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Happy 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 headquarters 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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The Tracker, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of The Tracker and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organhistoricalsociety.org.

We welcome three new student chapter of OHS, and all of the students enrolled in fields of organ study with outstanding members of OHS at these leading institutions. Membership is very easy and inexpensive; meetings are optional, and every new member receives access to The Tracker magazine on our website, and the other benefits of membership in OHS. If you have questions about starting a student chapter, please contact Marcia Sommers at the OHS office in Villanova.
The editor acknowledges with thanks the advice and counsel of Nils Halker, Bynum Petty, and Todd Sisley.

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THE EDITORIAL DEADLINE IS THE FIRST OF THE SECOND PRECEDING MONTH
April issue closes . . . . . February 1
July issue closes . . . . . . . . . . May 1
October issue closes . . . . . August 1
January issue closes . . . . . November 1

ADVERTISING
CLOSING DATE FOR ALL ADVERTISING MATERIAL IS THE 15TH OF THE SECOND PRECEDING MONTH
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The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.

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Joseph Galema
John K. Gill
Carol J. Gotwals
John H. Gusmer
Bruce P. Hager
Andrea T. Haines
John A. Haugen
Will Headlee
Timothy W. Henry
Andrew N. Hey
Kent B. Hickman
Everett H. Hill
David Hosford
John L. Hubbard
Douglas Hunt
Bob and Barbara Hutchins
Ole Jacobsen
Wayne Johnson Jr.
James R. Johnston
Kenneth H. Kerr
K. Bryan Kirk
David A. Kopp
William Landolina
William A. Lange
Cheryl A. Larrivee-Elkins
Rodney Levens
Joey D. Manley
Christopher Marks
Kimberly Marshall and Adam Zwieback
William McSween
Robert M. Miltner
John S. Mitchell
Rosalind Mohnsen
Charles Morkin
Roberta Morkin
David Cary Morlock
Frederick Morrison
W. Robert Morrison
Philip A. Mure
Mark R. Nemmers
Chris C. Nichols
Jon C. Nienow
Sean O'Donnell
William N. Osborne
Niels Pedersen
Jordan Peek
Richard G. Pelland
Roy D. Perdue
William Pugh
Kim Rauch
Theodore Reinke
Mark E. Renwick
Gerald Rich, III
Ralph Richards
Richard Roeckelein
Joan E. Rollins
Paula Pugh Romanaux
Manuel Rosales
John Ruch
Anne H. Sanderson,
In loving memory of Herbert W Sanderson
Randall V Sandt
Russell Schertle
David Schmauch
Gary A. Schuler
Stylianos P. Scordilis
David C. Scribner
Jeremy Sechrist
Alexander M. Smith
Marcia Sommers
Robert Spalding
Stephen St. Denis
William Stewart
David E. Stoeber
Thomas Thoburn
Nick Thompson-Allen
Frank L. Thomson
Michael J. Timinski
Terrence A. Tobias
Gary Toops
Gordon Turk
Jonathan Tuuk
Donald Ulm
Camille P. Wagner
Larry J. Walker
David E. Wallace
James A. Wallmann
Vaughn L. Watson
William A. Weary
Barry Weiss
Anita E. Werling
Edward C. Whitman
Keith Williams
Gerald M Womer
William Wymond
Douglas Zimmer
Edward Zimmerman
# New Members

**As of May 15, 2019**

<table>
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<tr>
<th>Nicholas Abelgore</th>
<th>Ian Classe</th>
<th>John Hutchinson</th>
<th>Dr. Adam Pajan</th>
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<td>Joseph Arndt</td>
<td>Dr. Susan Ferre</td>
<td>Margaret Lenkiewicz</td>
<td>Charles Rehorst</td>
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<td>John Bondeson</td>
<td>Ronald Grames</td>
<td>Dana Lepien</td>
<td>Andrei Skorobogarykh</td>
<td>Yangzhi Xiao (Austin)</td>
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<td>Dr. Paolo Bordignon</td>
<td>George Hiatl</td>
<td>Stefan Maier</td>
<td>Rev. Benjamin P. Straley</td>
<td>Tracy Young</td>
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<td>Dr. Rebecca Brackett</td>
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<td>Harry Martenas</td>
<td>Mylene Suzara</td>
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# Deceased Members

**2018–2019**

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<th>Jim Arshem</th>
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<td>John J. Breslin</td>
<td>Lorin Hunt</td>
<td>Robert N. Moody</td>
<td>Frank Retzel</td>
<td>Michael Stairs</td>
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<tr>
<td>Charles J. Farris</td>
<td>Steven E. Lawson</td>
<td>Jim Moore</td>
<td>Ronald E. Seeds</td>
<td>Allen Henry White</td>
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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.1 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 1900.2 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.”3 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.”4 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 triple [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

“Mr. Hesse” was involved in its installation. The organ was, in fact, Hook & Hastings’s first installation of many in Texas, its No. 672 dated 1872.6

