

The Stopt Diapason

Winter 2025

Whole Number 157

Copyright 2025 Chicago-Midwest Chapter, Organ Historical Society. All rights reserved.

Website: <https://www.cmwohs.org>

YouTube Channel: <https://www.youtube.com/@cmwohs>



ABOVE: Saint Michael Catholic Church in Old Town, Chicago, Illinois

The Chicago-Midwest OHS Chapter will begin its Spring Organ Tour here on Saturday, March 29th at 10:00 a.m.

More information can be found on pp. 4-12 of this edition of *The Stopt Diapason*.

The Stopt Diapason, a journal devoted to the history of the organ in Chicago and the Midwest, is published quarterly by the Chicago-Midwest Chapter of the Organ Historical Society, Inc. The Chicago-Midwest Chapter is a not-for-profit corporation incorporated in the State of Illinois.

From the President:

Dear Chicago-Midwest OHS Members:

Please join us on Saturday, March 29th for a Spring Organ Tour as we visit three of Chicago's grand Catholic parishes on the Near North Side of Chicago from 10:00 a.m. to 3:00 p.m. *More details about this event can be found in this issue of The Stopt Diapason.*

We will conclude the 2024-2025 program year on Sunday, June 8, 2025 with a Member's Recital by Chapter Board Member Christine Kraemer at Immanuel Lutheran Church in Evanston. *More details about this event will be forthcoming in a future issue of The Stopt Diapason.*

Gratefully yours,
Derek E. Nickels
Chicago-Midwest Chapter OHS

CHICAGO-MIDWEST CHAPTER HONORARY MEMBERS

David McCain
Stephen J. Schnurr, Jr.
Julie Stephens*

**deceased*

In this issue:

- 3 Calendar of Chapter Events for 2024-2025
- 3 Calendar of Area Events
- 3 Donors List
- 4 Spring Organ Tour: A Preview
- 13 Nunc dimittis

BOARD MEMBERS

President:

Derek Nickels

Secretary:

Joyce Johnson Robinson

Treasurer:

Br. Benjamin Basile, C.P.P.S

Members at Large:

James Russell Brown

Bruce Carlson

Christine Kraemer

Eugene Mudra

For cyber security reasons, we do not list contact information for board members on the website version of our TSD issues.

Website visitors will find our chapter email address at the -Contact Us- link at the bottom of the Home Page of our website.

CALENDAR OF CHAPTER EVENTS FOR 2024-2025

Saturday, March 29, 10:00 a.m., Spring Organ Tour, Chicago, Illinois. *More information about this event can be found in this issue of The Stopt Diapason.*

Sunday, June 8, 3:00 p.m., Member's Recital by Christine Kraemer at Immanuel Lutheran Church, Evanston. *More details about of this event will be forthcoming in a future issue of The Stopt Diapason.*

CALENDAR OF AREA EVENTS FOR 2024-2025

Please notify Derek Nickels of events to be listed at denickels@holyccomforter.org.

Monday, March 24, 2:00 p.m., A Gift of Music Series presents Christopher Urban, Elliott Chapel, 3131 Simpson Street, Evanston, IL

Friday, March 28, 12:10 p.m., Concerts at Fourth Church presents Michael Rees, Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL

Sunday, March 30, 2:00 p.m., Our Lady of Sorrows celebrates the 340th Anniversary of the Birth of J. S. Bach, Our Lady of Sorrows Basilica and National Shrine, 3121 W. Jackson Boulevard, Chicago, IL

Friday, April 25, 12:10 p.m., Concerts at Fourth Church presents John Sherer, Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL

Friday, May 16, 7:30 p.m., First Church Festival Choir and Orchestra presents Handel Messiah: Parts II & III, First United Methodist Church, 516 Church Street, Evanston, IL

Sunday, May 18, 3:00 p.m., Loyola University Chicago presents Andrea Barolomeo, Madonna della Strada Chapel, 6453 N. Kenmore Avenue, Chicago, IL

Sunday, May 18, 4:00 p.m., Chicago AGO, North Shore AGO, and Opus 327 presents Tom Trenny in a Hymn Festival, Saint Luke Episcopal Church, 939 Hinman Avenue, Evanston, IL. Free admission but tickets need to be reserved in advance at www.facebook.com/events/593874183629731

Friday, May 30, 12:10 p.m., Concerts at Fourth Church presents Douglas Cleveland, Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL

Sunday, June 1, 3:00 p.m., Music Institute of Chicago Chorale presents Faure's Requiem and Rheinberger's Mass, Daniel Wallenberg, conductor, and Brian Schoettler, organist, Nichols Concert Hall, 1490 Chicago Avenue, Evanston, IL

Sunday, June 15, 3:00 p.m., Loyola University Chicago presents Bradley Hunter Welch, Madonna della Strada Chapel, 1032 N. Sheridan Road, Chicago, IL

