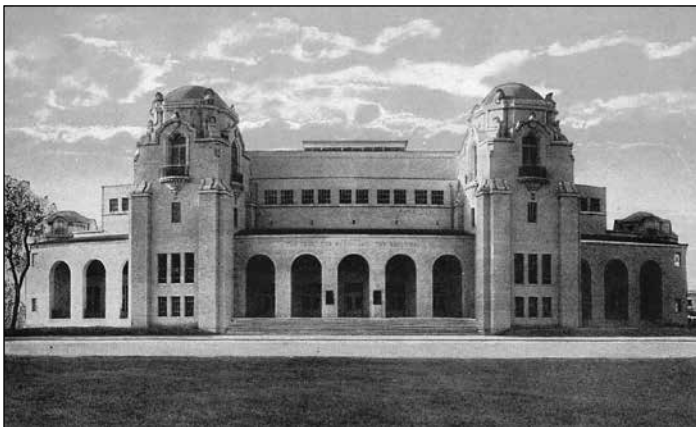
Throughout its existence in the auditorium, there was always the matter of what to do with the organ. There were few opportunities to use it, the hall was too large to fill for organ

10. Harrell Mason, "Concerning Civic Organists of Dallas," unpublished manuscript, Tyler, Texas, August 25, 2015.



**Below:** Fair Park Auditorium

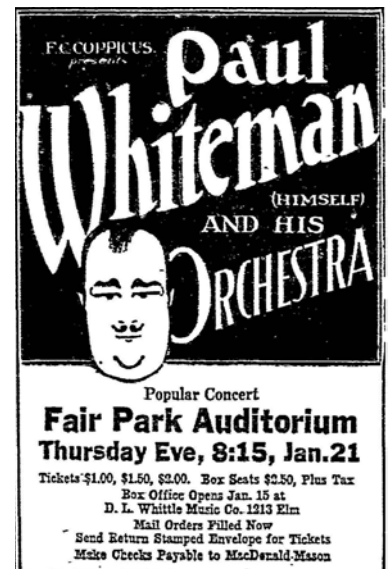
**Above:** Console of the Fair Park Auditorium Barton, courtesy of Benjamin Kolodziej



recitals, and organists eschewed it as a vehicle for classical repertoire. In less than 15 years it was deemed useless. The Barton was still in place during the six-month Texas Centennial in 1936, but it was removed from the auditorium in 1939 or 1940 and stored in the second-floor loft of the Dallas Organ Company on Main Street.<sup>11</sup> Nothing further is known of the instrument.

It was little missed, except by a columnist for the *Dallas Morning News* who wrote in 1945, "What happened to the big pipe organ that was part of the building equipment before the Texas Centennial Central Exposition?"<sup>12</sup>

Renovated and refurbished, Dallas's Music Hall at Fair Park is one of the city's preferred venues for Broadway musical touring companies, grand opera, ballet, dance productions, concerts, pageants, and private functions.



11. Harrell Mason to the author, July 26, 2015.

12. Thoughts on Collecting Trash, Negro Police, Lost Pipe Organ," *Dallas Morning News*, Sec. 2 (February 26, 1945): 1.

FAIR PARK AUDITORIUM  
BARTOLA MUSICAL INSTRUMENT CO., 1925

<sup>2T</sup> = Second touch    <sup>PZZ</sup> = Pizzicato

RANK	PEDAL	ACCOMP.	GREAT	BOMBARDE	SOLO
16 Diaphone (73 p., 15")	16, 8	8, 8 <sup>2T</sup>	16, 8	16, 8	8
16 Tibia Clausa (85 p., 15")	16, 8	8, 8 <sup>2T</sup> , 4 <sup>2T</sup>	16, 8, 4, 2F†, 8 <sup>2T</sup>	16, 8, 4, 8 <sup>2T</sup>	8, 4
16 Open Diapason (73 p., 10")	16, 8	8	16, 8	16, 8	8
16 Concert Flute (97 p., 10")★	16, 8	16, 8, 4, 2½, 2	16, 8, 4, 2½, 2, 1'	16, 8, 4	8, 4, 2
16 Solo String (85 p., 15")	16, 8	8, 4	8, 8 <sup>2T</sup>	16, 8	8
8 Tibia Plena (73 p., 15")	8	8	8	8, 4	8
8 Gamba (73 p., 15")	8	8, 4	8	8, 4	8
8 Gamba Celeste (73 p., 15")	8	8, 4	8	8, 4	8
8 Viole d'Orchestre (73 p., 10")	8	16, 8	16, 8	8	8
8 Viol Celeste (73 p., 10")		8, 4	8	8	8
8 Dulciana (73 p., 10")		8, 4	8		8
8 Quintadena (61 p., 10")		8	8		8
4 Flute Harmonic (61 p., 10")	4	4	4, 2,		4
16 Tuba Profunda (85 p., 10")	16, 8, 16 <sup>2T</sup>	16, 8	16, 8, 16 <sup>2T</sup>	16, 8, 16 <sup>2T</sup> , 8 <sup>2T</sup>	8
16 Tuba Mirabilis (73 p., 15")	16, 8	16	16, 8, 4	16, 8, 16 <sup>2T</sup>	8
8 Trumpet (61 pipes, 15")			8	8	8
8 Orchestral Oboe (61 p., 10")			8		8
8 Oboe Horn (61 p., 10")	8		8		8
8 Clarinet (61 p., 10")	8	8	16, 8		8
8 French Horn (61 p., 10")			8	8	8
8 Saxophone (61 p., 10")	8	8, 8 <sup>2T</sup>	16, 8	16, 8	8
8 Kinura (61 p., 10")			8	8	8
8 Vox Humana 1 (73 p., 8")		16, 8, 4	16, 8, 4	16, 8	8, 4
8 Vox Humana 2 (73 p., 8")		8, 4	16, 8, 4	16, 8	8, 4
Piano (85 notes)	16	8, 4	16, 8, 4	16, 8, 4	
Harp (wood, 49 bars)	8, 4		8, 4	8	8
Chrysoglott		8	8		
Xylophone 1			8	8	8
Xylophone 2			8	8	8
Glockenspiel (25 bells)			4	4	4
Chimes, (25 tubes)		C <sup>2T</sup>	C		C
Snare Drum	SD, SD <sup>PZZ</sup>	SD		SD	
[Mandolin]		Man.			
Bells‡				B	
Bass Drum	BD				
Cymbal	Cym <sup>2T</sup>				
Kettle Drum	KD <sup>2T</sup>				
Crash Cymbal	CrCy <sup>PZZ</sup>				
Triangle		Tri <sup>2T</sup>			
Tambourine		Tamb			
Castanets		Cast			
Chinese Block		ChBl			
Tom-tom		T-t			
Auto Horn					
Fire Gong					
Steamboat <sup>9</sup>					
Bird 1					
Bird 2					

★ It is assumed the 2' and mutations were derived from the Concert Flute.

† 2F = Fifteenth. It is unknown from what rank this was extended.

‡ 25 tubes, played at 4' pitch.

<sup>9</sup> 8' ranks that played at 16' extended only to tenor C.

# An Introduction to Charles Tournemire's *L'Orgue Mystique*

RICHARD SPOTTS

OVER A DECADE AGO I began a journey around the continent and across the Atlantic to understand a musical enigma: Charles Tournemire and his magnum opus, *L'Orgue Mystique*—a journey that became a pilgrimage, one I could never have fathomed earlier in life. As I met heirs of the Tournemire tradition, what at first was a casual interest, became a quest for understanding. Since then, it has become my ambition to pass the baton on to succeeding generations so that his ideals might become part of musical society's discourse.

As we approach the sesquicentennial of Charles Tournemire's birth in 2020, it is time to reconsider this great man and his supernal achievement, *L'Orgue Mystique*. His students saw him almost as a mythic figure, and through his genius and his musical progeny, Tournemire shaped the organ world. So who is this man and his *L'Orgue Mystique*?

In the time between the two great world wars—or as the historian Eugen Weber termed the entire era, the “Second Thirty Years War”—there emerged a musical monument that the critic Pierre Giriat called a “sonorous *Summa Theologica*.” It was the culmination of great musical, religious, and philosophical movements that thrived and vied for attention in the Christian Church and through French society. This monument was Tournemire's *L'Orgue Mystique*.

Charles Tournemire, although today shrouded in popular obscurity, was a latent seminal musical influence of the twentieth century, his mystical organ style directly influencing the works of Olivier Messiaen, Ermend-Bonnal, Joseph Bonnet, Jean-Yves Daniel-Lesur, Jehan Alain, Maurice Duruflé, and Jean Langlais. His life's summation was to be found in his esoteric magnum opus, *L'Orgue Mystique*. Its haunting transcendent beauty and musical allegory, written by this pious, unas-

suming genius, constitutes one of the greatest single liturgical achievements in music history; and yet, its utterances were little heard in the maelstrom of its time.

A monumental tour de force like *L'Orgue Mystique* did not emerge from the void without cause. It was a product of complex and competing societal influences: church doctrine, evolving artistic movements, social and philosophical ideas, colossal human egos, and a uniquely brilliant and flawed human being. *L'Orgue Mystique* compels our attention through its appeal to the heart, mind, and soul. This is a story of its elevated notions, the tragic derision the work and its creator received, and the unjust neglect both suffered.

It is a piece of mammoth scale, and while there are portions of *L'Orgue Mystique* that may be of particular interest, no single movement can be taken on its own, just as one ought not cite a single Biblical chapter and verse without also tempering the passage with the greater context—not only the context within the work itself but in the world which created it. *L'Orgue Mystique* is a grand liturgical monolith—often placed alongside Wagner's *Ring Cycle*—that must be experienced in its entirety to be understood. Indeed, *L'Orgue Mystique* is an epic that delves into the very nature of God and the human aspiration for the serenity of its ultimate divine apotheosis.

As a person acutely conscious of his vocation, Tournemire had no interest in mere music and held those with such a shallow understanding of the purpose of Art in contempt. “La musique d'orgue dont Dieu est absent, est un corps sans âme” (Organ music where God is absent is a body without a soul) is the refrain that has come down to us. But how did Tournemire come to this conception of Art?

The answer is complex and cannot be related in a linear account because the foundational precepts of *L'Orgue Mystique*



are part of a greater metanarrative that transcends the work. *L'Orgue Mystique* was born in a churning sea of historical and philosophical ideas that included the French Revolution, the collapse of the Church in France, and the concomitant upheaval. It is a journey that continues with the Church's gradual attempts to rise from the ashes during the nineteenth century. It is a story involving the lives of some of the legendary artists of France: From the great artistic creations by the legendary organbuilder Aristide Cavaillé-Coll; to the theatrical organ performances of Louis-James-Alfred Lefébure-Wély; to the cerebral methodology of Charles-Marie Widor; to the melodic pedagogy of César Franck; to the liturgical revivification and rise of Gregorian Chant emanating from Dom Guéranger and the Abbey of Solesmes; to the philosophy of the great Symbolist Catholic Mystics: Péladan, Huysmans, Hello, and Bloy. All of these were channelled through the individual, Charles Tournemire, who unfeignedly followed his call and, like many such great individuals, felt himself to be in the world, and yet, not of it.

On the tenth anniversary of Tournemire's death, Jean Langlais, Tournemire's eventual successor at Sainte-Clotilde, offered this praise:

On November 4, 1939, the news of Charles Tournemire's death was announced to the musical world. It was on his feast day that this great master, whose message was so in advance of our conception of Art, left us. But thanks to his work, he lives. . . . He erected a monument, a religious summation in his *L'Orgue Mystique* that makes him one of the greatest servants of Christian Art and even of Art in general. Such an anniversary must deeply grieve all who are attached to Sainte-Clotilde, which he served with passion, and, with a feeling so common to many great men, that of not being understood except by a small number of devotees.

Indeed, the man and his musical legacy are known to surprisingly few, yet *L'Orgue Mystique* is a supernal masterpiece that needs to be shared with each passing generation. At this year's Organ Historical Society convention we are taking a moment or two to explore the nature of *L'Orgue Mystique* and its significance in the organ world.

Upon the publication of his *Lyrical Ballads* in 1807, William Wordsworth, wrote: "Every great and original writer, in proportion as he is great or original, must himself create the taste by which he is to be relished; he must teach the art by which he is to be seen." As we approach Tournemire's sesquicentennial in 2020, it is time to take up that cause to further expand our appreciation of the genius of his art, and indeed, the genius of art itself.

On Monday, July 15, Richard Spotts will present a Tournemire masterclass for Biggs Scholars at Christ the King R.C. Church.

## Tournemire Conference at Duquesne University, Pittsburgh



In honor of  
Tournemire's sesquicentennial,

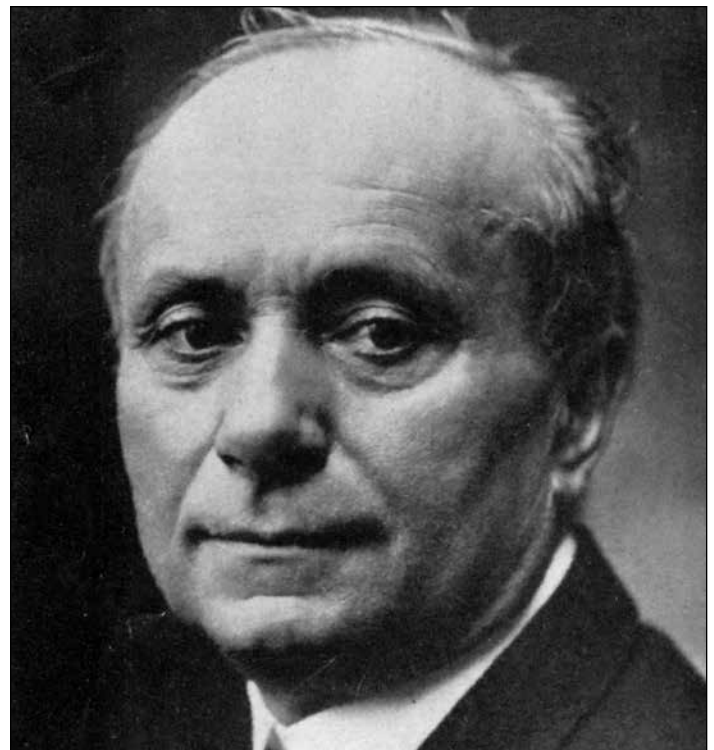
**Richard Spotts and Susan Ferré**

will open the celebration  
on October 21<sup>st</sup> at the

**Duquesne University Chapel.**

**Featuring the Dan Jaeckel Organ, Opus 55  
(Modelled after Tournemire's Précis)**

**This event inaugurates Richard Spotts'  
performances of the complete *L'Orgue Mystique*  
at eight churches in Pittsburgh.**



Charles Tournemire

## Sunday, July 14

1994/2015 Noack Organ Co., Inc., Op. 127 (IV/73)  
1979 Alfred Kern & Fils (III/69)

1:00pm – 6:00pm Registration open at Magnolia Hotel. Registration continues until 6:00pm.  
4:00pm Buses depart hotel

4:30pm **Prelude Recital**, Church of the Incarnation {Scott Dettra}  
5:00pm **Evensong**, Episcopal Church of the Incarnation {Scott Dettra}  
6:00pm Dinner provided  
7:10pm Buses depart

7:45pm **Recital**, University Park United Methodist Church {Kimberly Marshall}  
9:00pm Buses return to hotel

*Join us for the opening of the OHS store, a cash bar, and time to greet friends old and new*

## Monday, July 15

2002 Noack Organ Co., Inc., Op.141 (II/30)  
2007 Schoenstein & Co., Op. 151 (IV/77)  
2014 Juget-Sinclair, Op. 42 (III/75)  
1974 Redman Organ Co., Op.7 (II/36)  
1978/1987 Schudi Organ Co., Op. 6 (III/52)

7:30am Biggs Scholars and Board of Directors breakfast (offsite)  
8:30am Buses depart hotel

9:30am **Recital**, All Saints Chapel, The Episcopal School of Dallas {Margaret Harper}  
10:15am **Panel discussion**, *Organbuilders in the Lone Star State* {George Bozeman and Roy Redman}  
11:30am Buses depart