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.”7 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.3 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.”9

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.10 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.”11 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.”12 Dallas’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.13

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.14 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, 2’ Klein Gedackt, 2’ Octave, 1½ Quinta, 4’ Principal and 4’ Trumpet (which sounds at 8’). Gerald Frank summarizes the quality of workmanship of this organ:

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.15

Wandke’s two other extant organs include one of three ranks dating from 1863,16 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 both the inventiveness of Wandke and the necessity of his “making do” with the best alternatives available to him.17

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.18 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.
The Tracker builder certainly having access to traditional organbuilding knowledge and equipment. It is constructed of pine, oak, and walnut, having a compass of C–f⁴, and an 8' Gedack, 8' Sauvial, 4' Praestant, 2⁵⁄₆' Quint, and 2' Octave, with an open wood Pedal 8' “Bass.” 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,” 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.” 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.

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. Pfeifer, not be confused with the Pfeiffer firm operating out of Saint Louis at generally the same time, apparently launched his organ construction enterprise in 1888, a newspaper column announcing “...the establishing in this city of a factory for the manufacture of pipe organs, and the reparring of musical instruments generally.” 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.” 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. ...” According to Ernst Schurer, Pfeifer built five organs, including one at Baylor University in Waco. 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.

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.
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.²⁷ Pilcher added pipes to the organ at Saint David’s Episcopal Church in Austin in 1880,²⁸ 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.”²⁹ 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.³⁰ Perhaps the success of an industry can be ascertained partially through monitoring 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].”³¹

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.³²

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.
³⁰. See the OHS pipe organ database (www.pipeorgananddatabase.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.
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.”

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.”

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, 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.”

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.” 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. 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.” 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!”

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

34. Ibid, 6.
35. Ibid, 17.
38. Polley, 37.
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. . .

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 since 1900. 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.

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. 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.

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.

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

40. Polley, 54.

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.


The Tracker

A HISTORY OF PIPE ORGANS IN THE LONE STAR STATE

organs in the state during the late 19th and early 20th centuries, while Kimball built only about ten, four between 1901 and 1903.46 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 1930.47 Alliance, Ohio-based Hillgreen, Lane & Co., built 100 instruments throughout the state,48 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 1926.49 Texas claims nearly 200 Pilcher organs, although that firm’s entry into the state was marked by controversy.50 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 several 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.51

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.52 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.”53 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.”54 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.
48. Email from Bynum Petty, December 17, 2017.
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].” 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. 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. 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.

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 benefited from visits to Europe 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

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. 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. 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. 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). 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.

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.

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:

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.
1. Concert Overture in C Minor 
2. Afterglow 
3. Prelude and Fugue in D Major 
4. a. An Indian Serenade (New) b. Heroic Piece (New)  
5. a. An Algerian Sketch b. Fanfare Fugue 
6. The Curfew 
7. Swing Low, Sweet Chariot 
8. Hymn of Glory 
9. Berceuse 
10. Toccata in F (from the 5th Symphony) 

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.”

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 Bessee 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 Barlow in Fair Park Auditorium was played live and broadcast simultaneously—probably the first live broadcast of the organ in Dallas.

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

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.\(^{11}\) Nothing further is known of the instrument.

\(^{11}\) Harrell Mason to the author, July 26, 2015.

It was little missed, except by a column-
nist for the *Dallas Morning News* who wrote in 1945, “What happened to the big pipe organ that was part of the build-
ing equipment before the Texas Centennial Central Exposition?”\(^{12}\)

Renovated and re-

furbished, Dallas’s Music Hall at Fair Park is one of the city’s preferred venues for Broadway mu-
sical touring companies, grand opera, ballet, dance productions, con-
certs, pageants, and private functions.

\(^{12}\) 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

2T = Second touch  PZZ = Pizzicato

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* 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.
8′ ranks that played at 16′ extended only to tenor C.
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, Ernem-Bonnal, Joseph Bonnet, Jean-Yves Daniel-Lesur, Jehan Alain, Maurice Durufle, 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, unassuming 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 Lefèbure-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 devotées.

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.
Sunday, July 14

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

2007 Schoenstein & Co., Op. 151 (IV/77)
1974 Redman Organ Co., Op. 7 (II/36)

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

2005 Pasi Organ Builders, Inc., Op. 16 (II/20)
1977 Robert L. Sipe & Associates (III/55)

7:45am  Breakfast at Magnolia Hotel including the Annual General Meeting

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)
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
Schedule

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)
1970 Aeolian-Skinner Organ Co., No. 1525 (II/18)

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. Freis, 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**, Forth Worth Stockyards

7:25pm Bus returns to hotel

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g⁴
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 Spießflöte
- 8 Bourdon
- 4 Octave
- 4 Harmonic Flute
- 2½ Twelfth
- 2 Fifteenth
- 1½ Seventeenth
- Mixed 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 Koppellöte