Friday, June 20, 12:10 p.m., Concerts at Fourth Church presents Viktoria Shorokhova, Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL

Friday, June 27, 12:10 p.m., Concerts at Fourth Church presents Michael Rees, Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL

CHICAGO-MIDWEST OHS DONORS LIST 2024-2025

(as of March 5, 2025)

Guarantor (\$100+): George Hull, Rev. Thomas Lijewski, Derek Nickels and Joseph Poland, Joseph G. Roberts, Joyce Robinson, Mark Sudeith, Robert Woodworth, Douglas Zimmer; **Sponsor (\$50-\$99):** Br. Benjamin S. Basile, C.P.P.S., Brian Berghaus, James R. Brown, Rev. Daniel Buck, Bruce Carlson, Joseph Gonzales, Elizabeth M. Naegele, Robert Vanderschaaf; **Patron (\$25 - \$49):** Peter Knippel and Thomas J. Samolinski, Michael Knuth, Eugene Mudra, Dennis Northway, Susan R. Reiser, Naomi Rowley; **Friend (\$5-\$24):** Br. Christopher Buck, FSC, Charlie D. Carpenter, George Dobie, David L. Hamblin, Jr., Jay Peterson; **Contributors to the Emergency Organ Rescue Fund:** Br. Christopher Buck, FSC, Rev. Daniel Buck, Rev. Thomas Lijewski, Joseph G. Roberts; **Underwriter of The Stopt Diapason:** Rev. Thomas Lijewski

SPRING ORGAN TOUR SATURDAY, MARCH 30, 2025

A PREVIEW

On Saturday, March 29, we will begin our Spring Organ Tour at Saint Michael Catholic Church in Old Town, 1633 N. Cleveland Avenue. There are parking lots at all four venues. More information about the venues and organs can be found in the following article. Information for this article was gathered from the churches' websites, *Pipe Organs of Chicago*, Vols. I-II, and the OHS Organ Database.

Schedule

10:00 a.m. – Saint Michael Catholic Church in Old Town, 1633 N. Cleveland Avenue, Chicago

11:00 a.m. – Church of the Ascension, Episcopal, 1133 N. La Salle Drive, Chicago

NOON – LUNCH ON YOUR OWN

1:15 p.m. – Saint Stanislaus Kostka Catholic Church, 1351 W. Evergreen Avenue, Chicago

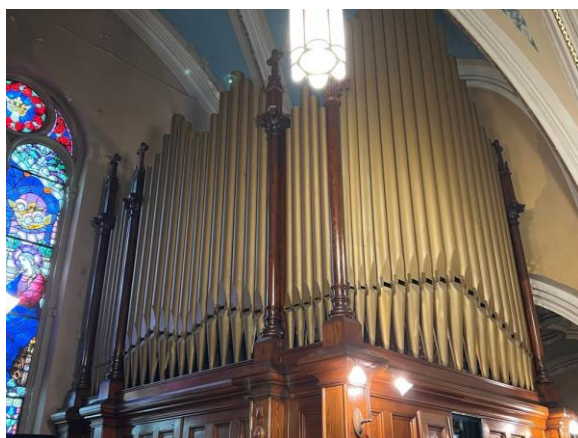
2:15 p.m. – Saint Josaphat, Bishop and Martyr Catholic Church, 2311 N. Southport Avenue, Chicago