12 noon **Lunch** provided at Park Cities Presbyterian Church  
1:00pm **Recital**, Park Cities Presbyterian Church {Joshua Stafford}  
1:45pm Buses depart

2:15pm **Recital**, Christ the King R.C. Church {Renée Anne Louprette}  
3:15pm Alternate **Tournemire Masterclass** for Biggs Scholars {Richard Spotts}  
3:20pm Buses depart

3:45pm **Recital**, Northaven United Methodist Church {Henry Webb}  
4:25pm Buses return to Magnolia Hotel  
**Dinner** on your own at hotel or in the Mockingbird Station area  
6:45pm Buses depart

7:30pm **Recital**, Saint Thomas Aquinas R.C. Church {Alcee Chriss}  
8:45pm Buses return to hotel

*Join us for the opening of the OHS store and cash bar*

## Tuesday, July 16

1962 Sipe-Yarbrough, Op. 1 (II/18)  
 2005 Pasi Organ Builders, Inc., Op. 16 (II/20)  
 1977 Robert L. Sipe & Associates (III/55)  
 1992 C.B. Fisk, Inc., Op. 100 (IV/84)  
 1871 Reuben Midmer/1902 Hook & Hastings/1982 Redman Pipe Organs, Op. 34 (II/37)  
 1992 C.B. Fisk, Inc., Op. 100 (IV/84)

7:45am **Breakfast** at Magnolia Hotel including the Annual General Meeting  
**9:15am Buses depart hotel**

10:00am **Recital**, St. Stephen United Methodist Church, Mesquite {Susan Ferré}  
**12:10pm Buses depart**

10:15am **Recital**, Episcopal Church of the Ascension {Marie Rubis Bauer}  
**10:45am Buses depart**

12:30pm **Lunch** provided at First Presbyterian Church of Dallas  
 1:20pm **Recital**, First Presbyterian Church of Dallas {Tom Froelich}  
**2:05pm Buses depart**

2:45pm **Lecture**, Morton H. Meyerson Symphony Center {David C. Pike}  
 3:30pm **Recital**, Morton H. Meyerson Symphony Center {Bradley Hunter Welch}

4:45pm **Recital**, Cathedral Shrine of the Virgin of Guadalupe {Christopher Berry}  
 5:30pm **Dinner**, Morton H. Meyerson Symphony Center  
 7:30pm **Hymn Festival** with The Hymn Society in the United States and Canada {Jan Kraybill}  
**9:20pm Buses return to hotel**

*Join us for opening of OHS store, a cash bar, and a Biggs Scholars Reunion!*

## Wednesday, July 17

2009 Dobson Pipe Organ Builders, Ltd., Op. 87 (IV/95)  
 1788 Hendrik Hermanus Hess (I/6)  
 1973 Aeolian-Skinner Organ Co., Inc., No. 1528 (II/31)  
 1906 Hook & Hastings, No. 2109 (II/13)  
 Ca. 1762 Pascoali Caetano Oldovoni (I/7)  
 1993 C.B. Fisk, Inc., Op. 101 (III/72)  
 1962 Aeolian-Skinner Organ Co., No. 1438 (III/69)

**8:30am – 8:45am Buses depart hotel**

8:45am Optional **Morning Prayer** with The Hymn Society, Highland Park UMC  
 9:00am **Plenary session**, *Each Breath is Borrowed Air*  
 10:30am **Recital**, Highland Park United Methodist Church {Jonathan Gregoire}  
 11:15am **Lecture**, *Organs and Organists at SMU* {Benjamin Kolodziej}  
 12:15pm **Lunch** on your own at the SMU campus  
**Shuttle bus will run on Bishop Boulevard all afternoon**

- 12:15pm/1:30pm **Visit** the Bridwell Library for  
**A Summer Musical Celebration: An Exhibit in Honor of the Organ Historical Society**
- 12:15pm/1:30pm **Visit** the Hamon Arts Library for  
**Pipes on Paper: The Wallmann Collection of Books on the Organ**
- 2:30pm **Recital**, Cox Chapel, Highland Park United Methodist Church  
{Biggs Scholars Alumni: David Anderson, Evan Currie, Sean Vogt}
- 2:30pm **Demonstration**, St. Alban's Collegiate Chapel {SMU students}
- 1:00pm/2:00pm **Recital**, Meadows Museum {Larry Palmer}
- 3:15pm **Recital**, Caruth Auditorium, Owen Arts Center {Stefan Engels}  
**4:00pm Buses return to hotel**
- 4:15pm **Service Playing Class** for Biggs Scholars {Jan Kraybill}
- 5:30pm **Banquet**, Magnolia Hotel  
**7:20pm Buses depart hotel**
- 8:00pm **Recital**, St. Luke's Episcopal Church {Andrew Unsworth}  
**9:15pm Buses return to hotel**
- 9:30pm **State-of-the-Profession Forum for the OHS Biggs Scholars and  
THS Lovelace Scholars.**

*Join us for the opening of the OHS store, a cash bar, and the OHS Prize Patrol*

## Thursday, July 18

2008 Wolff & Associés Ltée., Ardoin-Voertman Concert Organ (III/81)  
ca. 1780 anonymous Swiss or South German builder (I/6) the "Raisin Organ"  
1971 Rieger Orgelbau (II/4)  
1984/2003 Bedient Pipe Organ Co., Op. 21 (IV/56)  
1949 M.P. Möller, Inc., Op. 7676 (III/58)  
1970 Aeolian-Skinner Organ Co., No. 1525 (II/18)  
2010 Richards, Fowkes & Co., Op. 17 (III/67)

**8:45am Buses depart hotel**

- 10:30am **Recital**, Murchison Performing Arts Center, University of North Texas {Damin Spritzer}
- 11:30am **Panel discussion**, *French and German Influences on North Texas Organ Culture*  
{Scott Cantrell, Moderator}
- 12:30pm Time to explore campus, including the Raisin Organ  
**Lunch** provided



2:30pm **Recital**, Main Auditorium {Davitt Moroney and Samuel Gaskin}  
**4:00pm Buses depart**

5:00pm **Happy Hour and Dinner**, Episcopal Church of the Transfiguration

7:00pm **Demonstration recital**, Episcopal Church of the Transfiguration {Joel Martinson}

7:30pm **Recital**, Episcopal Church of the Transfiguration  
 {Douglas Cleveland with Myles Boothroyd, saxophone}  
**8:50pm Buses return to hotel**

*Join us for the opening of the OHS store, a cash bar, and a toast to Columbus 2020*

## Friday, July 19 (Fort Worth)

2007 Redman Pipe Organs, Op. 87 (III/50)  
 1999 Casavant Frères Ltée., Op. 3750 (V/191)  
 1971 Rubin S. Frels, Op.17 (III/44)

**8:15am Bus departs hotel**

9:30am **Recital**, St. Vincent's Anglican Cathedral  
**10:10am Bus departs**

11:00am **Visit and Ride** the Fort Worth Miniature Railroad  
**12:15pm Bus departs**

12:20pm **Lunch** at Woodshed Smokehouse  
**1:30pm Bus departs**

2:00pm **Recital**, Broadway Baptist Church  
**2:35pm Bus departs**

2:45pm **Visit** to Roy Redman Organ Shop  
**3:25pm Bus departs**

4:00pm **Recital**, Holy Family R.C. Church  
**4:50pm Bus departs**

5:20pm **Dinner on your own**, Fort Worth Stockyards  
**7:25pm Bus returns to hotel**

## NOACK ORGAN COMPANY, OP. 127, 1994

Compass: Manual, 61 notes, C–c<sup>4</sup>Pedal, 32 notes, C–g<sup>1</sup>

Electropneumatic action

73 ranks, 74 stops

Wind pressure: Great 3¼", Swell 5", Solo 8"

Choir and Pedal, 4 Solo 8"

**GREAT**

16 Diapason  
 8 Diapason  
 8 Second Diapason  
 8 Spielflöte  
 8 Bourdon  
 4 Octave  
 4 Harmonic Flute  
 2½ Twelfth  
 2 Fifteenth  
 1½ Seventeenth  
 Mixture IV  
 Sharp III  
 16 Trumpet  
 8 Trumpet  
 4 Clarion

**SWELL** (enclosed)

16 Bourdon  
 8 Diapason  
 8 Gamba  
 8 Celeste  
 8 Chimney Flute  
 4 Octave  
 4 Koppelflöte  
 2 Principal  
 Mixture IV  
 Cornet III (t.g.)  
 8 Oboe  
 16 Bassoon  
 8 Trumpet  
 4 Clarion  
 Tremolo  
 Swell 16, Unison Off, 4

**CHOIR** (enclosed)

16 Gemshorn  
 8 Geigen  
 8 Gedackt  
 8 Flute Douce  
 8 Flute Celeste (from F)  
 4 Principal  
 4 Rohrflöte  
 2 Blockflöte  
 1½ Larigot  
 Mixture III  
 8 Trompette  
 8 Clarinet  
 8 Vox Humana  
 Tremolo  
 Choir 16, Unison Off, 4

**PEDAL**

32 Bourdon (ext.)  
 16 Open Wood  
 16 Diapason (Gt.)  
 16 Stopt Bass  
 16 Gemshorn (Ch.)  
 8 Diapason  
 8 Gedackt  
 4 Octave  
 Mixture IV  
 32 Trombone (ext.)  
 16 Trombone  
 8 Trumpet  
 4 Clairon (ext.)

**SOLO****ENCLOSED:**

8 Harmonic Flute  
 8 Salicional  
 8 Celeste  
 4 Open Flute  
 8 French Horn  
 8 English Horn  
 Tremolo

**UNENCLOSED:**

8 Tuba  
 8 Festival Trumpet

**COUPLERS**

Swell to Great  
 Choir to Great  
 Solo to Great  
 Swell to Choir  
 Solo to Choir  
 Great to Pedal  
 Swell to Pedal 8, 4  
 Choir to Pedal  
 Solo to Pedal

This organ was originally built by Aeolian-Skinner as No. 1370 (III/54) in 1960. Noack Op. 127 (IV/71) was a new organ in 1994, incorporating much of the Aeolian-Skinner. The Festival Trumpet was added in the rear gallery in 1998. The bass octave of the 32' Trombone was added in 2007. Noack completed a renovation in 2015 that included revoicing and the addition of a few new ranks, bringing the instrument to its current disposition.

**SCOTT DETTRA**

**SCOTT DETTRA** combines an active performance schedule with his posts as director of music at Church of the Incarnation in Dallas, and as a member of the organ faculty at Southern Methodist University. Before coming to Dallas, Dettra was organist of Washington National Cathedral. Dettra's playing is known for its poetry, rhythmic intensity, and musical elegance, and has been described by *The American Organist* as "music making of absolute authority and sophisticated expression." Recent and upcoming performances include appearances in New York, Los Angeles, Chicago, Boston, Washington, Atlanta, Houston, San Diego, Phoenix, Kansas City, Canada, and Germany.

**Quimby Pipe Organs, Inc.**  
 All Saints  
 Episcopal  
 Church  
 Southern Shores,  
 North Carolina  
 Two manuals/18 ranks  
 Rebuild and enlargement  
 of 1948 Moller artiste  
 (formerly nine ranks)  
 Completed 2017

208 Marshall Street PO Box 434 Warrensburg, MO 64093 860.747.3066 qpo1@earthlink.net www.quimbypipeorgans.com

**PROGRAM**

Sonata Celtica No. 4, Op. 153 Charles V. Stanford  
 III. St. Patrick's Breastplate 1852–1924

Prélude, Adagio et Choral varié Maurice Duruflé  
 sur le thème du Veni Creator, Op. 4 1902–1986

THIS RECITAL AND EVENSONG ARE PRESENTED IN  
 GRATEFUL MEMORY OF **WESLEY C. DUDLEY** BY A  
 GIFT FROM **CHESTER W. COOKE, TOPSHAM, MAINE.**



### KIMBERLY MARSHALL

**KIMBERLY MARSHALL** is known worldwide for her compelling programs and presentations of organ music. She is an accomplished teacher, having held positions at Stanford University and at the Royal Academy of Music, London. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University. Marshall is a native of Winston-Salem, N.C., where she began her organ studies with John Mueller and later graduated from the University of North Carolina School of the Arts. She studied with Fenner Douglass at Duke University before obtaining her D.Phil in musicology from University College, Oxford. See [kimberlymarshall.com](http://kimberlymarshall.com) or visit <https://www.facebook.com/KimberlyMarshall.organist>.

### VIVE LA REVOLUTION! A PROGRAM FOR BASTILLE DAY

Plein jeu	Louis Marchand
Tierce en taille	1669–1732
Variations sur La Marseillaise	Claude-Bénigne Balbastre 1724–1799
Hymn 296, “Sing, my tongue, the glorious battle” Stanzas 1, 4, 5	PANGE LINGUA
Mein junges Leben hat ein Ende	Jan Pieterszoon Sweelinck 1562–1621
Batalha de 5º Tom	Diego da Conceição fl. late 17th century
Mass “L’Homme armé” Introit (Entrada)	Margaret Vardell Sandresky b. 1921
Kyrie	
Gloria	
Credo	
Sanctus	
Agnus dei	
Pièce héroïque	César Franck 1822–1890

### ALFRED KERN ET FILS, 1978

Compass: Manual, 56 notes, C–g<sup>3</sup>  
Pedal, 32 notes, C–g<sup>1</sup>  
Slider chests. Mechanical key action  
69 ranks, 46 stops

#### GRAND-ORGUE

16 Bourdon  
8 Montre  
8 Bourdon  
5½ Gros nasard  
4 Prestant  
4 Flûte à fuseau  
3½ Gros tierce  
2 Quarte de nasard  
Cornet V  
Fourniture III  
Cymbale III  
8 Trompette  
8 Voix humaine  
4 Clairon

#### RÉCIT

8 Flûte à cheminée  
8 Salicional  
8 Voix céleste  
4 Prestant  
4 Flûte en bois  
2 Doublette  
1 Sifflet  
Cornet V  
Fourniture IV  
16 Douçaine  
8 Trompette  
4 Clairon  
Tremblant

#### PÉDALE

16 Flûte  
16 Soubasse  
8 Flûte conique  
4 Principal  
2 Nachthorn  
Mixture V  
32 Contre bassoon  
16 Bombarde  
8 Trompette  
4 Clairon

#### KRON-POSITIF

8 Bourdon  
8 Viole de gambe  
4 Prestant  
4 Flûte à cheminée  
2½ Nasard  
2 Doublette  
1½ Tierce  
1½ Larigot  
Fourniture IV  
8 Cromorne  
Tremblant G-O & K-P

#### COUPLERS

Récit to Grand-Orgue  
Récit to Kron-Positif  
Kron-Positif to Grand-Orgue  
Tirasse Récit [Récit to Pédales]  
Tirasse Kron-Positif [Kron-Positif to Pédales]  
Tirasse Grand-Orgue [Grand-Orgue to Pédales]



**MARGARET HARPER**

**MARGARET HARPER** is the associate director of music and organist at Saint Michael and All Angels Church in Dallas. Before moving to Dallas, Harper was the director of music and liturgy at St. John's Episcopal Church and the founder of the choir school at St. John's in Portsmouth, N.H. and on the faculties of the University of Southern Maine and the Young Organist Collaborative. Harper grew up in the Philippines, and has since lived in Illinois, New York, New Hampshire, and Texas. She holds a DMA and a performer's certificate from the Eastman School of Music.