**CHOR I** (enclosed)
- 16 Gemshorn
- 8 Geigen
- 8 Gedackt
- 8 Flute Douce
- 8 Flute Celeste (from F)
- 4 Principal
- 4 Rohrflöte
- 2 Blockflöte
- 1½ Largot
- Mixed III
- 8 Trompete
- 8 Clarinet
- 8 Vox Humana
- Tremolo
- Choir 16, Unison Off, 4

**PEDAL**
- 32 Bourdon (ext.)
- 16 Open Wood
- 16 Diapason (Gr.)
- 16 Gemshorn (Ch.)
- 8 Diapason
- 8 Gedackt
- 4 Octave
- Mixed IV
- 16 Bassoon
- 16 Bourdon
- 8 Oboe
- 8 Trompete
- 8 Clarinet
- 4 Clarion
- 8 Trumpet
- 4 Clarion (ext.)

**SOLO**
- 8 Harmonic Flute
- 8 Salicional
- 8 Celeste
- 4 Open Flute
- 4 French Horn
- 8 English Horn
- Tremolo
- 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.

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 or visit https://www.facebook.com/KimberlyMarshall.organist.

Vive la Revolution!
A Program for Bastille Day

Plein jeu Louis Marchand 1669–1732
Tierce en taille

Variations sur La Marseillaise Claude-Bénigne Balbastre 1724–1799

Hymn 296, “Sing, my tongue, the glorious battle” Pange lingua Stanzas 1, 4, 5

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” Margaret Vardell Sandresky b. 1921

Introit (Entrada) Kyrie

Gloria Credo

Sanctus Agnus dei

Pièce héroïque César Franck 1822–1890

Alfred Kern et Fils, 1978

Compass: Manual, 56 notes, C–g³
Pedal, 32 notes, C–g¹

Slider chests. Mechanical key action
69 ranks, 46 stops

GRAND-ORGUE

16 Bourdon 8 Flûte à cheminée
8 Montre 8 Salicional
8 Bourdon 8 Voix céleste
5⅓ Gros nasard 4 Prestant
4 Prestant 4 Flûte en bois
4 Flûte à fuseau 2 Doublette
3⅓ Gros tierce 1 Sifflet
2 Quarte de nasard Cornet V
Cornet V Fourniture IV
Fourniture III 16 Doucaine
Cymbale III 8 Trompette
8 Trompette 4 Clairon
8 Voix humaine Tremblant
4 Clairon

PÉDALE

16 Flûte 8 Bourdon
16 Soubasse 8 Viole de gambe
8 Flûte conique 4 Prestant
4 Principal 4 Flûte à cheminée
2 Nachthorn 2⅔ Nasard
Mixture V 2 Doublette
32 Contre bassoon 1⅓ Tierce
16 Bombarde 1⅑ Largot
8 Trompette Fourniture IV
4 Clairon 8 Cromorne

KRON-POSITIF

16 Flûte 8 Bourdon
16 Viole de gambe
8 Flûte conique 4 Prestant
4 Principal 4 Flûte à cheminée
2 Nachthorn 2⅓ Nasard
Mixture V 2 Doublette
32 Contre bassoon 1⅓ Tierce
16 Bombarde 1⅑ Largot
8 Trompette Fourniture IV
4 Clairon 8 Cromorne

COUPLERS

Récit to Grand-Orgue
Récit to Kron-Positif
Kron-Positif to Grand-Orgue
Tirasse Récit [Récit to Pédale]
Tirasse Kron-Positif [Kron-Positif to Pédale]
Tirasse Grand-Orgue [Grand-Orgue to Pédale]
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.

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


Compass: Manual, 58 notes, C–a³
Pedal, 32 notes, C–g¹
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*

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 Stop 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.
Compass: Manual, 61 notes, C–c4
Pedal, 32 notes, C–g1
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

**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.)

**MECHANICS**
Solid State capture combination action with:
- 100 memory levels
- 32 pistons and toe studs
- Programmable piston range
- Piston sequencer
- 4 reversible controls including Full Organ
- Crescendo Pedal
- Record/playback system

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

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Transcribed by Joshua Stafford

THIS RECITAL HAS BEEN UNDERWRITTEN IN HONOR OF LUCINDA N. DUDLEY BY CHESTER W. COOKE, TOPSHAM, MAINE.
Chancel Organ

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
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

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 Tiere 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 Nazard
2 Fifteenth
2 Harmonic Piccolo
1½ Tiere
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

MECHANICALS
Solid State capture combination action with:
- 256 memory levels
- 91 pistons and toe studs
- Programmable piston range
- Piston sequencer
- 10 reversible controls including Full Organ
Manual I/II transfer
Five balanced pedals with selector for
expression and Crescendo
Record/Playback system
PARK CITIES PRESBYTERIAN CHURCH

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)
8 Flügel Horn (Ch.)
4 Pizzicato Bass (from Bd.)
4 Flute (Gallery)
16 Diapason (Gal.)
16 Echo Bourdon (Gal.)
8 Chimney Flute (Gal.)
4 Flute (Gallery)
16 Contra Oboe (Gal.)
8 Harmonic Trumpet (Gal.)