Saint Michael Catholic Church in Old Town, Chicago, Illinois

Geo. Kilgen & Son, 1890, 1925; Berghaus Organ Company, 2011; III/36

Saint Michael in Old Town traces its roots back to 1852 when the Diocese of Chicago established the parish to serve the many German immigrants who had come to Chicago. Michael Diversey, a German immigrant who had established a very successful brewery in Chicago, donated a small plot of land at North Avenue and Church (now Hudson) Street. With property in hand, the parish committee collected \$750 from parishioners and built a modest house of worship, named for Saint Michael the archangel – with a nod to Michael Diversey, too. The church was dedicated on Sunday, October 17, 1852, with 43 families. In the following months, the parish acquired additional land adjacent to the original plot, allowing it to begin construction of a rectory. In 186, Chicago Bishop James Duggan asked the Provincial Superior of the Redemptorists, for members of their order to take charge of Saint Michael. Father Joseph Mueller, C.Ss.R., sixth pastor (and the first Redemptorist pastor) of Saint Michael celebrated his first Mass at the church on February 26, 1860. On September 23, 1866, following a ceremonial blessing, workers broke ground for the present church building, a magnificent new brick church standing at the corner of Linden (now Eugenie) Street and Hurlbut (now Cleveland) Avenue. A point of pride for parishioners was the 200-foot-tall steeple, which far eclipsed the 140-foot height of Chicago's Water Tower. Saint Michael's became one of the city's tallest buildings, visible for miles. On September 29, 1869, the feast day of Saint Michael the Archangel, Saint Michael's new church building was blessed and dedicated. Two years later, however, tragedy struck the parish, as well as the city of Chicago as the Great Fire of 1871 roared through downtown and much of the city's north side. Priests, brothers and nuns, and parishioners packed the church's treasures into an oxcart and fled. Soon afterward, flames tore into all the parish buildings, leveling them. Only the walls of the church remained standing. On October 12, 1873, the rebuilt Saint Michael's church was consecrated and rededicated, one of the first Chicago churches to rise from the fire's ashes. The next phase of growth began in 1887 when work began on the church's 290-foot-tall spire. Dedicated in May of 1888, the tower was capped by a gilded cross, more than 24 feet tall and nine feet across. A large four-faced clock, crafted by Milwaukee's famed Mathias Schwalbach, completed the tower's decorations. A few years later, Saint Michael's records show an installation of a Pilcher pipe organ in its upper loft. In 1902, Saint Michael's celebrated its Golden Jubilee by installing five altars. Largest is the high altar, capped by an 8-foot-tall statue of Saint Michael the Archangel, surrounded by the angels Gabriel and Raphael. 16 stained glass windows designed and built by the Mayer Window Art Institute in Munich, Germany were installed. Twelve large windows, six on each side of the nave, depict scenes from the life of Jesus and the Blessed Mother. Four smaller windows were added to the sanctuary. As the new century wore on, the parish community began to change. The Saint Michael's community, long a center for Chicago's German Catholics, was beginning to assimilate into mainstream American culture. In 1924, Saint Michael's began raising funds to replace the Pilcher organ and remodel the choir loft. Built at a cost of \$20,000, the new organ built by Geo. Kilgen & Son was installed in 1925. Gracing the loft was a detailed Saint Cecilia-motif "Rose Window," again by the Mayer Institute of Munich. A few years later, in 1927, the church celebrated its Diamond Jubilee, hosting various special events, including a Mass attended by Chicago's George Cardinal Mundelein. At first, the 1929 Stock Market crash had little effect on Saint Michael's as few parishioners invested in stocks. But the ensuing wave of bank failures and unemployment took a toll on the community and the church. Unfortunately, just before the crash, the church had launched a major fund-raising campaign to expand its small elementary school into a full four-year secondary school. Dedication of the new Saint Michael Central High

School provided that school, but it left parishioners with a \$600,000 debt to pay in a worsening Depression. Saint Michael's survived the Depression. One loss was its small elementary school. Enrollment dropped sharply as many parents simply could not afford even a modest tuition. Other children dropped out of school, looking for any job that could help support their families. The school was demolished in 1936. World War II's end in 1945 brought a semblance of normalcy to the parish, and in 1952, Saint Michael's celebrated its centennial. The neighborhood had drastically changed. Homes dating from before the turn of the century, and some larger homes had been divided into multiple-family apartment buildings. Some Old Town residents feared the community was about to become a slum. Some city planners wanted to rezone the neighborhood, raze many of its structures, and replace them with factories and commercial structures. Saint Michael's and its pastor launched a vigorous campaign, working with other community and religious leaders to block the proposed rezoning. Church leaders throughout the area became advocates for neighborhood rebirth, zoning and code enforcement, and more effective law enforcement. A focus area was slowing the conversion of single-family homes to apartment buildings. Saint Michael's celebrated the centennial of the church building in 1966. Gentrification of the Old Town neighborhood had negative effects. As older buildings were torn down and replaced by upscale homes, many long-time members of the congregation began leaving the parish. Without their attendance and support, the high cost of maintaining the church complex increasingly becomes a challenge. The first casualty was the 1929 Saint Michael Central High School, where high costs and declining attendance forced its closure in 1978, after graduating its fiftieth class. The sale of the school building for condominium development provided a temporary financial respite, but financial problems continued, as an economic downturn slowed sales of the condo units. Many new Old Town's residents weren't Catholic and didn't attend churches as often as the lost neighbors. Compounding the problems were the costly foundation and tower work on the church building. Fortunately, a recovering economy put condo sales back on track, helping to stabilize the parish's finances and funding needed restoration efforts. A \$1.2 million fundraising campaign was another key element of the financial recovery, which continued through the church's 150th anniversary celebration in 2002.