**MARGARET HARPER****GEORGE BOZEMAN****NOACK ORGAN COMPANY, OP. 141, 2002**Compass: Manual, 58 notes, C-a<sup>3</sup>Pedal, 32 notes, C-g<sup>1</sup>

Suspended mechanical key action

Electric stop action. Slider chests

30 ranks, 27 stops

**GREAT**

16 Bourdon  
8 Diapason  
8 Chimney Flute  
4 Octave  
4 Recorder  
2½ Twelfth  
2 Fifteenth  
1½ Seventeenth  
Mixture IV  
8 Trumpet  
8 Violeta\*

\*horizontal reed

**SWELL**

8 Diapason  
8 Gedackt  
8 Bell Gamba  
8 Celeste (from A)  
4 Octave  
4 Chimney Flute  
2 Octave  
1½ Quinte  
16 Bassoon  
8 Cremona

**PEDAL**

16 Stopt Bass  
8 Diapason  
8 Gedackt  
4 Octave  
16 Trombone  
8 Trumpet

**COUPLERS**

Swell to Great  
Swell to Pedal  
Great to Pedal

**PANEL MODERATED BY**

**GEORGE BOZEMAN JR. AND ROY REDMAN**  
"ORGANBUILDERS IN THE LONE STAR STATE"

**GEORGE BOZEMAN** grew up in the Texas Panhandle, studied piano with Gladys Humphreys, and majored in organ at North Texas State College, studying with Helen Hewitt. He apprenticed with organbuilder Otto Hofmann of Austin, and worked with Joseph E. Blanton, Rodney Yarbrough, and Robert L. Sipe. He received a Fulbright to study organ with Anton Heiller and, on his return, worked for Fritz Noack in Georgetown, Mass., before starting his own firm in Lowell, Mass. After moving to Deerfield, N.H., the firm completed over 60 projects in 20 states across the nation. Bozeman has maintained a church music career and is music director at First Congregational Church in Pembroke, N.H. He has played recitals across the United States and in Canada, Mexico, the Caribbean, and Europe.

**PROGRAM**

Esce mars	Jan Pieterszoon Sweelinck 1562–1621
Offertoire	Nathan Stang b. 1990
World Premiere	
Les espaces infinis	Serge Arcuri b. 1954
Hymn 382, "King of glory, King of peace"	GENERAL SEMINARY



GALLERY ORGAN  
SCHOENSTEIN & CO., OP. 151, 2006

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

Electropneumatic action

13 ranks

\*double expression

**I. GREAT**

16 Bourdon (Sw.)  
8 Open Diapason  
8 Harmonic Flute  
8 Chimney Flute (Sw.)  
8 Salicional (Sw.)  
4 Principal  
4 Chimney Flute (Sw.)  
2 Mixture IV  
16 Contra Oboe (Sw.)  
8 Harmonic Trumpet (Sw.)  
Great Unison Off, 4

**COUPLERS**

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

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Crescendo Pedal

Record/playback system

**II. SWELL** (expressive)

16 Bourdon (ext.)  
8 Chimney Flute  
8 Salicional  
8 Voix Sérénissime\*  
8 Voix Celeste\*  
4 Salicet  
4 Chimney Flute  
2½ Nazard (ext. Chimney Fl.)  
2 Fifteenth  
16 Contra Oboe  
8 Harmonic Trumpet\*  
8 Oboe

Tremulant

Swell 16, Unison Off, 4

8 Harmonic Trumpet†

†Solo, does not couple

**PEDAL**

16 Diapason  
16 Bourdon (Sw.)  
8 Open Diapason (Gt.)  
8 Flute (Great)  
8 Chimney Flute (Sw.)  
8 Salicional (Sw.)  
4 Fifteenth (Gt.)  
4 Flute (Gt.)  
16 Contra Oboe (Sw.)  
8 Harmonic Trumpet (Sw.)  
8 Oboe (Sw.)  
4 Oboe (Sw.)



**JOSHUA STAFFORD**

**JOSHUA STAFFORD** was unanimously named the Pierre S. du Pont First Prize Winner of the 2016 Longwood Gardens International Organ Competition. A native of Jamestown, N.Y., Stafford received the BM from the Curtis Institute of Music in 2010 and his MM from the Yale School of Music. He is the director of music at St. Peter's Episcopal Church in Morristown, N.J. Joshua Stafford is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

**PROGRAM**

Cortège et litanie, Op. 19, No. 2      Marcel Dupré  
1886–1971

Hymn 457,      NETTLETON  
“Come, thou fount of every blessing”

Gospel Preludes, Book 2, No. 4      William Bolcom  
“Jesus Loves Me”      b. 1938

Till Eulenspiegels lustige streiche, Op. 28      Richard Strauss  
1864–1949

*Transcribed by Joshua Stafford*

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St. Mary-St. Catherine of Siena Parish  
Charlestown, Massachusetts  
Woodberry & Harris, Opus 100, 1892  
Restored 2016

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CHANCEL ORGAN  
SCHOENSTEIN & CO., OP. 150, 2007

Compass: Manual, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

Electropneumatic action

77 ranks

**II. GREAT**

16 Double Open Diapason  
8 Stentorphone (Solo)  
8 First Open Diapason  
8 Second Open Diapason  
8 Third Open Diapason (ext.)  
8 Stentor Gamba (Solo)  
8 Gamba Celeste (Solo)  
8 Symphonic Flute (Solo)  
8 Harmonic Flute  
8 Bourdon  
4 Stentor Octave (Solo)  
4 Principal  
4 Chimney Flute  
2 Fifteenth  
1½ Mixture IV  
8 Tromba  
4 Octave Tromba  
Tremulant  
Chimes (digital)  
8 Tuba Magna (Solo)  
Great 16, Unison Off, 4

**GALLERY GREAT** (floating)

8 Open Diapason  
8 Harmonic Flute  
4 Principal  
2 Mixture IV  
8 Harmonic Trumpet (Sw.)\*  
Unison Off, 4

\*Double expression; does not couple

**GALLERY SWELL** (floating; expressive)

\*Double expression

16 Bourdon  
8 Chimney Flute  
8 Salicional  
8 Voix Sérénissime\*  
8 Voix Celeste\*  
4 Salicet  
4 Chimney Flute  
2½ Nazard  
2 Fifteenth  
16 Contra Oboe  
8 Harmonic Trumpet\*  
8 Oboe  
Tremulant  
Swell 16, Unison Off

**MECHANICALS**

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- Programmable piston range
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expression and Crescendo

Record/Playback system

**III. SWELL** (expressive)

16 Lieblich Bourdon (ext.)  
8 Open Diapason  
8 Stopped Diapason  
8 Echo Gamba  
8 Vox Angelica  
8 Cor Séraphique II (Solo)  
4 Principal  
4 Harmonic Flute  
4 Cor Séraphique II (Solo)  
2½ Nazard  
2 Fifteenth  
2½ Tierce Mixture III  
8 Oboe Horn  
Tremulant

**STOPS UNDER DOUBLE EXPRESSION:**

8 Flauto Dolce  
8 Flute Celeste (t.c.)  
2 Quint Mixture III–V  
16 Posaune  
8 Cornopean  
4 Clarion  
8 Vox Humana *mf*  
8 Vox Humana *pp*  
8 Tuba Magna (Solo)  
Swell 16, Unison Off, 4

**I. CHOIR** (expressive)

16 Aeoline (ext.)  
8 Open Diapason  
8 Aeoline  
8 Vox Celeste (t.c.)  
8 Concert Flute  
8 Lieblich Gedeckt  
4 Fugara  
4 Forest Flute  
2½ Twelfth  
2½ Nazard  
2 Fifteenth  
2 Harmonic Piccolo  
1½ Tierce  
1½ Nineteenth  
1 Twenty Second  
16 Bass Horn  
8 Trumpet  
8 Oboe (Gallery)  
8 Clarinet  
8 Flügel Horn  
Tremulant  
Harp (digital)  
Celesta (digital)  
8 Tuba Magna (Solo)  
Choir 16, Unison Off, 4



#### PEDAL

32 Contra Bourdon (ext.)  
 16 Open Wood  
 16 Double Diapason (Gt.)  
 16 Gamba  
 16 Bourdon  
 16 Aeoline (Ch.)  
 16 Lieblich Bourdon (Sw.)  
 16 Cor Séraphique (Solo)  
 8 Principal  
 8 Bourdon (ext.)  
 8 Flute (Great)  
 8 Open Diapason (Ch.)  
 8 Stopped Diapason (Sw.)  
 8 Aeoline (Choir)  
 4 Fifteenth  
 4 Flute (Gt.)  
 2 Flute (Gt.)  
 2½ Mixture III  
 32 Contra Trombone (ext.)  
 16 Trombone  
 16 Ophicleide (Solo)  
 16 Posaune (Sw.)  
 16 Bass Horn (Ch.)  
 8 Tuba Magna (Solo)  
 8 Tromba (ext.)  
 8 Posaune (Sw.)  
 8 Trumpet (C.)  
 8 Flügel Horn (Ch.)  
 4 Octave Tromba (ext.)  
 4 Corno di Bassetto (Solo)  
 4 Oboe Horn (Swell)  
 Pizzicato Bass (from Bd.)  
 Chimes (digital)  
 16 Diapason (Gal.)  
 16 Echo Bourdon (Gal.)  
 8 Chimney Flute (Gal.)  
 4 Flute (Gallery)  
 16 Contra Oboe (Gal.)  
 8 Harmonic Trumpet (Gal.)  
 Unison Off

#### IV. SOLO (expressive)

8 Stentorphone  
 8 Stentor Gamba  
 8 Gamba Celeste  
 8 Symphonic Flute  
 2 Solo Piccolo (t.c.)  
 1 Solo Fife  
 8 Harmonic Trumpet  
 8 English Horn  
 8 French Horn  
 8 Corno di Bassetto  
 8 Trumpet (Ch.)  
 8 Flügel Horn (Ch.)  
 8 Oboe Horn (Sw.)  
 8 Tuba III (Sw.)  
 Tremulant  
 Variable Tremulant

#### STOPS UNDER DOUBLE EXPRESSION:

16 Cor Séraphique (ext.)  
 8 Cor Séraphique  
 8 Voix Angelique (t.c.)  
 4 Stentor Octave  
 16 Ophicleide (ext.)  
 8 Tuba  
 Solo 16, Unison Off, 4

#### UNENCLOSED:

8 Tuba Magna (couples with Solo)

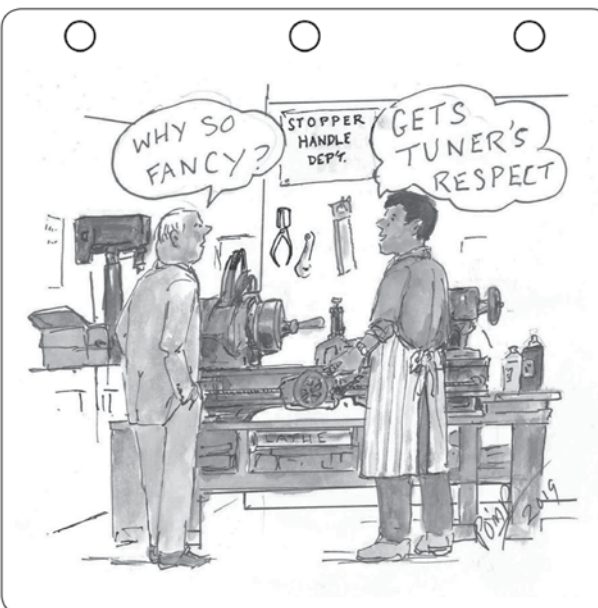
#### COUPLERS

Great to Pedal 8, 4  
 Swell to Pedal 8, 4  
 Choir to Pedal 8, 4  
 Solo to Pedal 8, 4  
 Gallery Great to Pedal  
 Gallery Swell to Pedal  
 Swell to Great 16, 8, 4  
 Choir to Great 16, 8, 4  
 Solo to Great 16, 8, 4  
 Gallery Great to Great  
 Gallery Swell to Great  
 Swell to Choir 16  
 Solo to Choir 16  
 Great to Choir  
 Gallery Great to Choir  
 Gallery Swell to Choir  
 Pedal to Choir  
 Solo to Swell 16  
 Choir to Swell 16  
 Gallery Great to Swell  
 Gallery Swell to Swell  
 Gallery Great to Solo  
 Gallery Swell to Solo

#### SPECIAL COUPLERS

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 Swell to Great Sforzando  
 Solo to Great Sforzando

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**JUGET-SINCLAIR ORGANBUILDERS**  
**Op. 42, 2014**

Compass: Manual, 58 notes, C–a<sup>3</sup>

Pedal, 30 notes, C–f<sup>1</sup>

Mechanical key action

Electric stop action

Electronic combination action

75 ranks, 58 stops

**I. GRAND-ORGUE**

- 16 Montre
- 16 Bourdon
- 8 Montre
- 8 Salicional
- 8 Bourdon
- 8 Flûte harmonique
- 4 Prestant
- 4 Flûte ouverte
- 2 $\frac{2}{3}$  Quinte
- 2 Doublette
- Fourniture IV
- Cymballe III
- Cornet V
- 16 Bombarde
- 8 Trompette
- 8 Trompette en chamade
- 4 Clairon

**II. POSITIV EXPRESSIF**

- 8 Principal
- 8 Bourdon
- 8 Dulciane
- 8 Unda Maris
- 4 Prestant
- 4 Flûte à cheminée
- 2 $\frac{2}{3}$  Nazard
- 2 Doublette
- 1 $\frac{3}{5}$  Tierce
- 1 $\frac{1}{3}$  Larigot
- Fourniture V
- 16 Clarinette basse
- 8 Cromorne
- 8 Trompette
- 4 Clairon
- Tremblant

**III. RÉCIT EXPRESSIF**

- 16 Bourdon
- 8 Flûte traversière
- 8 Cor de nuit
- 8 Viole de gambe
- 8 Voix céleste
- 4 Prestant
- 4 Flûte octavante
- 2 $\frac{2}{3}$  Nazard
- 2 Octavin
- 1 $\frac{3}{5}$  Tierce
- Plen Jeu III–V
- 16 Basson
- 8 Trompette
- 8 Basson-Hautbois
- 8 Voix Humaine
- 4 Clairon
- Tremblant

**PÉDALE**

- 32 Bourdon
- 16 Soubasse
- 16 Contrebasse
- 8 Principal
- 8 Bourdon
- 4 Prestant
- 4 Flûte
- 32 Bombarde
- 16 Bombarde
- 8 Trompette

**COUPLERS**

- II/I
- III/I
- III/II
- I/P
- II/P
- III/P

Clochettes



**RENÉE ANNE LOUPRETTE**

**RENÉE ANNE LOUPRETTE** is university organist and coordinator of the organ department at Mason Gross School of the Arts, Rutgers University. She holds a bachelor of music degree and a graduate professional diploma from the Hartt School, University of Hartford. She was awarded a premier prix from the Conservatoire National de Région de Toulouse, and a diplôme supérieur for organ from the Centre d'Études Supérieures de Musique et de Danse de Toulouse, where she studied with Michel Bouvard, Jan Willem Jansen, and Philippe Lefebvre. Renée Anne Louprette is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

**PROGRAM**

Pièce héroïque, from <i>Trois Pièces</i>	César Franck 1822–1890
Deuxième Fantaisie	Jehan Alain 1911–1940
Trois Pièces pour orgue ou harmonium I. Prélude	Nadia Boulanger 1887–1979
Hymn 953, “Alleluia! Sing to Jesus!” Stanzas 1 and 4, Unison Stanzas 2 and 3, Harmony	HYFRYDOL
Symphonie Romane, Op. 73 III. Cantilène IV. Final	Charles-Marie Widor 1844–1937

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**REDMAN PIPE ORGANS**  
**Op. 7, 1973**

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

Mechanical key and stop action

36 ranks, 27 stops

Wind pressure: Great 2½", Swell 2"

Pedal 3"

**GREAT**

16 Holzquintade

8 Prinzipal

8 Rohrflöte

4 Octave

4 Holzflöte

2⅔ Quinte

2 Waldflöte

1⅓ Terz

1⅓ Mixture IV

8 Trompete

8 Vox humana

Tremulant

**SWELL**

8 Holzgedackt

8 Weidenpfeife

8 Schwebung (t.c.)

4 Prinzipal

4 Spillflöte

2 Octave

1⅓ Nasat

⅔ Scharf IV

8 Krummhorn

Tremulant

**PEDAL**

16 Subbaß

8 Prinzipal

8 Bleigedackt

4 Octave

2 Mixture IV

16 Fagott

4 Schalmey

**COUPLERS**

Swell to Great

Swell to Pedal

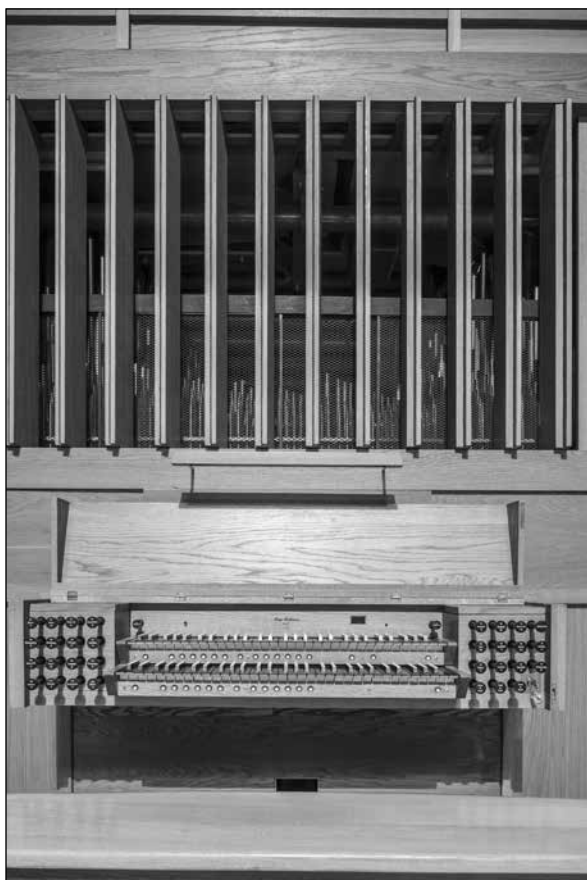
Great to Pedal

Zimbelstern



**HENRY WEBB**

**HENRY WEBB** studies organ performance with Nathan Laube at the Eastman School of Music. For the year following his high school graduation, he was organ scholar at the Church of the Incarnation in Dallas under the guidance of Graham Schultz and Scott Dettra. Webb began his music studies in late 2010 and his teachers have included Christina Harmon and Scott Dettra. He has participated in numerous organ academies including the Oberlin Organ European Winter Term and Summer Academy, the Leipzig Europäische Orgelakademie, French and Spanish Organ Music Seminars, various Pipe Organ Encounters, and Curtis Institute Organ Camps.