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 Tuben 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

ENCLOSED:
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
Pedal Divide
Swell to Great Sforzando
Solo to Great Sforzando

Scattered leaves ... from our Sketchbook

SCHOENSTEIN & CO.
Established in San Francisco • 1877
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JULY 2019 39
Juguet-Sinclair Organbuilders

Compass: Manual, 58 notes, C–a³
Pedal, 30 notes, C–f¹
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 Premant
4 Flûte ouverte
2½ Quinte
2 Doublette

Fourniture IV
Cymbale III
Cornet V
16 Bombarde
8 Trompette
8 Trompette en chamade
4 Clairon

II. POSITIV EXPRESSIF

8 Principal
8 Bourdon
8 Unda Maris
4 Prestant
4 Flûte à cheminée

2½ Nazard
2 Doublette
1½ Tierce
1½ Largot

Fourniture IV
16 Clarinette basse
8 Cromorne
8 Trompette
4 Clairon

III. RÉCIT EXPRESSIF

16 Bourdon
8 Flûte traversière
8 Cor de nuit
8 Viole de gambe
8 Voix céleste
4 Prestant
4 Flûte octavienne

2½ Nazard
2 Octavin
1½ 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 Contrebasse
8 Trompette

COUPLERS

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

Clochetttes

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 Trois Pièces 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!” Hyfrydol Stanzas 1 and 4, Unison Stanzas 2 and 3, Harmony


III. Cantilène
IV. Final
**Redman Pipe Organs**  
*Op. 7, 1973*

Compass: Manual, 61 notes, C–c⁴  
Pedal, 32 notes, C–g¹  
Mechanical key and stop action  
36 ranks, 27 stops  
Wind pressure: Great 2½”, Swell 2”  
Pedal 3”

**GREAT**  
16 Holzquintade  
8 Prinzipal  
8 Rohrflöte  
4Octave  
4 Holzflöte  
2½ Quinte  
2 Waldflöte  
1⅓ Terz  
1½ Mixture IV  
8 Trompete  
8 Vox humana  
**SWELL**  
8 Holzgedackt  
8 Weidenpfeife  
8 Schwebung (t.c.)  
4 Prinzipal  
4 Spillflöte  
2 Octave  
½ Nasat  
⅔ Scharf IV  
8 Krummhorn  
**PEDAL**  
16 Subbaß  
8 Prinzipal  
8 Bleigedackt  
4 Octave  
2 Mixture IV  
16 Fagott  
**COUPLERS**  
Swell to Great  
Swell to Pedal  
Great to Pedal  
Zimbelstern  
**Tremulant**

**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. 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**

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<td>Concerto in D Minor, BWV 596</td>
<td>Antonio Vivaldi</td>
<td>1678–1741</td>
</tr>
<tr>
<td><em>Transcribed by J. S. Bach</em></td>
<td></td>
<td></td>
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<tr>
<td>Variations on a theme by Clement Jannequin</td>
<td>Jehan Alain</td>
<td>1911–1940</td>
</tr>
<tr>
<td>Fugue sur le nom d’Alain</td>
<td>Maurice Duruflé</td>
<td>1902–1986</td>
</tr>
</tbody>
</table>
**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–c⁴ Pedal, 32 notes, C–g¹*

**II. Grand-Orgue**

- 16 Bourdon
- 8 Montre
- 8 Flûte Harmonique
- 8 Flûte a cheminee
- 4 Prestant
- 4 Flûte a fuseau
- 2 Doublette
- 2⅔ Sesquialtera II
- 1½ 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
- 2⅔ Nazard
- 2 Quarte de Nazard
- 1½ Tierce
- 1½ 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 Pédales
Appel Anches Grand-Orgue
Tutti Plein Jeu
Tutti General
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.

SLIDE CHESTS

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

PROGRAM

Fantasie in C Minor, BWV 562
Johann Sebastian Bach
1685–1750

Wir glauben all an einen Gott, Vater, BWV 740
J.S. Bach/Johann Ludwig Krebs
for two keyboards and double pedal
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 American Suite
Jean Langlais
1907–1991

How Firm a Foundation, from Hymn Interpretations
David P. Dahl
b. 1937

Hymn 529, “How Firm a Foundation”

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Compass: Manual, 58 notes, C–a³
Pedal, 30 notes, C–f³
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
- 2⅔ Quint
- 2 Octave
- 1½ Tierce
- 1½ Mixture IV

**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

**PEDAL**
- 16 Subbass (Gt.)
- 8 Octave (Gt.)
- 16 Bassoon (Sw.)
- 8 Trumpet (Sw.)

---

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 March-
ant, James David Christie, and Edward Parmentier. Rubis
Bauer is represented by Independent Concert Artists.