ABOVE LEFT: One of two matching façades by Geo. Kilgen & Son
 ABOVE RIGHT: The 2011 Berghaus console in Saint Michael Catholic Church, Old Town

Specification of Geo. Kilgen & Son, Inc., 1890, 1925; Berghaus Pipe Organ Builders, 2011

GREAT (Manual II)

16' Double Open Diapason (61 pipes)
 8' Second Open Diapason (61 pipes)
 8' Doppel Flute (61 pipes)
 8' Viol d'Gamba (61 pipes)
 8' Gemshorn (61 pipes)
 4' Octave (61 pipes)
 4' Flute Harmonique (61 pipes)
 2-2/3' Quinte (61 pipes)
 2' Super Octave (61 pipes)
 1-1/3' Mixture IV (prepared)
 16' Contra Tuba (ext., 12 pipes)
 8' Tuba (61 pipes)
 4' Tuba Clarion (ext., 12 pipes)

CHOIR (Manual I - enclosed)

16' Quintaton (73 pipes)
 8' Violin Diapason (73 pipes)
 8' Melodia (73 pipes)
 8' Quintaton (ext., 12 pipes)
 8' Dulciana (73 pipes)
 8' Unda Maris TC (61 pipes)
 4' Fugara (73 pipes)
 4' Flute d'Amour (73 pipes)
 2' Piccolo Harmonique (73 pipes) [sic]
 8' Clarinet (73 pipes)
 Tremulant
 16' Contra Tuba GT
 8' Tuba GT

GREAT (continued)

Chimes
Tower Bells (prepared)
Great to Great 16
Great Unison Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4

SWELL (Manual III – enclosed)

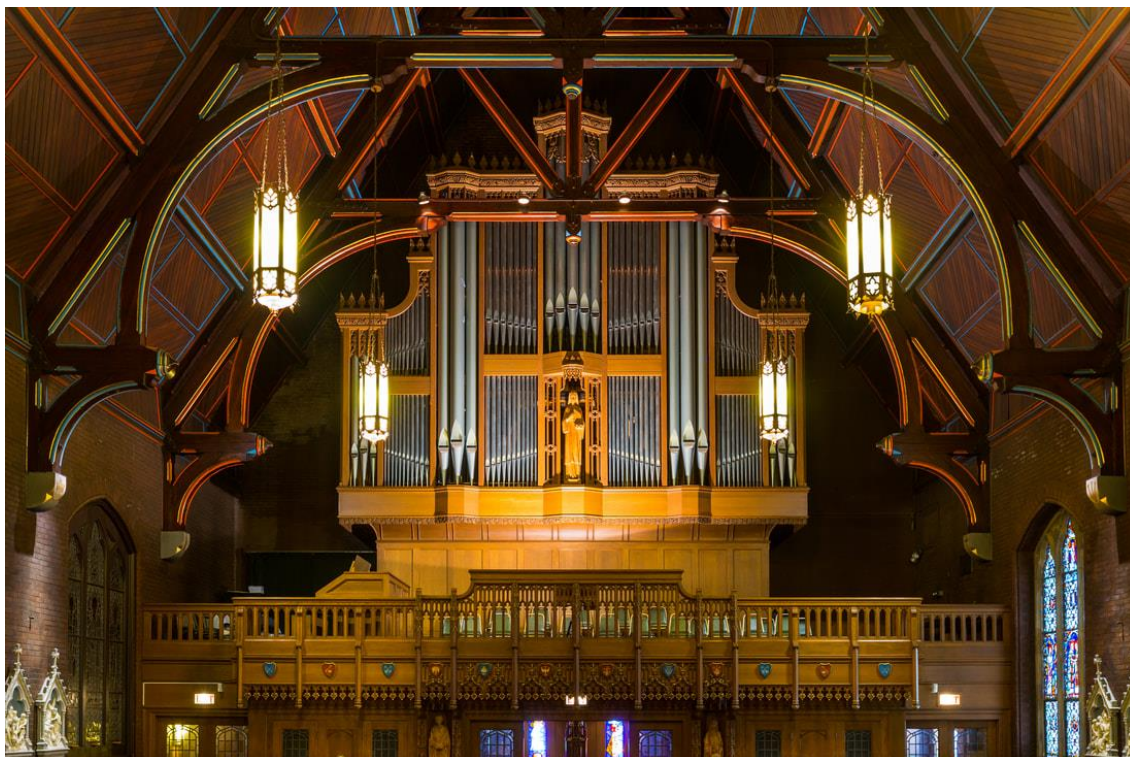
16' Bourdon (61 pipes)
8' Open Diapason (73 pipes)
8' Stopped Diapason (73 pipes)
8' Salicional (73 pipes)
8' Voix Celeste TC (61 pipes)
8' Aeoline (73 pipes)
4' Flauto Traverso (73 pipes)
4' Violina (73 pipes)
2-2/3' Cornet III (183 pipes)
16' Contra Fagotto (ext., 12 pipes)
8' Cornopean (73 pipes)
8' Oboe (73 pipes)
8' Vox Humana (73 pipes)
4' Clarion Dolce (ext., 24 pipes) *[sic]*
Tremulant
Swell to Swell 16
Swell Unison Off
Swell to Swell 4

CHOIR (continued)

4' Tuba Clarion GT
Choir to Choir 16
Choir Unison Off
Choir to Choir 4
Swell to Choir 8