**PROGRAM**

Fugue on the Magnificat Johann Sebastian Bach  
Meine Seele erhebet den Herren, BWV 733 1685–1750

Concerto in D Minor, BWV 596 Antonio Vivaldi  
1678–1741  
*Transcribed by J.S. Bach*

Variations on a theme by Clement Jannequin Jehan Alain  
1911–1940

Fugue sur le nom d'Alain Maurice Duruflé  
1902–1986



### ALCEE CHRISS III

**ALCEE CHRISS III**, winner of the 2017 Canadian International Organ Competition and Firmin Swinnen Silver Medalist at the 2016 Longwood Gardens International Organ Competition, has performed throughout the United States and France. He is pursuing a doctoral degree at McGill University where he studies with Hans-Ola Ericsson. At the Oberlin Conservatory of Music, he received the master's degree in historical keyboard and a bachelor's degree in organ performance, studying with James David Christie, Olivier Latry, Marie-Louise Langlais, Webb Wiggins, and Hank Knox. In addition to his organ and harpsichord performances, Chriss is active as a conductor and jazz pianist.

### SCHUDI ORGAN COMPANY Op. 6, 1978

Compass: Manual, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

#### II. GRAND-ORGUE

- 16 Bourdon
- 8 Montre
- 8 Flûte Harmonique
- 8 Flûte a cheminee
- 4 Prestant
- 4 Flûte a fuseau
- 2 Doublette
- 2 $\frac{3}{4}$  Sesquialtera II
- 1 $\frac{1}{2}$  Fourniture VI
- 8 Trompette
- 4 Clairon
- 8 Grand Cornet (Réc.)
- 8 Trompette en Chamade (Réc.)

#### I. POSITIF-EXPRESSIF

- 8 Bourdon
- 8 Viole de Gambe
- 8 Voix Céleste
- 4 Prestant
- 4 Flûte a cheminee
- 2 $\frac{3}{4}$  Nazard
- 2 Quarte de Nazard
- 1 $\frac{1}{2}$  Tierce
- 1 $\frac{1}{2}$  Larigot
- 1 Cymbale V
- 8 Cromorne
- 8 Hautbois
- 8 Voix Humaine

#### III. RÉCIT

- 8 Trompette en Chamade
- 8 Grand Cornet V

#### PEDALE

- 32 Bourdon
- 16 Montre
- 16 Soubasse
- 8 Flûte
- 4 Prestant
- 2 Fourniture V
- 32 Contre Bombarde
- 16 Bombarde
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade (Réc.)

#### COUPLERS

- Accouplement Positif/Grand-Orgue
- Tirasse Grand-Orgue
- Tirasse Positif
- Appel Anches Pédale
- Appel Anches Grand-Orgue
- Tutti Plein Jeu
- Tutti General



**SIPE-YARBROUGH**  
**Op. 1, 1962**

Slider chests  
Mechanical stop and key action  
17 ranks, 13 stops

**MANUAL I**

- 8 Holzgedackt
- 4 Spillflöte
- 2 Principal
- Sesquialtera II
- Cymbel II
- Tremulant

**MANUAL II**

- 8 Rohrflöte
- 4 Prestant
- 2 Flachflöte
- Mixture III-IV

**PEDAL**

- 16 Subbass
- 8 Prestant
- 4 Nachthorn
- 16 Posaune

**COUPLERS**

Manual II to Manual I  
Manual II to Pedal  
Manual I to Pedal

**SUSAN FERRÉ**

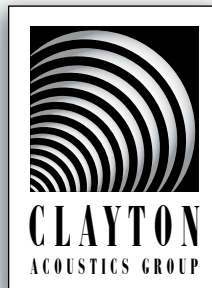
**SUSAN FERRÉ** is organist and director of music at St. Barnabas Episcopal Church in Berlin, N.H. and has recently been elected dean of the New Hampshire Chapter of the American Guild of Organists. She has performed widely in Europe, Scandinavia, Brazil, Canada, and throughout the United States. She has served on the faculties of Pacific Lutheran University in Tacoma, SMU's Perkins School of Theology, University of North Texas, and the University of Paris, Vincennes. She holds degrees from Texas Christian University, the Eastman School of Music, University of North Texas, and was a Fulbright Scholar to Paris, where she received the *diplome d'orgue et improvisation* from the Schola Cantorum in 1969.



**PROGRAM**

Fantasie in C Minor, BWV 562	Johann Sebastian Bach 1685–1750
Wir glauben all an einen Gott, Vater, BWV 740 for two keyboards and double pedal	J.S. Bach/Johann Ludwig Krebs 1713–1780
Preludio in B-flat Major on the Choral by Bach “In Thee have I put my hope,” from Cantata 52	Ottorino Respighi 1879–1936
Three Verses on “Es kommt ein Schiff” (There comes a ship) Toccata “O Heiland, reiss die Himmel auf”	Joseph Ahrens 1904–1997
Scherzo-Cats, from <i>American Suite</i>	Jean Langlais 1907–1991
How Firm a Foundation, from <i>Hymn Interpretations</i>	David P. Dahl b. 1937
Hymn 529, “How Firm a Foundation”	FOUNDATION

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**PASI ORGAN BUILDERS, INC.**  
**Op. 16, 2005**

Compass: Manual, 58 notes, C–a<sup>3</sup>

Pedal, 30 notes, C–f<sup>1</sup>

Slider chests

Suspended mechanical key action

Temperament: Kellner 1/5–comma

20 ranks, 21 stops

**GREAT**

16 Bourdon

8 Principal

8 Suavial

8 Rohrflöte

4 Octave

4 Spitzflöte

2½ Quint

2 Octave

1½ Tierce

1½ Mixture IV

**PEDAL**

16 Subbass (Gt.)

8 Octave (Gt.)

16 Bassoon (Sw.)

8 Trumpet (Sw.)

**SWELL**

8 Bourdon

8 Gamba

8 Celeste

4 Principal

2 Gemshorn

16 Bassoon

8 Trumpet

**COUPLERS**

Swell to Great

Great to Pedal

Swell to Pedal

Tremulant



**MARIE RUBIS BAUER**

**MARIE RUBIS BAUER** is archdiocesan director of music—cathedral organist of Saint Cecilia Cathedral in Omaha, which houses the landmark Martin Pasi, Op. 14, dual temperament pipe organ. Since 2010, she has served as organ instructor on the Creighton University faculty. Rubis Bauer holds masters and doctoral degrees in organ from the University of Kansas, as well as an undergraduate degree from Augustana College in Sioux Falls, S.D. Her major teachers include James Higdon, Mary Helen Schmidt, Roger Davis, and Cherry Rhodes; significant mentors in organ and harpsichord include Susan Marchant, James David Christie, and Edward Parmentier. Rubis Bauer is represented by *Independent Concert Artists*.

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**A.E. Schlueter Pipe Organ Co.**  
 to restore historic 1856 Knauff tracker organ



The historic 1856 Knauff tracker organ at First Bryan Baptist Church in Savannah, Georgia, was damaged by vandals in 2016. Fundraising efforts for its restoration have begun. Donations may be made through GoFundMe or sent directly to the Andrew Bryan Community Corporation, Attn: Georgia W. Benton, Box 1441, Savannah GA 31402. Make checks payable to Andrew Bryan CDC.

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**PROGRAM**

Praeambulum in d (No. 6) Heinrich Scheidemann  
 ca. 1595–1663

Partita divers sopra Coral: Johann Sebastian Bach  
 O Gott du frommer Gott, BWV 767 1685–1750

Hymn 681, O GOTT DU FROMMER GOTT  
 “Our God, to Whom We Turn”  
 Stanza 1. Unison 2. Men 3. Harmony 4. Trebles 5. Unison

Hexachord Fantasie Jan Pieterszoon Sweelinck  
 1562–1621

*Please refrain from applause until the conclusion.*



## ROBERT L. SIPE &amp; ASSOCIATES, 1977

Compass: Manual, 61 notes, C–c<sup>4</sup>  
 Pedal, 32 notes, C–g<sup>1</sup>

Slider chests

Electric stop action

Mechanical key action

55 ranks

GREAT	POSITIV	POSITIV	PEDAL	COUPLERS
16 Bourdon	8 Rohrflöte	8 Flute Ouvre	32 Untersatz	Swell to Pedal
8 Principal	8 Gemshorn	8 Holzgedackt	16 Principal	Positiv to Pedal
8 Gedackt	8 Gemshorn Celeste	4 Principal	16 Subbass	Great to Pedal
4 Octave	4 Principal	4 Spillflöte	8 Octave	Swell to Great
2 Super Octave	4 Nachthorn	2 Octave	4 Choral Bass	Positiv to Great
Sesquialtera II	2 $\frac{1}{2}$ Nazard	1 $\frac{1}{2}$ Larigot	Mixtur IV	Swell to Positiv
Mixtur IV	2 Waldflöte	Scharf IV	32 Kontra Fagott	
Cymbal III	1 $\frac{3}{4}$ Tierce	8 Cromorne	16 Posaune	Zimbelstern
8 Trompete	Plein Jeu IV	16 Trompette-en-chamade	8 Trompete	
4 Klarine	16 Basson	8 Trompette-en-chamade		
Tremulant	8 Hautbois	Tremulant		
	8 Vox Humana			
	8 Trompette-en-chamade			
	Tremulant			

The First Presbyterian Church of Dallas is the oldest Presbyterian congregation in this part of Texas. The building, built in 1912, recently received a multi-million dollar restoration spearheaded by Architexas, and has since been the recipient of numerous architectural and historical awards. The organ was built in 1927 by the E.M Skinner Company as its No. 694. One third of the Skinner pipework was revoiced and incorporated into the Kate Frierson Memorial Organ by Robert Sipe in 1977.

## THOMAS F. FROELICH

THOMAS F. FROELICH has been associate director of music and organist at the First Presbyterian Church in Dallas for 42 years. He received his BM in organ performance *cum laude* from Lawrence University, as a student of Miriam Duncan, and a MM from Northwestern University, where he studied with Wolfgang Rübsam. He studied in Paris for three years with Marie-Claire Alain, concurrently serving as organist-choirmaster at St Michael's Church (Anglican). Apart from solo performances in the U.S. and Europe he has appeared locally with the Orpheus Chamber Singers and Texas Baroque Ensemble, as concerto soloist with the Dallas Bach Society and the Dallas Chamber Orchestra, and in many solo and ensemble performances at the Meyerson Symphony Center.

## PROGRAM

Livre d'Orgue	Nicolas de Grigny
Et in in terra Pax à 5	1672-1703
Fugue à 5	
Hymn 371, "Bread of the world"	RENDEZ A DIEU
Trois Danses	Jehan Alain
Joies — Deuils — Luttes	1911-1940





**LECTURE**  
**DAVID C. PIKE**  
**“BUILDING FISK OPUS 100”**

**DAVID C. PIKE**, executive vice president and tonal director of C.B. Fisk, Inc., joined the company in 1976. His musical background led him to become assistant voicer to Charles Fisk, and they first worked together on Opus 78 at House of Hope Presbyterian Church in St. Paul, Minn. Working with Charles Fisk, Pike acquired the commitment to voicing that has been the hallmark of Fisk instruments for over half a century. Pike earned a BM with highest distinction at the Eastman School of Music, studying trumpet, music theory, and organ. He is director of music at Saint Mary's Episcopal Church, Rockport, Mass.

The Lay Family Concert Organ  
 C.B. Fisk, Op. 100, 1992

Compass: Manuals, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

Mechanical key action; electric stop action

**I/IV. RÉSONANCE**

32 Prestant  
 16 Montre  
 8 Montre  
 8 Violoncelle  
 8 Flûte harmonique  
 8 Bourdon  
 5½ Quinte  
 4 Prestant  
 4 Octave  
 2½ Quinte  
 Les Octaves III  
 Les Quintes VI  
 Plein jeu VIII  
 16 Bombarde  
 8 Trompette  
 4 Clairon  
 Flue Tremulant

**II. POSITIVE**

16 Bourdon  
 8 Principal  
 8 Dulciane  
 8 Gedackt  
 4 Octave  
 4 Baarpijp  
 2½ Nazard  
 2 Doublette  
 2 & 1½ Tierce  
 Sharp VI–VIII  
 8 Trompette  
 8 Cromorne  
 8 Trechterregal 8'

**I. GREAT**

16 Principal  
 16 Quintadehn  
 8 Octava  
 8 Spillpfeife  
 4 Octava  
 4 Rohrflöte  
 2 Superoctava  
 Mixtur VIII–XII  
 16 Trommeten  
 8 Trommeten

**III. SWELL**

8 Flûte traversière  
 8 Viole de gambe  
 8 Voix céleste  
 8 Bourdon  
 4 Prestant  
 4 Flûte octaviant  
 2 Octavin  
 Cornet III  
 16 Basson  
 8 Trompette  
 8 Hautbois  
 8 Voix humaine  
 4 Clairon

**PEDAL**

32 Prestant  
 32 Untersatz  
 16 Prestant 1  
 16 Contrebasse  
 16 Montre  
 16 Bourdon  
 10½ Quinte  
 8 Montre  
 8 Flûte  
 8 Violoncelle  
 8 Flûte harmonique  
 8 Bourdon  
 5½ Quinte  
 4 Prestant  
 4 Octave  
 2½ Quinte  
 Mixture VI  
 32 Tuba Profunda  
 16 Bombarde  
 16 Tuba Magna  
 16 Posaune  
 8 Trompette  
 8 Tuba  
 8 Royal Trumpet  
 4 Clairon

**IV. TUBA**

16 Tuba Magna  
 8 Tuba  
 8 Royal Trumpet  
 4 Tuba Clarion

**COUPLERS**

Great to Résonance  
 Positive to Résonance  
 Swell to Résonance  
 Tuba to Résonance  
 Résonance octaves graves  
 Positive to Great  
 Swell to Great  
 Tuba to Great  
 Swell to Positive  
 Résonance to Pedal  
 Great to Pedal  
 Positive to Pedal  
 Swell to Pedal 8, 4