---

**Program**

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

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

Hymn 681,  "Our God, to Whom We Turn"

Hexachord Fantasie  Jan Pieterszoon Sweelinck  1562–1621

*Please refrain from applause until the conclusion.*
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. Froehlich 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**

<table>
<thead>
<tr>
<th>Livre d’Orgue</th>
<th>Nicolas de Grigny</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Et in terra Pax</em> à 5</td>
<td>1672-1703</td>
</tr>
<tr>
<td><em>Fugue</em> à 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hymn 371, “Bread of the world”</th>
<th>RENDEZ A DIEU</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Trois Danses</th>
<th>Jehan Alain</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Joies — Deuils — Luttes</em></td>
<td>1911-1940</td>
</tr>
</tbody>
</table>
The Lay Family Concert Organ

Compass: Manuals, 61 notes, C–c⁴
Pedal, 32 notes, C–g⁴

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 Bombardé
8 Trompette
4 Clairon
Flue Tremulant

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 octaviante
2 Octavin
Cornet III
16 Basson
8 Trompette
8 Hautbois
8 Voix humaine
4 Clairon

PEDAL
32 Prestant
32 Untersatz
16 Prestant I
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

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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Milwaukee, Wisconsin 53202
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    César Franck
Offertoire en sol mineur  1822–1890

Hymn, “Firmly I believe and truly”  Seminary Hymn
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.

The Hymn Festival is underwritten by a generous donation from Quimby Pipe Organs, Inc., Michael Quimby, Director.

MaryAnn Crugher Balduf

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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.

SOUNDSCAPES

Hymn 145, “Morning has broken”                  Bunessan

Starlight, Op. 108, No. 2                      Sigfrid Karg Elert

1877–1933

Naïades                                            Louis Vierne

1870–1937

Grand Dramatic Fantasia                         Sigismund Neukomm

Concert on a Lake Interrupted by a Thunderstorm

1778–1858

LECTURE

BENJAMIN KOLODZIEJ

“ORGANS AND ORGANISTS AT SMU”

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.
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Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹

Electric key action
Electric slider and electropneumatic stop actions
95 ranks, 75 stops