PEDAL

32' First Resultant
32' Second Resultant
16' First Open Diapason (32 pipes)
16' Second Open Diapason GT
16' Bourdon (32 pipes)
16' Lieblich Gedeckt SW
16' Quintaton CH
8' Bass Flute (ext., 12 pipes)
8' Violoncello (32 pipes)
8' Dolce Flute SW
4' Choral Bass GT
4' Dolce Flute SW
16' Tuba Profunda GT
16' Bassoon SW
8' Tuba GT
4' Tuba Clarion
Great to Pedal 8
Swell to Pedal 8
Choir to Pedal 8



ABOVE: Church of the Ascension, Chicago, Illinois

Church of the Ascension, Episcopal, Chicago, Illinois**Schlicker, 1964; Berghaus Organ Company, 1984, 2001; III/70**

The parish of the Church of the Ascension was founded in 1857 and has played an important role in the Anglo-Catholic movement in the Chicago region. An earlier church building had been destroyed in the Great First of October 1871. The baptismal font in the present church was salvaged from the ruins. The present church building was constructed between 1881 and 1887 in the French Gothic style to the designs of Albert Wilcox and John Tilton. The earlier church housed Pilcher Bros. opus 58, a one-manual, nine-rank organ built in Chicago in 1864. This instrument burned with the church. In 1876, Johnson & Son Op. 488, a two-manual instrument, was installed in the new church. This gave way to Johnson & Son Op. 673, a three-manual organ, in 1887. In 1927, M. P. Möller of Hagerstown, MD, installed their Op. 4999, also a three-manual organ. In 1964, the Schlicker Organ Company of Buffalo, NY, installed a three-manual, sixty-four rank organ. A unique feature of the organ is a small keyboard attached to the conductor's podium, allowing the conductor to give pitches to the choir from selected stops in the Swell division, without walking to the organ console. The organ was blessed on January 24, 1965, by Bishop James Winchester Montgomery. The Berghaus Organ Company of Bellwood, IL, subsequently carried out some judicious tonal alterations to the organ and installed a new console, in phases in 1984 and 2001. When completed, Bishop Montgomery returned to bless the organ as the Schrader Organ, in honor of David Schrader, long-time organist to the parish.

*Specification of 1964 Schlicker-1984 Berghaus Organ***GREAT (Manual II)**

16'	Principal PED
16'	Quintaton (61 pipes)
8'	Principal (61 pipes)
8'	Gemshorn (61 pipes)
8'	Holzflöte (61 pipes)
4'	Octave (61 pipes)
4'	Hohlflöte (61 pipes)
2'	Schwegel (61 pipes)
V	Cornet (from tenor F—220 pipes)
IV-VI	Mixture (330 pipes)
IV	Scharf (237 pipes)
16'	Trumpet (73 pipes)
8'	Trumpet (ext.)

SWELL (Manual III – enclosed)

16'	Bourdon PED
8'	Rohrflöte (61 pipes)*
8'	Salicional (61 pipes)*
8'	Voix Celeste (from low F – 56 pipes)
4'	Principal (61 pipes)*
4'	Koppelflöte (61 pipes)*
2-2/3'	Nasat (61 pipes)
2'	Italian Principal (61 pipes)
1-3/5'	Terz (from tenor C – 49 pipes)
IV-V	Mixture (292 pipes)
16'	Fagott (61 pipes)
8'	Schalmei (61 pipes)
8'	Vox Humana (61 pipes)
4'	Clarion (61 pipes)
	Tremulant

*playable from conductor's podium keyboard

POSITIV (Manual I)

8'	Gedackt (61 pipes)
4'	Principal (61 pipes)
4'	Rohrflöte (61 pipes)
2'	Octave (61 pipes)
2'	Blockflöte (61 pipes)
1-3/5'	Terz (44 pipes)
1-1/3'	Klein Nasat (61 pipes)
1'	Sifflöte (61 pipes)
III-IV	Mixture (225 pipes)
III	Terzzimbel (183 pipes)
16'	Holzregal (61 pipes)
8'	Krummhorn (61 pipes)
	Tremulant
8'	Trumpet GT

PEDAL

32'	Untersatz (68 pipes)
16'	Principal (44 pipes)
16'	Subbass (ext.)
8'	Octave (ext.)
8'	Flachflöte (32 pipes)
8'	Gedackt (ext.)
4'	Choralbass (32 pipes)
4'	Gedackt (ext.)
2'	Hohlflöte (32 pipes)
III	Rauschpfeife (96 pipes)
IV	Mixture (128 pipes)
32'	Contrafagott (ext., SW – 12 pipes)
16'	Posaune (44 pipes)
16'	Fagott SW
8'	Trumpet (ext.)
8'	Trumpet GT
4'	Schalmei (44 pipes)
2'	Cornet (ext.)
	Tremulant
	Zimbelstern (with toe reversible)