**VENTILS**

Pedal reeds off  
 Résonance reeds off  
 Great reeds off  
 Positive reeds off  
 Swell reeds off  
 Résonance off

General Tremulant

**BRADLEY HUNTER WELCH**

**BRADLEY HUNTER WELCH** is resident organist and holder of the Lay Family Chair for the Dallas Symphony Orchestra. He also serves as artist-in-residence at Preston Hollow Presbyterian Church in Dallas. A native of Knoxville, Tenn., Welch holds the DMA, MMA, MM, and Artist Diploma from Yale University where he studied with Thomas Murray and Martin Jean. He also holds a BM from Baylor University where he studied with Joyce Jones. Bradley Hunter Welch is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

**PROGRAM**

*Transports de joie* ("Outbursts of Joy") from *L'Ascension*

Olivier Messiaen  
1908–1992

Three Schübler Chorales

Johann Sebastian Bach  
1685–1750

Wachet auf, ruft uns die Stimme, BWV 645

Wer nur den lieben Gott läßt walten, BWV 647

Ach bleib bei uns, Herr Jesu Christ, BWV 649

Hymn, Praise, My Soul, the King of Heaven

LAUDA ANIMA

Three Schübler Chorales

Johann Sebastian Bach

Wo soll ich fliehen hin, BWV 646

Meine Seele erhebt den Herren, BWV 648

Kommst du nun, Jesu vom Himmel herunter auf Erden, BWV 650

Two Pieces by American Composers

Trumpet Tune

Frederick Swann  
b. 1931

Aria on a Chaconne

Joel Martinson  
b. 1960

Finale from Symphony No. 3 in C Minor ("Organ")

Camille Saint-Saëns  
1835–1921

*Transcribed by Jonathan Scott*

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Compass: Manual, 58 notes, C–a<sup>3</sup>  
Pedal, 29 notes, C–e<sup>1</sup>  
Mechanical stop and key action  
37 ranks, 30 stops, 1,948 pipes  
*\*stops added by Redman Pipe Organs*

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>
16 Tenoroon (t.c.)	16 Bourdon Bass	16 Double Open
8 Open Diapason	16 Bourdon	16 Violin
8 Stopped Diapason Bass	8 Open Diapason	8 Principal*
8 Doppel Flute	8 Stopped Diapason Bass	8 Flute*
8 Dulciana	8 Stopped Diapason Treble	4 Octave*
4 Principal	8 Keraulophon	16 Trombone*
4 Harmonic Flute	8 Dolce (t.c.)	
2½ Twelfth	4 Principal	
2 Fifteenth	4 Flute*	
1⅓ Sesquialtera III	2 Flautina	
1⅓ Mixture IV*	1⅓ Quint*	
8 Trumpet	2½ Cornet III	
4 Clarion*	16 Bassoon*	
	8 Hautboy	
	Tremolo	

CHRISTOPHER BERRY

**CHRISTOPHER BERRY** is Professor of Organ at Carthage College in Kenosha, Wisc., and director of sacred music at St. Stanislaus Oratory in Milwaukee, which celebrates the Traditional Latin Mass. Berry has held positions at Church of the Incarnation in Dallas, the Pontifical North American College in Rome, Holy Trinity R.C. Church in Manhattan, and the Basilica of the National Shrine in Washington, D.C. From Baton Rouge, he holds degrees from the University of North Texas (BM), the University of Kansas (MM), and the Conservatoire de Rueil-Malmaison (Premier Prix). His teachers include Jesse Eschbach, James Higdon, and François Henri-Houbart.

PROGRAM

Le jardin suspendu	Jehan Alain 1911–1940
Pastorale, Op. 19 Offertoire en sol mineur	César Franck 1822–1890
Hymn, “Firmly I believe and truly”	SEMINARY HYMN





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## JAN KRAYBILL

**JAN KRAYBILL**, FAGO, is organ conservator at the Kauffman Center for the Performing Arts in Kansas City, Missouri, and organist-in-residence at the international headquarters of Community of Christ in Independence, Missouri. She earned piano performance and education degrees from Kansas State University in Manhattan, Kans., and a doctorate in organ performance from the University of Missouri-Kansas City's Conservatory of Music and Dance. Kraybill has served in many elected local, regional, and national roles in the AGO and the Hymn Society, and has been featured at their national conventions. She was recently executive director of The Hymn Society in the United States and Canada.

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[dmc@parsonsgans.com](mailto:dmc@parsonsgans.com)  
585-831-6218

JONATHAN M. GREGOIRE

**JONATHAN M. GREGOIRE** is organist and associate director of music at Saint Andrew United Methodist Church, Plano, Tex., and faculty accompanist for the Greenhill School, Addison, and at Plano West Senior High School. Gregoire holds degrees from Arizona State University (DMA), the University of Kansas (MM), St. John’s University (BA), the Interlochen Arts Academy, and most recently an artist diploma from Southern Methodist University. For additional information, including recordings, please visit: [www.jonathangregoire.com](http://www.jonathangregoire.com).



SOUNDSCAPES

Hymn 145, “Morning has broken”	BUNESSAN
Starlight, Op. 108, No. 2	Sigfrid Karg Elert 1877–1933
Naiades	Louis Vierne 1870–1937
Grand Dramatic Fantasia Concert on a Lake Interrupted by a Thunderstorm	Sigismund Neukomm 1778–1858

LECTURE  
BENJAMIN KOLODZIEJ  
“ORGANS AND ORGANISTS AT SMU”



BENJAMIN KOLODZIEJ

**BENJAMIN KOLODZIEJ** holds graduate degrees in theology and sacred music from SMU, as well as a degree in organ performance, having been the last undergraduate student of Robert Anderson. He is organist-choirmaster of St John’s Episcopal Church in Dallas, program director for the Church Music Institute in Dallas, and has been wedding organist at Perkins Chapel, SMU, since 1999. His organ music is published by Augsburg, GIA, and CPH, and he has performed concerts throughout the United States and Europe. He has written articles for numerous journals including *The American Organist*, *The Diapason*, *Canterbury Dictionary of Hymnology*, and *The Tracker*.

## DOBSON PIPE ORGAN BUILDERS, LTD., OP. 87, 2009

Compass: Manual, 61 notes, C–c<sup>4</sup>Pedal, 32 notes, C–g<sup>1</sup>

Electric key action

Electric slider and electropneumatic stop actions

95 ranks, 75 stops

**II. GREAT**

16 Principal  
 8 Open Diapason  
 8 Principal (ext.)  
 8 Harmonic Flute  
 8 Chimney Flute  
 8 Gemshorn (Pos.)  
 4 Octave  
 4 Flute  
 2½ Twelfth  
 2 Fifteenth  
 1½ Seventeenth  
 2 Mixture IV  
 1 Cymbal III  
 Cornet IV (mounted; g–c<sup>4</sup>)  
 16 Bombarde  
 8 Trompette  
 8 Posaune (ext. Ped.)  
 4 Clairon  
 8 Festival Trumpet (horizontal)  
 8 Herald Trumpet (in gallery)

**I. POSITIVE** (enclosed)

16 Gemshorn (ext.)  
 8 Principal  
 8 Gemshorn  
 8 Gemshorn Celeste (GG)  
 8 Gedeckt  
 4 Octave  
 4 Chimney Flute  
 2½ Nasard  
 2 Super Octave  
 2 Recorder  
 1½ Tierce  
 1½ Larigot  
 1 Piccolo  
 1½ Mixture IV  
 8 Trumpet  
 8 Cromorne  
 8 Chimes (digital)  
 8 Harp (digital)  
 4 Celesta (digital; ext. Harp)  
 8 Tuba (Solo)  
 8 Festival Trumpet (Gt.)  
 8 Herald Trumpet (Gt.)

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 Orage  
 Nightingale  
 All Swells to Swell  
 Great/Positive manual transfer

**Expression**

Swell  
 Positive  
 Solo  
 Gallery  
 Crescendo Pedal (programmable)

**III. SWELL** (enclosed)

16 Bourdon (ext.)  
 8 Diapason  
 8 Flute traversière  
 8 Bourdon  
 8 Viole  
 8 Viole Celeste  
 8 Flauto Dolce  
 8 Flute Celeste  
 4 Octave  
 4 Flute octavante  
 2½ Quinte  
 2 Doublette  
 1½ Tierce

## Plein jeu III–IV

16 Basson  
 8 Trompette  
 8 Hautbois  
 8 Voix humaine  
 4 Clairon

**GALLERY** (enclosed)

16 Bourdon (1–12; ext., unenclosed)  
 8 Prestant (unenclosed)  
 8 Viola  
 8 Viola Celeste (GG)  
 8 Cor de Nuit  
 8 Cor de Nuit Celeste (t.c.)  
 4 Octave  
 4 Spire Flute  
 2 Super Octave  
 1½ Mixture IV  
 8 Trumpet

**GALLERY PEDAL**

16 Bourdon  
 8 Prestant\*  
 8 Viola  
 8 Flute  
 4 Octave\* (ext.)  
 16 Fagotto (ext.)  
 8 Trumpet

\*non-coupling stops

**PEDAL**

32 Contra Diapason  
 32 Contra Bourdon (digital)  
 16 Open Diapason (ext.)  
 16 Octave  
 16 Principal (Gt.)  
 16 Subbass  
 16 Bourdon (Sw.)  
 16 Gemshorn (Pos.)  
 10½ Quint (ext.)  
 8 Open Diapason (ext.)  
 8 Octave  
 8 Bass Flute (ext.)  
 8 'Cello II (Solo)  
 8 Gedeckt (Sw.)  
 8 Gemshorn (Pos.)  
 4 Super Octave  
 4 Flute (Solo)  
 2½ Mixture IV  
 32 Contra Trombone  
 32 Grand Harmonics (from other ranks)  
 16 Trombone (ext.)  
 16 Bombarde (Gt.)  
 16 Posaune  
 16 Basson (Swell)  
 8 Trompette (Gt.)  
 8 Posaune (ext.)  
 4 Clarion (Gt.)  
 4 Basset Horn (Solo)  
 4 English Horn (Solo)  
 8 Festival Trumpet (Gt.)  
 8 Herald Trumpet (Gal.)  
 Chimes (Pos.)

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DAVID H. ANDERSON



EVAN WESLEY CURRIE



SEAN VOGT

**E. POWER BIGGS SCHOLARS ALUMNI RECITAL****DAVID H. ANDERSON**

A native of Massachusetts, **DAVID H. ANDERSON** recently completed his studies with John Schwandt at the University of Oklahoma as a master's of music student with emphasis in organ technology. He received his bachelor of music degree from St. Olaf College in organ performance and church music where he studied with Catherine Rodland. In 2015, he received second place in the biennial Quimby Regional Organ Competition for Young Organists in the North Central Region of the AGO. Having graduated from OU, he now works for Schoenstein & Co. in the San Francisco Bay area as a shop technician.

**PROGRAM**

Fugue in E-flat Major, BWV 552/2

Johann Sebastian Bach  
1685–1750**EVAN WESLEY CURRIE**

**EVAN WESLEY CURRIE** is a native of Charlotte, N.C., and an active recitalist, choral accompanist, and vocalist, and is music associate and organist at Myers Park United Methodist Church in Charlotte. Currie received his MM degree in organ performance from the Mason Gross School of the Arts and a bachelor of music degree in organ and piano performance, *cum laude*, from Furman University. He has completed additional performance studies in Arezzo, Italy, at the Accademia dell'Arte and was an intern at the Juilliard School as a Furman Advantage Fellow.

**PROGRAM**Improvisation from *Trois Pièces pour Orgue*Nadia Boulanger  
1887–1979Prelude and Fugue in E Major, BWV 566  
Prelude and second FugueJ.S. Bach  
1685–1750**SEAN VOGT**

**SEAN VOGT** is the newly appointed director of choral activities at Clayton State University, Morrow, Ga. He received his DMA from Michigan State University and MM from Southern Methodist University, both in conducting. He worked on a DMA in organ at the University of Iowa with Delbert Disselhorst, an MM from SMU with Larry Palmer, and a BA from Central College in Pella, Iowa, with Davis Folkerts. Vogt is frequently engaged as a collaborative keyboard artist with soloists and choral ensembles, including national conventions of the NCCO and ACDA. More information is available at <https://www.seanfvoigt.com>.

**PROGRAM**

Präludium in D, BuxWV 139

Dieterich Buxtehude  
1637–1707

Toccata: In flame and Fire Our Hearts

Vincent Persichetti  
1915–1987



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AEOLIAN-SKINNER ORGAN COMPANY, No. 1528, 1973  
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Compass: Manual, 61 notes, C–c<sup>4</sup>  
 Pedal, 32 notes, C–g<sup>1</sup>

Slider chests

Mechanical key action

Electric stop action

31 ranks, 23 stops

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>	<b>COUPLERS</b>
8 Principal	8 Gedeckt	16 Principal	Swell to Great
8 Rohrflöte	8 Gemshorn	16 Subbass	Swell to Pedal
4 Octave	8 Gemshorn Celeste	8 Octave	Great to Pedal
4 Spitzflöte	4 Spillflöte	8 Stillgedeckt	
Sesquialtera II	2 Principal	4 Choralbass	
Mixture III–IV	Scharff III	Mixture III	
8 Trompete	16 Cromorne	16 Fagott	
Tremulant	8 Hautbois	4 Rohrschalmei	
	Tremulant		

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1906 HOOK & HASTINGS, No. 2109 (1906)  
 RELOCATED BY BEDIENT PIPE ORGAN COMPANY (2008)

Compass: Manual, 61 notes, C–c<sup>4</sup>  
 Pedal, 30 notes, C–f<sup>1</sup>

Mechanical stop and key action

<b>GREAT</b>	<b>SWELL</b> (enclosed)	<b>PEDAL</b>
8 Diapason	16 Bourdon	16 Bourdon
8 Melodia	8 Gedeckt	8 Principal
8 Dolce	8 Viola★	4 Principal (ext.)
4 Octave	8 Aeoline	16 Fagott
2½ Twelfth	4 Flute	8 Fagott (ext.)
2 Fifteenth	2 Piccolo	
1½ Seventeenth	8 Oboe	
	★ C–B shared with Gedeckt	

**COUPLERS** (drawknobs)  
 Swell to Great 8 and 4  
 Swell to Pedal  
 Great to Pedal

Tremolo  
 Blower Signal  
 Swell pedal  
 Foot lever for Great 8' Diapason (reversible)  
 Radiating and concave pedalboard

**PASCOAL CAETANO OLDOVINI, 1762**Compass: 45 notes, CDEFGA—c<sup>3</sup>

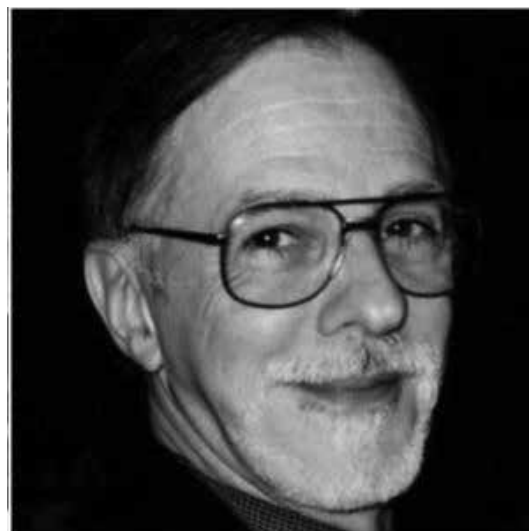
Mechanical stop and key action

**MANUAL**

Flautado A <sup>12</sup>	Open Principal 8' from tenor A
Flautado Tapo 12	Stopped Flute 8'; the pipes from C to tenor A are always on; CDEFGA have a second rank sounding one octave higher, also always on
Octava real	Principal 4' from lowest B flat
Octava de 3	Principal 2'
Cheo primeiro	Mixture II
Cheo segundo	Mixture II
Cornetilha	2 $\frac{2}{3}$ ' and 1 $\frac{1}{2}$ ', from middle C <sup>‡</sup>
Rossignol	bird stop

This organ was built in 1762 by Pascoal Caetano Oldovini for the Cathedral of Evora, Portugal. It was restored by Flen-trop in 1967 and brought to the Meadows Museum in 1983. All parts of the instrument are original except three small pipes and the Rossignol (Nightingale).