<table>
<thead>
<tr>
<th>II. GREAT</th>
<th>III. SWELL (enclosed)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Principal</td>
<td>16 Bourdon (ext.)</td>
<td>32 Contra Diapason</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Diapason</td>
<td>32 Contra Bourdon (digital)</td>
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<tr>
<td>8 Principal (ext.)</td>
<td>8 Flute traversière</td>
<td>16 Open Diapason (ext.)</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8 Bourdon</td>
<td>16 Octave</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td>8 Viole</td>
<td>16 Principal (Gt.)</td>
</tr>
<tr>
<td>8 Gemshorn (Pos.)</td>
<td>8 Viole Celeste</td>
<td>16 Subbass</td>
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<tr>
<td>4 Octave</td>
<td>8 Flauto Dolce</td>
<td>16 Bourdon (Sw.)</td>
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<tr>
<td>4 Flute</td>
<td>8 Flute Celeste</td>
<td>16 Gemshorn (Pos.)</td>
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<tr>
<td>2⅓ Twelfth</td>
<td>4 Octave</td>
<td>10½ Quint (ext.)</td>
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<tr>
<td>2 Fifteenth</td>
<td>4 Flute octaviant</td>
<td>8 Contra Diapason</td>
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<tr>
<td>1⅛ Seventeenth</td>
<td>2⅝ Quinte</td>
<td>8 Octave</td>
</tr>
<tr>
<td>2 Mixture IV</td>
<td>2 Doublette</td>
<td>8 Bass Flute (ext.)</td>
</tr>
<tr>
<td>1 Cymbal III Cornet IV (mounted; g–c⁴)</td>
<td>1⅛ Tierce</td>
<td>8 'Cello II (Solo)</td>
</tr>
<tr>
<td>16 Bombarde</td>
<td>Plein jeu III–IV</td>
<td>8 Gedeckt (Sw.)</td>
</tr>
<tr>
<td>8 Trompette</td>
<td></td>
<td>8 Gemshorn (Pos.)</td>
</tr>
<tr>
<td>8 Posaune (ext. Ped.)</td>
<td></td>
<td>4 Super Octave</td>
</tr>
<tr>
<td>4 Clairon</td>
<td></td>
<td>4 Flute (Solo)</td>
</tr>
<tr>
<td>8 Festival Trumpet (horizontal)</td>
<td></td>
<td>2⅝ Mixture IV</td>
</tr>
<tr>
<td>8 Herald Trumpet (in gallery)</td>
<td></td>
<td>32 Contra Trombone</td>
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<table>
<thead>
<tr>
<th>I. POSITIVE (enclosed)</th>
<th>GALLERY (enclosed)</th>
<th>GALLERY PEDAL</th>
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<tbody>
<tr>
<td>16 Gemshorn (ext.)</td>
<td>16 Bourdon (1–12; ext., unenclosed)</td>
<td>16 Bourdon</td>
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<tr>
<td>8 Principal</td>
<td>8 Prestant (uncoupled)</td>
<td>8 Prestant*</td>
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<tr>
<td>8 Gemshorn</td>
<td>8 Viola</td>
<td>8 Viola</td>
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<tr>
<td>8 Gemshorn Celeste (GG)</td>
<td>8 Viola Celeste (GG)</td>
<td>8 Gemshorn</td>
</tr>
<tr>
<td>8 Gedeckt</td>
<td>8 Cor de Nuit</td>
<td>8 Gedeckt (Sw.)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Cor de Nuit Celeste (t.c.)</td>
<td>8 Gemshorn (Pos.)</td>
</tr>
<tr>
<td>4 Chimney Flute</td>
<td>4 Octave</td>
<td>4 Super Octave</td>
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<tr>
<td>2⅔ Nasard</td>
<td>4 Spire Flute</td>
<td>4 Flute (Solo)</td>
</tr>
<tr>
<td>2 Super Octave</td>
<td>2 Super Octave</td>
<td>2⅝ Mixture IV</td>
</tr>
<tr>
<td>2 Recorder</td>
<td>1⅛ Mixture IV</td>
<td>32 Contra Trombone</td>
</tr>
<tr>
<td>1⅜ Tierce</td>
<td>8 Trumpet</td>
<td>32 Contra Bourdon</td>
</tr>
<tr>
<td>1⅜ Larigot</td>
<td></td>
<td>16 Posaune</td>
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<tr>
<td>1 Piccolo</td>
<td></td>
<td>16 Basson (Swell)</td>
</tr>
<tr>
<td>1⅛ Mixture IV</td>
<td></td>
<td>8 Trompet (Gt.)</td>
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<tr>
<td>8 Trumpet</td>
<td></td>
<td>8 Posaune (ext.)</td>
</tr>
<tr>
<td>8 Cromorne</td>
<td></td>
<td>4 Clarion (Gt.)</td>
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<tr>
<td>8 Chimes (digital)</td>
<td></td>
<td>4 Basset Horn (Solo)</td>
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<tr>
<td>8 Harp (digital)</td>
<td></td>
<td>8 Festival Horn (Solo)</td>
</tr>
<tr>
<td>4 Celesta (digital; ext. Harp)</td>
<td></td>
<td>4 English Horn (Solo)</td>
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<tr>
<td>8 Tuba (Solo)</td>
<td></td>
<td>8 Herald Trumpet (Gal.)</td>
</tr>
<tr>
<td>8 Festival Trumpet (Gt.)</td>
<td></td>
<td>Chimes (Pos.)</td>
</tr>
<tr>
<td>8 Herald Trumpet (Gt.)</td>
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</tbody>
</table>

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JULY 2019  51
#### 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*  
  1887–1979

- Prelude and Fugue in E Major, BWV 566  
  *J.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.seanfvogt.com.

**Program**

- Präludium in D, BuxWV 139  
  *Dieterich Buxtehude*  
  1637–1707

- Toccata: Inflame and Fire Our Hearts  
  *Vincent Persichetti*  
  1915–1987
E. Power Biggs Scholars Alumni Recital
Cox Memorial Chapel, Highland Park United Methodist Church

Aeolian-Skinner Organ Company, No. 1528, 1973

Compass: Manual, 61 notes, C\(-c^4\)
Pedal, 32 notes, C\(-g^1\)
Slider chests
Mechanical key action
Electric stop action
31 ranks, 23 stops

**GREAT**
8 Principal
8 Rohrflöte
4 Octave
4 Spitzflöte
Sesquialtera II
Mixture III–IV
8 Trompeta
Tremulant

**SWELL**
8 Gedeckt
8 Gemshorn
4 Spillflöte
2 Principal
16 Cromorne
8 Hautbois
Tremulant

**PEDAL**
16 Principal
16 Subbass
8 Octave
8 Stillgedeckt
4 Choralbass
Mixture III
16 Fagott
4 Rohrschalmei

**COUPLERS**
Swell to Great
Swell to Pedal
Great to Pedal

This recital is underwritten by a generous donation from Linda and Richard Roekelein.

---

SMU Students Organ Demonstration

1906 Hook & Hastings, No. 2109 (1906)
Relocated by Bedient Pipe Organ Company (2008)

Compass: Manual, 61 notes, C\(-c^4\)
Pedal, 30 notes, C\(-f^3\)

Mechanical stop and key action

**GREAT**
8 Diapason
8 Melodia
8 Dolce
4 Octave
2½ Twelfth
2 Fifteenth
1½ Seventeenth

**SWELL** (enclosed)
16 Bourdon
8 Gedeckt
8 Viola*
4 Aéoline
4 Flute
2 Piccolo
8 Oboe
* C—B shared with Gedeckt

**PEDAL**
16 Bourdon
8 Principal
4 Principal (ext.)
16 Fagott
8 Fagott (ext.)

**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–c³
Mechanical stop and key action

**MANUAL**
Flautado A' 12 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 secondo Mixture II
Cornetilha 2½' and 1½', from middle C⁴
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.