ABOVE: Exterior of Saint Stanislaus Kostka Catholic Church, Chicago, Illinois

Saint Stanislaus Kostka Catholic Church, Chicago, Illinois

Wicks Organ Company, 1927, III/49

Saint Stanislaus Kostka Catholic Church was built between 1877 and 1881 to the architectural plans of Patrick C. Keely in the Renaissance style. The parish itself was founded in 1867 and is the mother church of the Polish community of Chicago. By 1897, the parish had grown to the largest in the nation with 8,000 families. In the 1950s, the John F. Kennedy Expressway was designed to curve around the rear of the church and rectory buildings. The organ was built by Johnson & Son of Westfield, Massachusetts, in 1881 as their Op. 553, an instrument of two manuals, thirty-three ranks, with mechanical action. The manual compass was 58 notes, with a pedal compass of 27 notes. The organ was rebuilt in 1927 by the Wicks Organ Company of Highland, IL, as their Op. 727, when the instrument was enlarged to four manuals, forty-nine ranks, with all electric action. Edwing Stanley Seder of Oak Park played a dedicatory recital on the rebuilt organ in October 1927. A new stop-tab console was provided with a manual compass of 61 notes, and pedal compass of 32 notes. According to the Wicks contract, all ranks of the Johnson & Son organ were reused, though expanded in compass, with all-new

mechanism and 16 new ranks. The console now has the nameplate of William Delle, Chicago, as he rebuilt the console with new stop-tab mechanisms and combination action in the 1960s.

Specification of Wicks Organ Company, Op. 727, 1927

GREAT (Manual II - enclosed)

- 16' Double Open Diapason (old 16' Double Open Diapason, metal—73 pipes)
- 8' First Open Diapason (old 8' Open Diapason, metal—61 pipes)
- 8' Second Open Diapason (extension, 16' Double Open Diapason)
- 8' Doppelfloete *[sic]* (old 8' Doppelfloete, wood—61 pipes)
- 8' Viola da Gamba (old 8' Viola da Gamba, metal—61 pipes)
- 8' Gemshorn (Wicks, metal—61 pipes)
- 4' Octave Principal (old 4' Principal, metal—61 pipes)
- 4' Harmonic Flute (old 4' Flute Harmonique, metal—61 pipes)
- 2-2/3' Octave Quint (old Twelfth, metal—61 pipes)
- 2' Super Octave (old Fifteenth, metal—61 pipes)
- III Mixture (old III Mixture, metal—61 pipes)
- 8' Trumpet (old 8' Trumpet, metal—73 pipes)
- 8' French Horn (from Choir, 8' French Horn)
- 4' Clarion (extension, 8' Trumpet)

SWELL (Manual III - enclosed)

- 16' Bourdon (old 16' Bourdon, wood—73 pipes)
- 8' Open Diapason (old 8' Open Diapason, metal—73 pipes)
- 8' Stopped Diapason (old 8' Stopped Diapason, wood and metal—85 pipes)
- 8' Quintadena (old 8' Quintadena, metal—73 pipes)
- 8' Salicional (Wicks, metal—85 pipes)
- 8' Aeoline (Wicks, metal, later retuned and labeled as celeste—73 pipes)
- 4' Violina (extension, 8' Salicional)
- 4' Flauto Traverso (old 4' Flauto Traverso, wood—73 pipes)
- 4' Flute d'amour (extension, 8' Stopped Diapason)
- 2' Flautina (old 2' Piccolo, metal—61 pipes)
- III Dolce Mixture (old III Dolce Cornet, metal—183 pipes)
- 8' Cornopean (old 8' Cornopean, metal—73 pipes)
- 8' Oboe and Bassoon (old 8' Oboe & Bassoon, metal—73 pipes)
- 8' Vox Humana (Wicks, metal, in separate enclosure with tremulant—73 pipes)
- Tremolo

CHOIR (Manual I - enclosed)

- 8' English Diapason (Wicks, metal—73 pipes)
- 8' Viol d'Orchestre (Wicks, metal—73 pipes)
- 8' Melodia (old Great 8' Melodia, wood and metal—85 pipes)
- 8' Dulciana (old Great 8' Dulciana, metal—73 pipes)
- 4' Flute Celeste *[sic]* (Wicks, metal—61 pipes)
- 4' Concert Flute (extension, 8' Melodia)
- 2' Piccolo (extension, 8' Melodia)
- 8' Clarinet (old Great 8' Clarinet, metal—73 pipes)
- 8' French Horn (Wicks, metal—73 pipes)
- 8' Marimba Harp (Wicks—49 bars)
- Tremolo
- 1 blank tab (Chimes, later addition)

SOLO (Manual IV - enclosed)

- 8' Stentorphone (Wicks, wood and metal—73 pipes)
- 8' Gross Gamba (Wicks, metal—73 pipes)
- 8' Gamba Celeste (Wicks, from tenor C, metal—61 pipes)
- 8' Orchestral Oboe (Wicks, metal—73 pipes)
- 16' Contra Tuba Mirabilis (Wicks, metal—85 pipes)
- 8' Tuba Mirabilis (extension, 16' Contra Tuba Mirabilis)