Oldovini was born and trained in northwestern Italy—the Liguria region, and the city of Genoa. He settled in Evora around 1739/40, and died there in 1785.

**LARRY PALMER**

**LARRY PALMER** studied organ and sacred music at Oberlin (BMus) and the Eastman School of Music (MM, DMA). He has taught at St. Paul's College, Norfolk State College, and since 1970, Southern Methodist University, where he is currently Emeritus Professor of Music. He won the Godbey Author's Prize in 1990 for his book *Harpsichord in America: A 20th-Century Revival*, and has been the harpsichord contributing editor for *The Diapason* since 1969 (becoming the longest-serving contributor in that publication's history). One of his many national convention performances for the American Guild of Organists included the 1980 world premiere of Gerald Near's *Concerto for Solo Harpsichord*.

THIS RECITAL HAS BEEN UNDERWRITTEN IN HONOR OF  
**DR. LARRY PALMER,**  
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**PROGRAM**

Tiento lleno por B cuadrado	Juan Cabanilles 1644–1712
Dos Prados (From the Meadows)	Simon Sargon b. 1938 <i>Commissioned by Larry Palmer for the 1762 Oldovini organ</i>
Sonata in G Minor, K. 30, “The Cat's Fugue”	Domenico Scarlatti 1685–1757
Sonata in C Minor	Carlos Seixas 1704–1742
Hymn, “Sing my tongue the myst'ry telling” Stanzas 1 and 6	PANGE LINGUA
Orlos, Dulzainas y Chirimias de ambos manos	Jose Lidon 1748–1827

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**C.B. FISK, INC., OP. 101, 1993**Compass: Manual, 61 notes, C–c<sup>4</sup>Pedal, 32 notes, C–g<sup>1</sup>

Mechanical stop action (with solenoid motors for combination action)

Mechanical key action

73 ranks, 50 voices, 3,681 pipes

**I. GREAT**

16 Prestant  
 8 Octave  
 8 Spillpfeife  
 8 Flûte harmonique  
 8 Violoncelle  
 4 Octave  
 4 Open Flute  
 2½ Twelfth  
 2 Fifteenth  
 1½ Seventeenth  
     Progressive Mixture  
     Full Mixture V–VII  
 16 Trommeten  
 8 Trommeten  
 8 Trompette  
 4 Clairon

**II. POSITIVE**

8 Principal  
 8 Gedackt  
 8 Quintadena  
 4 Octave  
 4 Rohrflöte  
 2½ Nazard  
 2 Doublet  
 2 Quarte de Nazard  
 1½ Tierce  
     Sharp IV–VI  
 16 Dulcian  
 8 Trechterregal  
 8 Cromorne

**PEDAL**

32 Untersatz (ext. Sw.)  
 16 Contrebasse  
 16 Prestant (Gt.)  
 16 Bourdon (Sw.)  
 8 Octave  
 8 Spillpfeife (Gt.)  
 8 Violoncelle (Gt.)  
 4 Superoctave  
     Mixture IV  
 32 Posaune (ext. Gt.)  
 16 Bombarde  
 16 Trommeten (Gt.)  
 8 Trommeten (Gt.)  
 8 Trompette (Gt.)  
 4 Clairon (Gt.)

**III. SWELL** (enclosed)

16 Bourdon  
 8 Flûte traversière  
 8 Viole de Gambe  
 8 Voix céleste  
 4 Principal  
 4 Flûte octavante  
 2 Octavin  
     Mixture IV  
     Cornet III  
 16 Basson  
 8 Trompette  
 8 Hautbois  
 8 Voix humaine  
 4 Clairon

**COUPLERS**

Swell to Great  
 Positive to Great  
 Swell to Positive  
 Great to Pedal  
 Positive to Pedal  
 Swell to Pedal 8, 4  
 Octaves graves  
 Great Off  
 Kowalysbyn Servo-pneumatic Lever

Tremulant  
 Great Ventil  
 Wind Stabilizer  
 Balanced Swell Pedal

Solid State combination action with 64 memory levels

Programmable Crescendo Pedal

**STEFAN ENGELS**

**STEFAN ENGELS** has recently completed the world premier recording of the organ works of Karg-Elert. He is professor of organ, chair of the organ department and holds the L. Fullinwider Centennial Chair in Music Performance at SMU in Dallas. Engels is also artist in residence at the Episcopal Church of the Transfiguration. His previous positions include professor of organ at the University of Music in Leipzig, Germany, and associate professor of organ at Westminster Choir College in Princeton, N.J. Engels's studied in his native Germany and pursued post-graduate organ studies with the late Robert T. Anderson at SMU and with Wolfgang Rübsam at Northwestern University.

**PROGRAM**

Seven Pastels from the Lake of Constance, Op. 96      Sigfrid Karg-Elert  
     VII. Hymn to the stars      1877–1933

Out of the Depths, Essays on a Chorale      Joel Martinson  
     I. Prelude      b. 1960

    Out of the depths I cry to thee; Lord, hear me, I implore thee!

    II. Intermezzo Therefore, my hope is in the Lord;

    It rests upon God's faithful Word.

    III. Fugue — Chorale

    Though great our sins and sore our woes,

    God's grace much more aboundeth.

Hymn, "Out of the Depths"      AUS TIEFER NOTH  
     Stanza 1, Harmony      Stanza 5, Unison

Prière grégorienne      Georg Baker  
     b. 1951

Passacaglia on BACH      Pamela Decker  
     b. 1955

## AEOLIAN-SKINNER ORGAN COMPANY

No. 1438, 1962

INSTALLED BY RANGE ORGAN COMPANY, 1991

Compass: Manual, 61 notes, C-c<sup>4</sup>Pedal, 32 notes, C-g<sup>1</sup>

Wind pressure: Great 2¾", Positiv 2½"

Swell 3¼".

Electropneumatic action

66 ranks, 48 stops

\*addition since original installation

**GREAT**

16 Quintaten

8 Principal

8 Gedeckt

8 Gemshorn

4 Octave

4 Rohrflöte

2 Flachflöte

Mixture IV-VI

16 Fagott\*

8 Trompette (3" wind)

**POSITIV**

8 Principal

8 Holzgedeckt

4 Principal

4 Spillflöte

2½ Nasard

2 Octave

2 Sifflöte\*

1½ Tierce

1 Sifflöte

Scharf IV

8 Krummhorn

Tremulant

**COUPLERS**

Great to Pedal

Swell to Pedal 8, 4

Positiv to Pedal 8, 4

Swell to Great 16, 8, 4

Positiv to Great 16, 8

Swell to Positiv 16, 8, 4

Great-Positiv Transfer

**SWELL**

16 Contra Viole

8 Rohrflöte

8 Viole de Gambe (ext.)

8 Viole Celeste

8 Flute Celeste II

4 Principal

4 Nachthorn

2 Doublette (formerly Octavin)

Plein Jeu III-IV

Cymbale III

16 Bombarde

8 Trompette

8 Hautbois

8 Regal\*

4 Clairon

Tremulant

**PEDAL**

32 Grand Bourdon (electronic)

16 Principal

16 Subbass

16 Quintaten (Gt.)

16 Contre Viole (Sw.)

10½ Grossquinte

8 Octave

8 Gedeckt

8 Viole de Gambe (Sw.)

4 Choralbass

4 Koppelflöte

Rauschquinte II

2 Blockflöte

Mixture IV

32 Contre Bombarde (ext. Sw.)

16 Posaune

16 Fagott (Gt.)

8 Trompette

4 Rohrschalmei

Tremulant

This organ was originally built for Caruth Auditorium at Southern Methodist University. It was re-installed (with a few changes) at Saint Luke's in 1992.

**ANDREW UNSWORTH**

**ANDREW UNSWORTH** is one of three full-time organists at the Tabernacle in Salt Lake City and accompanies the Tabernacle Choir at Temple Square on their weekly radio and television broadcast, "Music and the Spoken Word." Prior to this appointment, he served as an assistant professor of music at Stephen F. Austin State University, in Nacogdoches, Texas, and as organist at the Cathedral of the Madeleine in Salt Lake City. Unsworth received a BM in organ performance from Brigham Young University, and earned a MA and PhD in historical performance practice at Duke University.

**PROGRAM**

Symphonie No. 1 in D Minor, Op. 14	Louis Vierne
I. Prélude	1870-1937
II. Fugue	
Lyric Interlude	Alexander Schreiner
	1901-1987
Divertimento	Robert Cundick
I. Allegro non troppo	1926-2016
II. Moderato	
III. Allegro molto	
Cantilena (1982)	John Longhurst
	b. 1940
Prelude on "Little David, play on your harp"	Andrew Unsworth
	b. 1970
Hymn 420, "When in our music god is glorified"	ENGELBERG
Fantasia, Op. 121, No. 1	Charles Villiers Stanford
In festo omnium sanctorum	1852-1924
Seven Sketches for Organ	Percy Whitlock
I. Pastorale	1903-1946
VII. Sortie	



MARGOT AND BILL WINSPEAR PERFORMANCE HALL  
UNIVERSITY OF NORTH TEXAS

WOLFF & ASSOCIÉS LTÉE., 2008

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

81 ranks, 60 stops

**GREAT**

16 Principal  
8 Octave  
8 Dessus de Flûte  
8 Gemshorn  
8 Flûte Traversière  
8 Salicional  
4 Octave  
4 Spilflöte  
2½ Quint  
2 Super Octave  
Cornet IV  
Mixture V–VI  
16 Fagott  
8 Trompette  
8 Clarin (chamade)

**POSITIV**

16 Holzgedackt  
8 Suavial  
8 Rohrflöte  
8 Quintadena  
8 Unda maris  
4 Octave  
4 Rohrflöte  
2½ Nassat  
2 Super Octave  
1½ Terz  
1½ Larigot  
Mixture VI  
16 Dulzian  
8 Trumpet  
8 Krummhorn

**COUPLERS**

Swell to Great  
Positiv to Great  
Positiv to Swell  
Swell to Pedal  
Positiv to Pedal  
Great to Pedal

**SWELL**

16 Quintadena  
8 Diapason  
8 Cor de Nuit  
8 Flûte Harmonique  
8 Viole de Gambe  
8 Voix Céleste  
4 Prestant  
4 Flûte Octavante  
2½ Nasard  
2 Octavin  
1½ Tierce  
Plein-Jeu VI  
16 Basson  
8 Trompette  
8 Hautbois  
8 Voix Humaine  
4 Clairon

**PEDAL**

32 Untersatz  
16 Principal  
16 Subbass  
8 Octave  
8 Violon  
8 Flute  
4 Super Octave  
Mixture V  
32 Posaunenbaß  
16 Posaune  
16 StillPosaune  
8 Trompetenbaß  
8 Trompette  
4 Clairon



**DAMINI SPRITZER**

**DAMINI SPRITZER** is assistant professor of organ at the University of Oklahoma and artist-in-residence for cathedral arts at Saint Matthew's Cathedral, Dallas. She has performed in Israel, Italy, Germany, Brazil, Norway, France, and throughout the United States. She has released five critically-acclaimed CDs for Raven Recordings. Spritzer earned degrees from the University of North Texas (DMA), the Eastman School of Music (MM in organ performance), and Oberlin Conservatory of Music (BM in organ performance).

**PROGRAM**

Marche de fête	Henri Büsser 1873–1972
Hymn, “When at this table”	FEASTDAY
Invocation	Pierre Kunc 1865–1941
Psalm Rhapsody	Norman Gilbert 1912–1975
Allein Gott in der Höh sei Ehr, BWV 662	J.S. Bach 1685–1750
Chaconne in D Minor, BWV 1004	Transcribed by Henri Messerer 1838–1923



## PANEL DISCUSSION

## “FRENCH AND GERMAN INFLUENCES ON NORTH TEXAS ORGAN CULTURE”

ORGAN RECITAL HALL, UNIVERSITY OF NORTH TEXAS, DENTON

12:30 P.M.

## UNIVERSITY OF NORTH TEXAS STUDENTS

ANONYMOUS SWISS OR SOUTH GERMAN BUILDER  
THE “RAISIN ORGAN,” CA. 1780Compass: Manual, 54 notes, C–f<sup>3</sup>  
Pedal, 12 notes, C–B**MANUAL**8 Gedackt  
8 Suavial  
4 Praestant  
2½ Quint  
2 Octave**PEDAL**

8 Bass

The instrument was brought to Texas in the 1850s, serving the Trinity Lutheran Church in Victoria, Texas until 1884. It was purchased in 1958 by Rubin Frels (not in working condition). Susan Tattershall and Ted Blankenship Jr. carried out restoration work in 1980. Susan Ferré and Charles Lang purchased the instrument in 1991, and Ferré donated it to the University of North Texas in 2015.

## RIEGER ORGELBAU, 1971

Slider chests  
Mechanical stop and key action  
14 ranks, 11 stops

**MANUAL I**8 Metallgedeckt  
4 Principal  
2½ Sesquialter II  
1 Mixture III**MANUAL II**8 Holzgedeckt  
4 Rohrflöte  
2 Gemshorn  
1½ Quinte**PEDAL**16 Subbass  
8 Gedeckt  
4 Pommer**COUPLERS**II/I  
II/Pedal  
I/Pedal

The “Raisin Organ,” ca. 1780



Rieger Orgelbau, 1971



John-Paul

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www.BuzardOrgans.com



**DAVITT MORONEY** is Professor Emeritus of Music at the University of California, Berkeley, where he is also university organist and director of the University Baroque Ensemble. He has made more than 70 commercial CDs, especially of music by Bach, Byrd, and various members of the Couperin family. Among his primary teachers were Susi Jeans, Kenneth Gilbert, and Gustav Leonhardt. After completing his Ph.D. at Berkeley, he spent 21 years in Paris, returning to Berkeley as professor and university organist in 2001. Since his 2016 retirement, he has again made his home in Paris, where he continues to do research, play recitals, and make recordings.

#### PROGRAM

Christe qui lux es et dies	William Byrd
Clarifica me, Pater	ca. 1540–1623
Voluntary in G major	Henry Purcell
Double Voluntary	1659–1695
Allemanda gravis pour l'orgue	Henry Dumont
	1610–1684
Fantasia	Nicolas de La Grotte
	1530–ca. 1600
Prélude de Mr. Richard	Étienne Richard
	ca. 1621–1669
Fugue	Jean Henry d'Anglebert
	1629–1691
Dialogue à 4 claviers	Anonymous
Ricercar	Johann Jacob Froberger
	1616–1667
Vater unser im Himmelreich	Georg Böhm
	1661–1733
Chaconne in F ( <i>Musikalische Parnassus</i> )	Johann C.F. Fischer
	1656–1746

#### BEDIENT PIPE ORGAN COMPANY OP. 21, 1984/2003

Compass: Manual, 53 notes, C–e<sup>3</sup>  
 Récit, 34 notes, g–e<sup>3</sup>  
 Pédale, 36 notes, FF, GG, AA–f<sup>1</sup>  
 Suspended mechanical key action  
 Mechanical stop action  
 41 stops, 2,711 pipes  
 Temperament after Michel Corrette

#### II. GRAND ORGUE

16 Bourdon  
 8 Montre  
 8 Bourdon  
 4 Prestant  
 4 Flûte  
 3½ Grande Tierce  
 2½ Nazard  
 2 Doublette  
 2 Quarte de Nazard  
 1½ Tierce  
 Fourniture V  
 Cymbale IV  
 8 Trompette  
 4 Clairon  
 8 Voix Humaine  
 Grand Cornet V (from c<sup>1</sup>)

#### IV. ÉCHO

8 Bourdon  
 4 Flûte  
 2 Flûte  
 Cornet II (from c<sup>1</sup>)  
 8 Musette

#### I. POSITIF

8 Montre (from A<sup>♯</sup>)  
 8 Bourdon (from A<sup>♯</sup>)  
 8 Basse (C–A)  
 4 Prestant  
 4 Flûte  
 2½ Nazard  
 2 Doublette  
 2 Quarte de Nazard  
 1½ Tierce  
 1½ Larigot  
 Cymbale IV  
 8 Cromorne

#### III. RÉCIT

8 Trompette  
 8 Hautbois  
 Cornet V  
 Tremulant

#### PÉDALE

*Ravalement on reeds only*  
 16 Bourdon  
 8 Flûte  
 4 Flûte  
 8 Trompette  
 4 Clairon

#### COUPLERS

Positif to Grand-Orgue  
 Echo to Grand-Orgue  
 Tirasse Grand-Orgue [Grand-Orgue to Pédale]  
 Tirasse Positif [Positif to Pédale]

This organ was built for Saint Mark's Episcopal Church, Grand Rapids, Mich., in 1984. It was moved to the University of North Texas in 2003.