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**Larry Palmer**

**Larry Palmer** studied organ and sacred music at Ober-lin (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*.

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**Program**

Tiento lleno por B cuadrado
Juan Cabanilles
1644–1712

Dos Prados (From the Meadows)
Simon Sargon
b. 1938

*Commissioned by Larry Palmer for the 1762 Oldovini organ*

Sonata in G Minor, K. 30
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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**This recital has been underwritten in honor of Dr. Larry Palmer, by Messrs. Czelusniak et Dugal, Inc., Organbuilders-Northampton, Mass.**

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
Mechanical stop action (with solenoid motors for combination action)
Mechanical key action
73 ranks, 50 voices, 3,681 pipes

I. GREAT

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| 16 | Prestant
|  8 | Octave
|  8 | Spillpfeife
|  8 | Flûte harmonique
|  8 | Violoncelle
|  4 | Octave
|  4 | Open Flute
|  2⅔| Twelfth
|  2 | Fifteenth
| 1⅔| Seventeenth
|    | Progressive Mixture
|    | Full Mixture V–VII
|    | 16 Trommeten
|    | 8 Trommeten
|    | 8 Trompette
|    | 4 Clairon

II. POSITIVE

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

III. SWELL (enclosed)

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| 16 | Bourdon
|  8 | Flûte traversière
|  8 | Viole de Gambe
|  8 | Voix céleste
|  4 | Principal
|  4 | Superoctave
|    | 4 Quarte de Nazard
|  2 | Octavin
|    | 2 Octavin
|    | 32 Posaune (ext. Gt.)
|    | 16 Bombarde
|    | 16 Cornet III
| 16 | Basson
|    | 8 Trommeten (Gt.)
|    | 8 Trompette (Gt.)
|    | 4 Hautbois
|    | 4 Clairon (Gt.)

PEDAL

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

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
Kowalyshyn 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
   Out of the depths I cry to thee; Lord, hear me, I implore thee!
   b. 1960
II. Intermezzo
   Therefore, my hope is in the Lord;
   It rests upon God’ faithful Word.
   Though great our sins and sore our woes,
   God’s grace much more aboundeth.
III. Fugue — Chorale
   Aus tiefer Noth
   Stanza 1, Harmony     Stanza 5, Unison

Prière grégorienne  Georg Baker
   Aus tiefer Noth
   b. 1951

Passacaglia on BACH  Pamela Decker
   b. 1955
SAINT LUKE’S EPISCOPAL CHURCH  WEDNESDAY, JULY 17, 8:00 P.M.

AEOLIAN-SKINNER ORGAN COMPANY
No. 1438, 1962
INSTALLED BY RANGE ORGAN COMPANY, 1991

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
Wind pressure: Great 2¼”, 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)

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

POSITIV
8 Principal
8 Holzgedeckt
4 Principal
4 Spillflöte
2½ Nasard
2 Octave
2 Sifföte*
1¾ Tierce
1 Sifföte
Scharf IV
8 Krummhorn
Tremulant

PEDESTAL
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

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, 4
Swell to Positiv 16, 8, 4
Great–Positiv Transfer

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
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 & ASSOCIES LTÉE., 2008

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
81 ranks, 60 stops

GREAT
16 Principal
8 Octave
8 Dessus de Flûte
8 Gemshorn
8 Flûte Traversière
8 Salicional
4 Octave
4 Spillflöte
2 ⅔ Quint
2 Super Octave
Cornet IV
Mixtur V–VI
16 Fagott
8 Trompette
8 Clarin (chamade)

SWELL
16 Quintadena
8 Diapason
8 Cor de Nuit
8 Flûte Harmonique
8 Viole de Gambe
8 Voix Céleste
4 Prentant
4 Flûte Octaviane
2 ⅔ Nasard
2 Octavin
1⅓ Tierce
Plein-Jeu VI
16 Basson
8 Trompette
8 Hautbois
8 Voix Humaine
4 Clairon

POSITIV
16 Holzgedackt
8 Suavial
8 Rohrflöte
8 Quintadena
8 Unda maris
4 Octave
4 Rohrflöte
2 ⅔ Nassat
2 Super Octave
1⅓ Terz
1⅓ Larigot
Mixture VI
16 Dulzian
8 Trumpet
8 Krummhorn

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

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

DAMIN SPRITZER

DAMIN 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
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  