SOLO (continued)

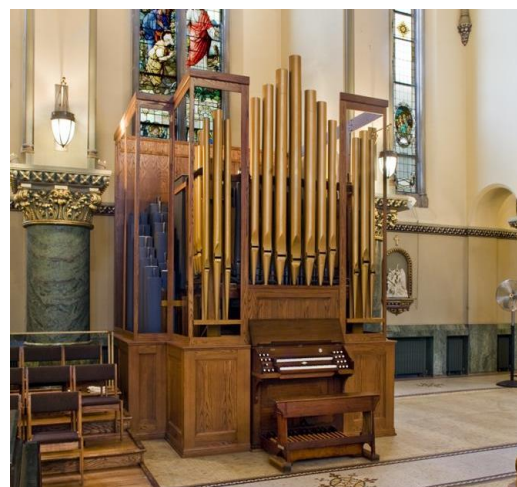
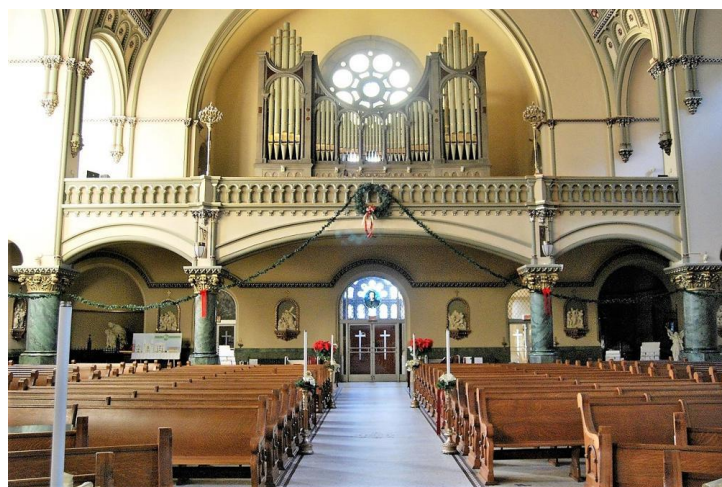
- 4' Solo Tuba Clarion (extension, 16' Contra Tuba Mirabilis)
- 8' Marimba Harp (from Choir, 8' Marimba)
- Tremolo
- 1 blank tab (Chimes, later addition)

SANCTUARY (floating - enclosed)

- 8' Echo Clarabella (Wicks, Wood—73 pipes)
- 8' Muted Viol (old Swell 8' Viola, metal—73 pipes)
- 8' Muted Viol Celeste (old Swell 4' Violina, metal—61 pipes)
- 4' Fern Flute (extension, 8' Echo Clarabella)
- 8' Vox Humana (old Swell 8' Vox Humana, metal, in separate enclosure with tremulant—73 pipes)
- Tremolo

PEDAL

- 32' Resultant (16' Double Open Diapason with 16' Bourdon at 10-2/3' pitch)
- 16' Double Open Diapason (old 16' Double Open Diapason, wood—44 pipes)
- 16' Contra Basso (old 8' Violoncello, wood—44 pipes)
- 16' Bourdon (old 16' Bourdon, wood—32 pipes)
- 16' Second Stopped Diapason (Wicks, wood—32 pipes)
- 16' Lieblich Gedeckt (from Swell, 16 Bourdon)
- 8' Octave Bass (extension, 16' Double Open Diapason)
- 8' Violoncelle (extension, 16' Contra Basso)
- 8' Still Gedeckt (from Swell, 8' Stopped Diapason)
- 16' Bombarde (old 16' Trombone, metal—32 pipes)
- 16' Trombone (from Solo, 16' Contra Tuba Mirabilis)
- 8' Tromba (from Solo, 16' Contra Tuba Mirabilis)



ABOVE LEFT: 1924 Geo. Kilgen & Son, Inc., Op. 3386 in Saint Josaphat, Bishop and Martyr Catholic Church, Chicago, Illinois. ABOVE RIGHT: Wm. A. Johnson, Op. 386, 1872 in Saint Josaphat, Bishop and Martyr Catholic Church, Chicago, Illinois