BEDIENT PIPE ORGAN COMPANY IS PLEASED TO  
 HELP UNDERWRITE THIS RECITAL ON OUR  
 OPUS 21 AT THE OHS CONVENTION  
 THIS SUMMER!



### SAMUEL GASKIN

**SAMUEL GASKIN** is currently assistant organist/choir-master at the historic St. Mark's Episcopal Church in downtown San Antonio, as well as organist at Temple Beth-El. He completed the MM in organ performance with Jesse Eschbach at the University of North Texas in 2018. He studied continuo and harpsichord with Brad Bennight while playing in UNT's Baroque Orchestra. He studied improvisation with Thierry Escaich, Baptiste-Florian Marle-Ouvrard, Thomas Ospital, and Franz Dangsagmüller. In 2016, Gaskin won first prize in the University of Michigan Organ Improvisation Competition. He has studied jazz piano, composition, and arranging with several teachers and mentors in recent years and continues to enjoy collaborating with fellow musicians.

### PROGRAM

Hymn 685, "Rock of Ages, cleft for me"	TOPLADY
Cantabile	César Franck 1822–1890
Petite Pièce	Jehan Alain
Deux Danses à Agni Yavishta	1911–1940
I. Allegro II. Pas vite	
Deuxième Symphonie, Op. 26	Marcel Dupré
I. Préludio	1886–1971
II. Intermezzo	
III. Toccata	

### M.P. MÖLLER, INC., OP. 7676, 1949

Compass: Manual, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

43 ranks, 38 stops, 2,843 pipes

#### GREAT

16 Diapason  
8 Diapason  
8 Bourdon  
8 Harmonic Flute  
8 Gemshorn  
4 Octave  
4 Harmonic Flute  
2½ Octave Quint  
2 Super Octave  
Fourniture IV  
Chimes  
Great 16, Unison Off, 4

#### CHOIR

16 Bourdon  
8 Principal  
8 Bourdon  
8 Spitz Flute  
8 Flute Celeste  
4 Octave  
4 Nachthorn  
2½ Nasard  
2 Fifteenth  
1½ Tierce  
1½ Larigot  
1 Sifflote  
16 Contre Fagotto  
8 Trumpet  
8 Cromorne  
8 Bassoon  
4 Clarion  
Choir 4

#### COUPLERS

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

#### SWELL

16 Quintaton  
8 Diapason  
8 Rohr Flute  
8 Flauto Traverso  
8 Salicional  
8 Voix Celeste  
4 Principal  
4 Octave Flute  
3½ Grosse Tierce  
2½ Nazard  
2 Flautino  
1½ Tierce  
Plein Jeu VI  
16 Bombarde  
8 Trumpet  
8 Oboe  
8 Clarinet  
8 Vox Humana  
4 Clarion  
Tremulant

#### PEDAL

32 Grand Bourdon  
32 Double Open Diapason  
16 Diapason (Gt.)  
16 Bourdon  
16 Quintaton (Sw.)  
16 Contra Viole  
10½ Quint  
8 Octave  
8 Bourdon (ext.)  
8 Rohr Flute (Sw.)  
4 Super Octave (ext.)  
4 Rohr Flute (Sw.)  
4 Nachthorn (Ch.)  
16 Bombarde  
16 Bombarde (Sw.)  
8 Bombarde (ext.)  
4 Clarion (ext.)

This organ retains all of its 1949 action. There is no solid-state switching or combination action.

This organ was built by M.P. Möller in 1924 as Op. 3993. It was rebuilt by Möller in 1949 as Op. 7676, with a new console, several new ranks, and substantial revoicing.





### AEOLIAN-SKINNER ORGAN COMPANY, No. 1525, 1970

Compass: Manual, 61 notes, C–c<sup>4</sup>  
Pedal, 32 notes, C–g<sup>1</sup>

Slider chests

Mechanical key action

Electric stop action

18 ranks, 13 stops, 951 pipes

#### GREAT

8 Rohrflöte  
4 Principal  
2 Blockflöte  
Mixture III–IV

#### SWELL

8 Gedeckt  
4 Spillflöte  
2 Principal  
Sesquialtera II  
Cymbel II  
Tremulant

#### PEDAL

16 Subbass  
8 Principal  
4 Principal  
16 Fagott

#### COUPLERS

Swell to Great  
Swell to Pedal  
Great to Pedal

This was the second (and last) tracker organ built by Aeolian-Skinner. It was moved to the transept when the 2010 organ by Richards, Fowkes & Co. was built in the gallery.

### JOEL MARTINSON

**JOEL MARTINSON** has been director of music and organist at the Episcopal Church of the Transfiguration in Dallas since June 2004. He coordinates the musical life of this vibrant parish, as well as the music series *Transfigured Nights*. He led Transfiguration's new organ project, culminating in Richards, Fowkes & Co.'s Opus 17. An active composer, he has been commissioned by churches, musical organizations, and individual performers across the U.S. and his works have been performed on four continents. He holds bachelor and master of music degrees in organ performance from the University of North Texas, where he studied under Charles S. Brown. [www.joelmartinson.com](http://www.joelmartinson.com).



### PROGRAM

Prelude and Fugue in C, BWV 545 Johann Sebastian Bach  
1685–1750

Ciaccona in F Minor Johann Pachelbel  
1653–1706

Partita on NETTLETON (2005) Joel Martinson  
*This work was composed for this instrument.* b. 1960

- I. Hymn
- II. Variation
- III. Duet
- IV. Fugue



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**RICHARDS, FOWKES & Co., Op. 17, 2010**Compass: Manual, 58 notes, C–a<sup>3</sup>Pedal, 30 notes, C–f<sup>1</sup>

68 ranks, 47 stops, 3,261 pipes

Suspended mechanical key action

Electric stop action

Wind pressure is 73 mm water column

Temperament is Neidhardt for a Small City (1732)

60 memory levels

Sequencer

**GREAT**

16 Principal  
 8 Octave  
 8 Gedackt  
 8 Spitzflöte  
 4 Octave  
 4 Rohrflöte  
 3 Quint  
 2 Octave  
 Cornet V  
 1½ Mixture VI  
 16 Trompet  
 8 Trompet

**PEDAL**

16 Principal  
 16 Subbass  
 8 Octave  
 8 Spitzflöte  
 4 Octave  
 2 Mixture V  
 32 Posaune  
 16 Posaune  
 8 Trompet  
 4 Trompet

**ACCESSORIES**

Cimbelstern (6 bells)  
 Vogelgesang (Bird song)  
 Tremulant  
 Wind Stabilizer Off

**SWELL**

8 Rohrflöte  
 8 Salicional  
 8 Celeste  
 4 Principal  
 4 Flöte  
 3 Nasard  
 2 Waldflöte  
 1½ Terz  
 2 Mixture IV  
 16 Fagott  
 8 Trompet  
 8 Oboe

**COUPLERS**

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

**POSITIVE**

16 Quintadena  
 8 Principal  
 8 Hohlflöte  
 8 Flöte doux  
 4 Octave  
 4 Spitzflöte  
 2 Octave  
 Sesquialtera II  
 1½ Larigot  
 1 Scharff V  
 8 Dulcian  
 8 Vox humana  
 4 Schalmei

DOUGLAS CLEVELAND'S  
 RECITAL IS  
 UNDERWRITTEN BY A  
 GENEROUS DONATION  
 FROM **WILL HEADLEE.**

**DOUGLAS CLEVELAND**

**DOUGLAS CLEVELAND** studied at the Eastman School of Music, Indiana University, and at Oxford University. His teachers have included Russell Saunders, Larry Smith, and Marilyn Keiser. He won first prize in the 1994 American Guild of Organists National Young Artists Competition in Dallas. Cleveland has served on the faculties of St. Olaf College and Northwestern University, where he received the Searle Award for Teaching Excellence. He is currently the John DeLo Faculty Fellow in Organ at the University of Washington School of Music, and is also director of music and liturgical arts at St. Thomas Episcopal Church, Medina, Washington.

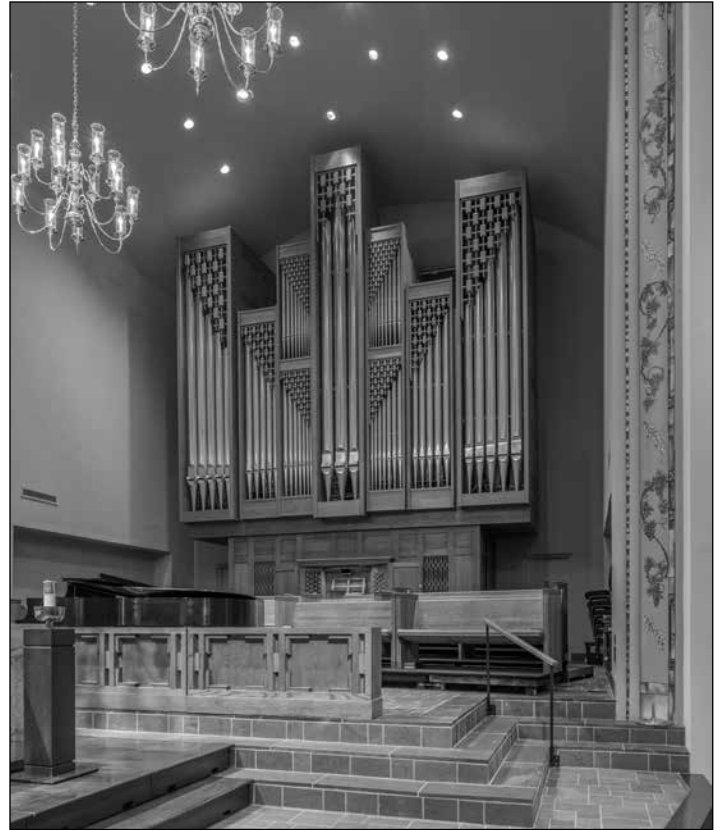
**PROGRAM**

Batalla Imperial	Juan Jose Cabanilles 1644–1712
Homage to François Couperin Tierce en taille	David P. Dahl b. 1937
Praeludium in G Major	Nicolaus Bruhns 1665–1697
Partita: <i>Sei gegrusset Jesu gutig</i> , BWV 768	Johann Sebastian Bach 1685–1750
Hymn A722, “We have come at Christ’s own bidding” <i>On inside back cover</i>	TRANSFIGURATION
Triptych Fantasy for Alto Saxophone and Organ Myles Boothroyd, saxophone <i>Commissioned for the 2019 Convention of the Organ Historical Society, Dallas, Texas Dedicated to Myles Boothroyd and Douglas Cleveland</i>	Joel Martinson b. 1960
Six Concert Etudes No. 4: Quartes Augmentées <i>Premiere performance</i> No. 6: Tierces	David Briggs b. 1962





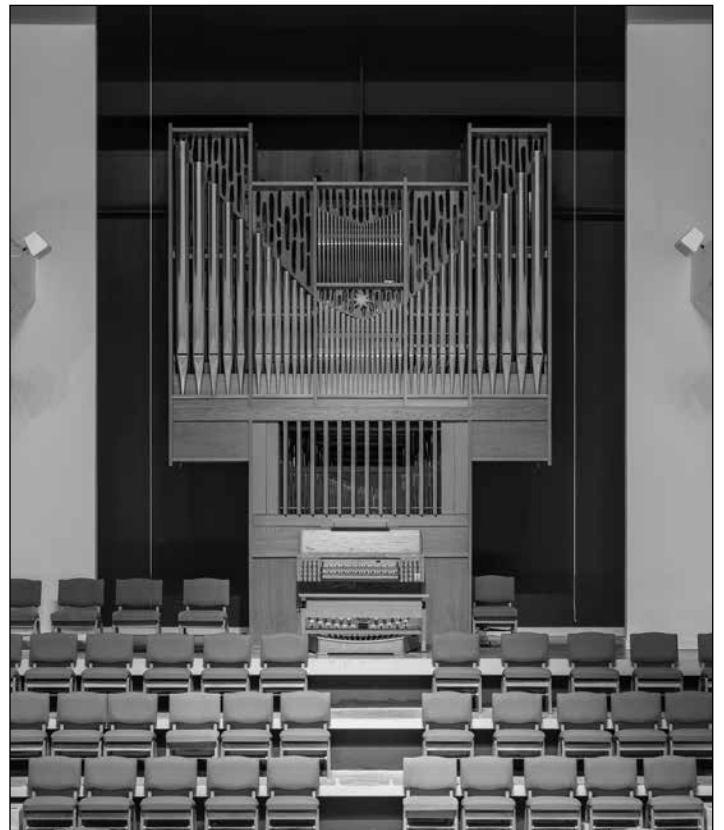
1994/2015 Noack Organ Co. Inc., Op. 127



1978 Alfred Kern et Fils (III/69)



2014 Juget-Sinclair Organbuilders, Op. 42



1973 Redman Pipe Organs, Op. 7 (II/36)

# Organs |



1978 Schudi Organ Company, Op. 6 (III/52)



1962 Sipe-Yarbrough, Op. 1 (II/18)



2005 Pasi Organ Builders, Inc., Op. 16



1977 Robert L. Sipe & Associates





1992 C.B. Fisk, Inc., Op. 100 (IV/84)



1871 Reuben Midmer



2009 Dobson Pipe Organ Builders, Ltd., Op. 87



1973 Aeolian-Skinner Organ Co., No. 1528

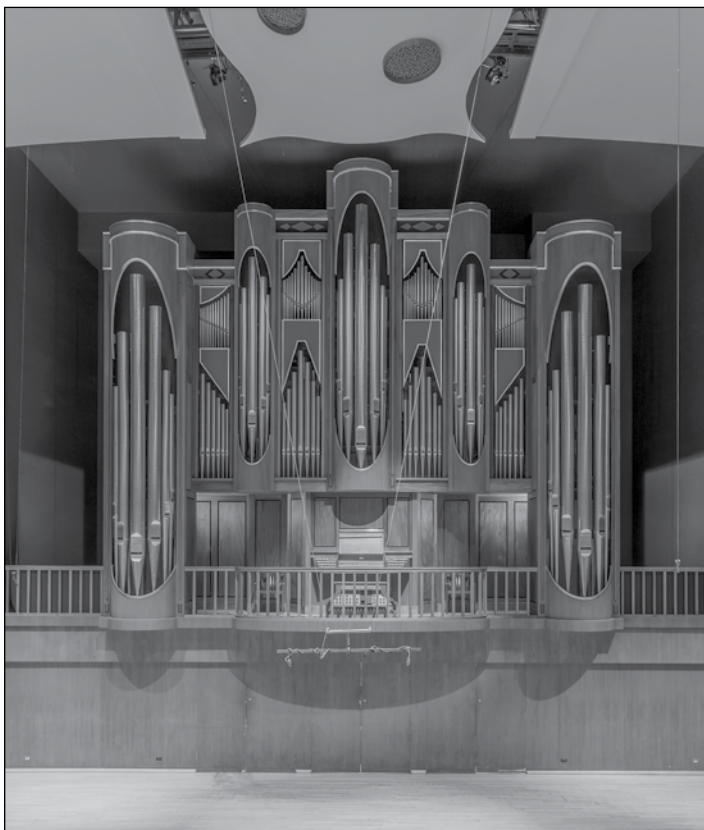
# Organs |



1906 Hook & Hastings, No. 2109 (II/13)



1762 Pascoal Caetano Oldovini



1993 C.B. Fisk, Inc., Op. 101 (III/72)



1962 Aeolian-Skinner Organ Co., No. 1438 (III/69)





2008 Wolff & Associés Ltée. (III/81)



Anonymous Swiss or South German Builder



1984/2003 Bedient Pipe Organ Company, Op. 21 (IV/56)



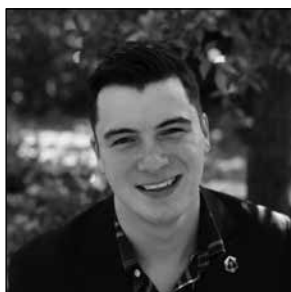
2010 Richards, Fowkes & Co., Op. 17 (III/67)

# E. Power Biggs Scholars |



Organist and pianist **HANNAH LINGEN CEN** has performed at New York City's St. Paul's Chapel, Madison Avenue Presbyterian Church, Steinway Hall, and in New Paltz, N.Y. Her collaborative performances include chamber music recitals at the National Opera Center and

Manhattan School of Music, where she is an accompanist in the collegiate and precollege divisions. Currently organist at Calvary United Methodist Church in the Bronx, she is also the pianist at Redeemer Presbyterian Church in downtown Manhattan and on the piano faculty of the Geneva Conservatory of Music. Cen received bachelor and master of music degrees in piano performance from Manhattan School of Music, studying with Phillip Kawin. She is currently pursuing a master of music degree in organ performance with Andrew Henderson.