<table>
<thead>
<tr>
<th><strong>MANUAL I</strong></th>
<th><strong>MANUAL II</strong></th>
<th><strong>PEDAL</strong></th>
<th><strong>COUPLERS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Metallgedeckt</td>
<td>8 Holzgedeckt</td>
<td>16 Subbass</td>
<td>II/I</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Rohrflöte</td>
<td>8 Gedeckt</td>
<td>II/Pedal</td>
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<tr>
<td>2½ Sesquialter II</td>
<td>2 Gemshorn</td>
<td>4 Pommer</td>
<td>I/Pedal</td>
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<tr>
<td>1 Mixture III</td>
<td>1½ Quinte</td>
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"Raisin Organ," ca. 1780

**Compass:** Manual, 54 notes, C–f³  
**Pedal:** 12 notes, C–B  

**MANUAL**  
8 Gedackt  
8 Suavial  
4 Praestant  
2½ Quint  
2 Octave  

**PEDAL**  
8 Bass  

The "Raisin Organ," ca. 1780

Rieger Orgelbau, 1971

*John-Paul Buzard*  
Pipe Organ Builders  
217-352-1955  
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.

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**PROGRAM**

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

**Op. 21, 1984/2003**

Compass: Manual, 53 notes, C–e³
Récit, 34 notes, g–e³
Pédale, 36 notes, FF, GG, AA-f¹
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
1½ Larigot
Cymbale IV
8 Trompette
8 Cymbale IV
4 Clairon
8 Voix Humaine
1⅓ Larigot
Cornet V (from c¹)

**III. RÉCIT**

8 Trompette
8 Hautbois
Cornet V
8 Trompette
8 Cymbale IV
8 Flambeau
4 Clairon
4 Flûte

**IV. ÉCHO**

8 Bourdon
4 Flûte
2 Flûte
Cornet II (from c¹)
8 Musette

**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.

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**BEDIENT PIPE ORGAN COMPANY is pleased to help underwrite this recital on our Opus 21 at the OHS Convention this summer!**

Compass: Manual, 61 notes, C–c⁴
Pedal, 32 notes, C–g¹
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

SWELL
16 Quintaton
8 Diapason
8 Rohr Flute
8 Flauto Traverso
8 Salicional
8 Voix Celeste
8 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

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 Sifflet
16 Contre Faggotto
8 Trumpet
8 Cromorne
8 Bassoon
4 Clarion
4 Coupler

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

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.

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 Benning while playing in UNT’s Baroque Orchestra. He studied improvisation with Thierry Escaich, Baptiste-Florian Marle-Ouvrard, Thomas Ospital, and Franz Dangsamüller. 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
Cántabile César Franck
1822–1890
Petite Pièce Jehan Alain
1911–1940
Deux Danses à Agni Yavishta Marcel Dupré
1886–1971
I. Allegro
II. Pas vite

Deuxième Symphonie, Op. 26 Marcel Dupré
I. Préludio
II. Intermezzo
III. Toccata

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–c4
   Pedal, 32 notes, C–g1
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

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.

Program

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

Ciacona in F Minor  Johann Pachelbel  1653–1706

Partita on NETTLETON (2005)  Joel Martinson  b. 1960

This work was composed for this instrument.
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.

DOUGLAS CLEVELND’S RECITAL IS UNDERWRITTEN BY A GENEROUS DONATION FROM WILL HEADLEE.
1978 Alfred Kern et Fils (III/69)


2014 Juget-Sinclair Organbuilders, Op. 42

1973 Redman Pipe Organs, Op. 7 (II/36)
1978 Schudi Organ Company, Op. 6 (III/52)


1977 Robert L. Sipe & Associates

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


1962 Aeolian-Skinner Organ Co., No. 1438 (III/69)
Organ Builders and Models:

- **2008 Wolff & Associés Ltée. (III/81)**
- **Anonymous Swiss or South German Builder**
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.

**Christopher 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.
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 Appalachian 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 Orchestra 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.
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-CREF 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
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

As 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!

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NEW! Damin Spritzer Plays 1892 Willis, Hereford Rhapsodies & Elegies

Norman Gilbert: Psalm Rhapsody 1955
Healey Willan: Elegy op.148 Willis: Elegy op.159
Alex Rawley: 1st Rhapsody on op. 41 1888 Rawley: Rhapsody in D 1891
John Ireland: Elegy of Romance 1909
Emmet Budec: Rhapsody No. 1 1912 Budec: Rhapsody No. 2 1913
Harold Darke: Elegy op. 154 Darke: A Rhapsody, op. 4, Winder 1901
Harvey Gower: Rhapsody, op. 35, No. 1 1912
Bigan: Elegy, op. 54 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. Raven OAR-156 $15.98 free shipping in USA

NEW! Yuan Shen Plays Kennedy Center Casavant

MENDELSSOHN: Allegro; (D minor) & Fugue in B BACH: Fantasy & Fugue in G Minor, BWV 542
The Kennedy Center Concert Hall Organ built in 2012 by Casavant with 4 manuals, 4,972 pipes, is played by concert organist Yuan Shen of Beijing University. Compelling musicianship demonstrates the new organ with wonderful results. Raven OAR-141 $15.98 free shipping in USA

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