**ADAM COBB** is a doctoral student of Iain Quinn at Florida State University. He holds a master's degree in organ performance from Florida State University and a bachelor's degree in composition from Samford University. Organist and choir director at Advent Episcopal Church

in Tallahassee, Cobb is also a composer, having several works premiered in both academic and professional settings. As a recitalist, he has performed both internationally and in the United States.



**NICK CURRY** is an organist, organ technician, and scholar. He studies with James Russell Brown at the Music Institute of Chicago, where he is the recipient of the George M. Williams scholarship. He works as a restorer at J.L. Weiler, Inc., a Chicago-based firm that specializes in restoration of electropneumatic organs. Last summer, Curry spent five weeks in Sydney, Australia, where he was part of a three-person team reinstalling the fully restored 1928 Wurlitzer in the State Theatre. He is completing his dissertation, "The Philosophy of Musical Instruments," in the philosophy department at the University of Illinois at Chicago.



**CHRISTOPH HINTERMÜLLER** was born in 1993 in Unna, Germany. In 2009, he had the opportunity to participate in a statewide unique project called "Organ Offensive," in which talented young musicians receive formal organ lessons. He received his bachelor's degree in church

music in 2018 from the Johannes Gutenberg University Mainz where he studied with Daniel Beckmann. In September 2016, Hintermüller studied for a semester in Los Angeles with Christoph Bull. Christoph Hintermüller is interested in the organ works of many American composers who studied in Germany (Dudley Buck, John Knowles Paine, etc.), which are hardly known in Europe. In August 2018, Hintermüller began his master's degree at the University of North Texas with Jesse Eschbach. In addition, he is a teaching assistant in the organ department. Since October 2018, he has been organist at Northridge Presbyterian Church in Dallas.



**JAMES KEALEY** is a master's degree candidate in the studio of David Higgs at the Eastman School of Music, and music minister at the Church of the Ascension, Rochester. A native of Great Britain, he most recently worked as interim assistant director of music at Sheffield Cathedral, Yorkshire, where he was the principal organist for the six choral services each week, in addition to rehearsing and conducting the cathedral choirs. Prior to this, Kealey held positions at Blackburn Cathedral, Royal Holloway, University of London, and Wells Cathedral.



**JOSHUA REDENZ** was born and raised in a suburb of Hamburg, Germany, where he was exposed to several notable historic organs at a very young age. He began studying piano when in the first grade. Since then, he has held positions as organist at two churches in Germany. Since

July 2018, he has been an apprentice pipe organ technician at Messrs. Czelusniak et Dugal in Northampton, Mass. He finds learning the skills that are needed to restore, maintain, and rebuild pipe organs very exciting.



# | E. Power Biggs Scholars



**SARAH SCHIENER** from Cary, N.C., began studying the organ at age 15 with Michael Harris. She spent two summers assisting the music minister at her home church and learning about the organizational side of church music. She has just completed her freshman year at Appala-

chian State University, where she studies sacred music and organ performance with Joby Bell. Schiener has played for the occasional service at St. Luke's Episcopal Church and First Baptist Church in Boone, N.C. She intends to serve as a substitute more regularly during the coming months.



**JORDAN SMITH** is organist and director of music at Saint Stephen Presbyterian Church in Fort Worth. He is sub-dean of the Dallas Chapter of the AGO and has been a member of the board of the Greater Dallas Handbell Association. He holds a bachelor of music education

degree from Bethany College, where he studied organ with Melody Steed. In 2018, he graduated with a master of sacred music degree from Perkins School of Theology at Southern Methodist University. He is pursuing a master of music in organ performance degree at SMU, where he studies with Stefan Engels and Scott Dettra.



A native of Doylestown, Pa., **RICHARD SPOTTS** has undergraduate and graduate degrees from Westminster Choir College where he studied organ with Eugene Roan. For a decade, he has set out to educate the public about Charles Tournemire and his *L'Orgue Mystique* through recitals given at cathedrals, churches, and universities throughout the United States and Canada. He has already performed the complete work and will be presenting another series in Pittsburgh this fall. In anticipation of Tournemire's sesquicentennial in 2020, plans are under way for the publication of his book on *L'Orgue Mystique*.



**MAHESH TIWARI** is a junior in the BS/MD Scholars for Medicine program at Stony Brook University. Involved with pre-medical studies and gynecologic oncology research, he still maintains an active engagement in music. He was principal cellist at Stony Brook University Or-

chestra and a recitalist at the Staller Center. Mahesh has performed for student recitals at the Eastman School of Music and McGill University. He has been awarded multiple scholarships following competitions by the Brooklyn and Suffolk AGO chapters. Tiwari is organist at Saint Josaphat's Church in Bayside, N.Y., and studies organ with Katherine Meloan at the Manhattan School of Music.



**CATHERINE TRAUSCH** is a native of North Texas. She began studying the piano at the age of seven and the organ at 14. She has accompanied youth and adult church choirs for the past six years. She is studying at the University of North Texas as an organ performance major and is

finishing her second semester as a student of Jesse Eschbach. In addition to her studies, Trausch is the organist at Immaculate Conception Church in Grand Prairie, Texas, where she continues to share her love and knowledge of the organ with others.



**OLGA WONG** is principal organist at St. Martha R.C. Church in Kingwood, Texas, and is pursuing master of music in organ performance at the University of Houston where she studies with Daryl Robinson. She received a master of music in piano performance from Stephen F. Austin

State University and a bachelor of music with first class honors from Hong Kong Baptist University. Recent awards include scholarships to attend the 2017 French Organ Music Seminar in Paris and Rome, and the 2018 AGO National Convention in Kansas City.

## BOARD OF DIRECTORS

**FEBRUARY 19, 2019**

### CALL TO ORDER

A regular meeting of the Board of Directors of the Organ Historical Society was called to order by the Chair, Michael Quimby, at 8:05 P.M. EST by teleconference on February 19, 2019.

### ROLL CALL AND APPROVAL OF MINUTES

A quorum was established. Members in attendance were:

Craig Cramer, Gregory Crowell, William Czelusniak, Anne Laver, W. Edward McCall, Michael Quimby, and Patrick Summers

Without objection, the minutes of the December 18, 2018 meeting were approved.

### FINANCE COMMITTEE REPORT

Anne Laver presented a plan to re-open the online OHS Store. After a brief discussion, it was moved that the Board go forward with the proposal to re-open the store as outlined in the

February Finance Committee Report. The motion was approved.

It was moved that the Board keep the TIAA-CRF accounts for employees open. The motion carried.

### TREASURER'S REPORT

Patrick Summers asked Ed McCall to comment on the January report on activities. The OHS is in the black for January; there were also a significant number of membership renewals; the store generated a profit; some expenses for the symposium in May are beginning to be paid; ads in TAO have been paid; and the staff of THE TRACKER expenses have been paid. On the whole, the financial picture is on a good trajectory to lead off the year.

Patrick Summers noted that Annette Lynn has done an admirable job getting the OHS finances onto the new computer program. Patrick is working closely with the OHS accountant in order to close out FY 2018. The scheduled audit will take place in late March 2019. All of the funds that the OHS has in various financial instruments will be reviewed by the Board in the near future. Members of the Board expressed

their thanks to Patrick for his hard work on these difficult issues with the budget.

### CEO REPORT

Ed McCall noted that the OHS is attempting to move our line of credit; the Board needs to approve Ed as the designated signing authority. A motion was made to have the CEO as the signing authority at Bryn Mawr Trust. After a brief discussion, the motion carried.

The grant to cover the OHS research fellowships was discussed. A motion to adopt the publication advisory committee's research fellowship proposal was made. After a brief discussion, the motion carried.

A motion to adopt the 2019 membership dues increase proposal carried.

To date, the Dallas convention has 28 complete registrations. Ed repeated his appeal for financial support for performing artists on the convention program.

Ed has scheduled Sunday, May 19, 2019, for an open house at Stoneleigh. Open House, which will be held from 4:00 to 6:00 P.M., will

include invited guests from artistic neighbors or other persons in the area who might be prospective donors. We would expect to meet as a Board during this weekend.

Joe McCabe has updated Ed on plans for the upcoming convention in Columbus, Ohio. Proposals for the convention in 2021 are being considered. Toronto is being considered; it might be possible to share a date with the RCCO national convention.

### NOMINATING COMMITTEE REPORT

Greg Crowell updated the Board on the current list of nominees.

### NEXT MEETING

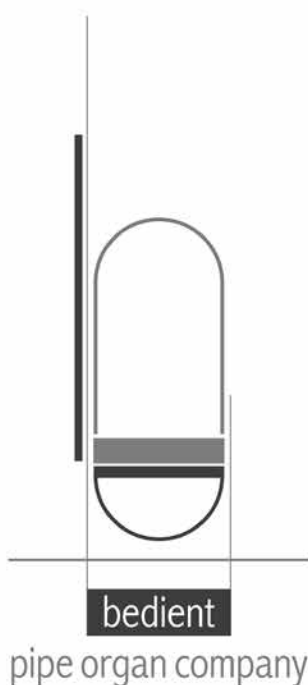
The next meeting of the Board of Directors will take place by teleconference on Tuesday, March 19, 2019 at 8:00 P.M. EDT.

### ADJOURNMENT

The meeting was adjourned at 9:10 P.M.

Respectfully submitted,

Craig Cramer  
Secretary



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# Obituaries

**MARY-JULIA CAMPBELL ROYALL**, 92, died of complications from a stroke on Thursday, October 25, 2018. The only child of Cordelia Bearden Campbell and John McCants Campbell, Royall was born on December 30, 1925, in the upstate of South Carolina and lived most of the next seven decades in the South Carolina Lowcountry. A well-regarded musician and historian, Mary-Julia Royall earned a bachelor of arts degree from Erskine College in 1945. She was awarded a fellowship at the University of South Carolina where she received a master of arts in English literature as well as certifications in musical supervision and in organ performance. She served on the staff of the Brevard Music Center and as music teacher at Montreat College. After her marriage to Jervey DuPre Royall, she continued her work in the Lowcountry where she gave recitals, private piano lessons, and directed of glee clubs at Moultrie High School and College Preparatory School.

During her long career as a professional organist and church musician, she

served several churches in Charleston while continuing to perform in and organize organ recitals and concerts featuring guest artists as well as ensembles. She wrote two books: *Mount Pleasant: the Victorian Village* and *Mount Pleasant: the Friendly Town*. Mount Pleasant Park on Carr Street was named in her honor for her work as the town's historian. Her wide range of interests, skills, and curiosity spanned a variety of disciplines. When she inherited a family farm from her father, she transformed it into a tree farm and was recognized nationally as Tree Farmer of the Year. In later years, she put that property under the protection of the Lowcountry Land Trust. In the last years of her life, she contributed adjacent land to Keeper of the Wild, a non-profit dedicated to the rescue, rehabilitation, and relocation of injured wild animals. Over the years, she was a member of the American Guild of Organists, the Organ Historical Society, Mt. Pleasant Presbyterian Church History Committee, and South Carolina Federation of Museums.

**FRANCES KATHRYN LOW CHILSON FINCH**, age 86, died on Monday, December 4, 2017, at the Ohio Dayton Hospice after a short illness. Born in Ada, Okla., on June 1, 1931, she graduated with a degree in chemistry from Oklahoma State University and a master's in library science from the University of Michigan. She was first married to Carl W. Chilson (deceased) from 1953 to 1973 and then to Thomas L. Finch (deceased) from 1980 to 2003. Tom Finch was a two-term OHS vice president (1970–73 and 1975–79). Both he and Frances were professors at Saint Lawrence University.

Frances Finch lived in Canton, N.Y., for 60 years, during which time she worked at SUNY Potsdam Library for over 25 years and was treasurer for the Unitarian Universalist Church of Canton. She loved pipe organs and was an active member of the Organ Historical Society.



## CREATING A WELCOMING CONVENTION ENVIRONMENT FOR ALL

**A**S WE PREPARE to gather for another exciting annual convention, we invite everyone to engage in fostering a community of support and respect for younger attendees who will be attending the convention for the first time under the auspices of the E. Power Biggs Scholars program.

The E. Power Biggs Scholars program is one of the most successful initiatives of the OHS. It is an important forum for young people to network, learn about America's rich organ culture, and gain appreciation for the OHS and its mission. We want to continue to make certain that it offers the best possible convention experience for this important subset of our membership.

To that end, we encourage you to introduce yourself and engage Biggs Scholars in conversation. We also want you to look out for them. Please keep in mind that some are attending their first conference, and this may even be their first time traveling without family. If you see a scholar in a potentially uncomfortable or inappropriate situation, please offer to help the scholar or contact an OHS officer for assistance. Your intervention might be as simple as asking if the scholar would like your help finding other Biggs Scholars to rejoin. With your support, we can ensure that every Biggs Scholar has a safe, respectful, and productive week of learning and growth at the OHS Convention.

Thank you!

E. POWER BIGGS SCHOLARSHIP COMMITTEE  
AND THE OHS BOARD OF DIRECTORS



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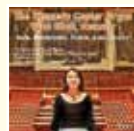
**Norman Gilbert:** Psalm Rhapsody 1953  
**Healey Willan:** Elegie ca.1946 **Willan:** Elegy ca.1959  
**Alec Rowley:** 1st Rhapsody in g, op. 43 1920 **Rowley:** Rhapsody in D 1921  
**John Ireland:** Elegiac Romance 1903  
**Ernest Bullock:** Rhapsody No. 1 1912 **Bullock:** Rhapsody No. 2 1913  
**Harold Darke:** Elegy 1926 **Darke:** A Rhapsody, op. 4, Windsor 1908  
**Harvey Grace:** Rhapsody, op. 17, No. 1 ca.1922  
**Elgar:** Elegy, op. 58 1909, arr. W. T. Best

**Damin Spritzer** plays ravishing rhapsodies and exquisite elegies, most of them little known creations by English Romantic composers, on the 1892 Henry Willis organ at Hereford Cathedral in England, the first recording at Hereford by a non-British organist and by a female organist.  
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## NEW! Yuan Shen Plays Kennedy Center Casavant

**MEINELSSOHN:** Allegro, Chorale & Fugue in D **BACH:** Fantasy & Fugue in G Minor, BWV 542  
**FRANCK:** Choral 2 in B Minor **ALAIN:** 3 Danse **ESCAICH:** Poèmes: Eaux Natales; Vers l'Esperance

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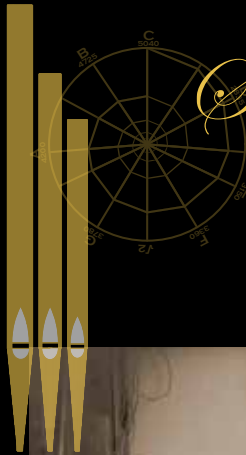
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