Saint Josaphat, Bishop and Martyr Catholic Church, Chicago, Illinois

Geo. Kilgen & Son, Inc., Op. 3386, 1924; III/31

Wm. A. Johnson, Op. 386, 1872; II/14

The parish was founded in 1884 to serve Polish Catholics of the Lake View neighborhood. The present Romanesque church building that could seat 1,200 persons was designed by William J. Brinkman and described as the first church in the country to be "absolutely fireproof." It was blessed on June 8, 1902. In recent years, the parish has become quite diverse, serving a re-gentrified neighborhood. The first organ in the present church was installed by the Wisconsin Pipe Organ Factory for the church's dedication, the builder's Op. 32. In 1924, Geo. Kilgen & Son of Saint Louis, Missouri, installed its Op. 3386, a rather deluxe instrument for this building, of three manuals, electro-pneumatic action, placed in the rear gallery of the nave in the 1902 organ case, with an Echo division located behind the main altar at the opposite end of the church. The Echo division has since been removed. In 2004, the Bradford Organ Company of Evanston, IL, installed a much-traveled organ on the floor of the nave. This organ was built in 1872 by William A. Johnson as their Op. 386 for the Oriental Lodge, F. & A. M., of Chicago. For many years this organ was located in the former Mayfair United Methodist Church on the corner of Wilson and North Kirkpatrick Avenues in Chicago. The Johnson organ is of mechanical key and stop action. This instrument is the oldest known pipe organ in Chicago.

Specification of Geo. Kilgen & Son, Inc., Op. 3386, 1924

GREAT (Manual II - enclosed)

16' Open Diapason
8' First Open Diapason
8' Second Open Diapason
8' Doppie Flute *[sic]*
8' Vox Angelica
8' Dulciana
4' Octave
4' Flute
8' Tuba
4' Tuba Clarion (ext.)
Great to Great 16
Great Unison Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Echo to Great 8

SWELL (Manual III - enclosed)

16' Bourdon
8' Diapason Phonon
8' Stopped Diapason (ext.)
8' Viole d'Orchestra
8' Voix Celeste
8' Muted Viol
4' Flute d'Amour (ext.)
4' Violina
2' Flautina (ext.)
8' Cornopean
8' Oboe
8' Vox Humana
Tremolo
Swell to Swell 16
Swell Unison Off
Swell to Swell 4
Echo to Swell 8

CHOIR (Manual I - enclosed)

16' Bass Flute TC (ext.)
8' Violin Diapason
8' Concert Flute
8' Unda Maris
8' Viol d'Gamba
8' Quintadena
8' Gemshorn
4' Flauto Traverso (ext.)
4' Gambette (ext.)
2' Piccolo (ext.)
8' Clarinet
Tremolo
Chimes
Choir to Choir 16
Choir Unison Off
Choir to Choir 4
Swell to Choir 8
Echo to Choir 8

ECHO (enclosed)

16' Still Bourdon
8' Lieblich Gedeckt
8' Vox Angelica
8' Vox Atheria *[sic]*
8' Quintadena (synthetic)
4' Fern Flute
2' Zart Flute
8' Vox Humana
Tremolo
Chimes
Echo to Echo 16
Echo Unison Off
Echo to Echo 4

PEDAL

32' Open Resultant (from Open Diapason)
16' Open Diapason
16' Second Open Diapason GT
16' Violone

ACCESSORIES

6 General pistons (toe)
 6 Great pistons (thumb)
 6 Swell pistons (thumb)
 6 Choir pistons (thumb)
 4 Echo/Echo Pedal (thumb)
 [Great to Pedal] Reversible (toe)
 Balanced Swell expression shoe
 Balanced Choir expression shoe
 Balanced Great expression shoe
 Balanced Echo expression shoe
 Balanced Crescendo shoe (with indicator light)
 Master Swell (toe, hitch-down, with indicator light)
 Sforzando reversible (toe, with indicator light)
 Wind indicator light
 Cymbelstern (not original, in panel at right of keyboards)

PEDAL (continued)

16' Bourdon
 16' Lieblich Gedeckt SW
 10-2/3' Quint (from 16' Bourdon)
 8' Bass Flute (ext.)
 8' Cello CH
 8' Dolce Flute SW
 Great to Pedal 8
 Swell to Pedal 8
 Choir to Pedal 8

ECHO PEDAL

16' Echo Bourdon
 8' Echo Flute
 Echo to Echo Pedal 8

Specification of Wm. A. Johnson, Op. 386, 1872

GREAT (Manual I)

8' Open Diap. (metal—58 pipes)
 8' Melodia TC (wood—46 pipes)
 8' Unison Bass (wood—12 pipes)
 8' Dulciana (metal—46 pipes)
 4' Octave (metal—58 pipes)
 4' Flute d'Amour (wood and metal—58 pipes)
 2-2/3' Twelfth (metal—58 pipes)
 2' Fifteenth (metal—58 pipes)
 8' Clarionet TC (metal—46 pipes)

SWELL (Manual II - enclosed)

8' Open Diap. TC (metal—46 pipes)
 8' Stop'd Dia. Treble (wood and metal—46 pipes)
 8' Stop'd Dia. Bass (wood—12 pipes)
 8' Dolce TC (metal—46 pipes)
 4' Fugara (metal—58 pipes)
 8' Oboe & Bassoon (metal—58 pipes)
 Tremulant

PEDAL

16' Bourdon (wood—27 pipes)

PEDAL MOVEMENTS

Piano Great (retires all except 8' Melodia, 8 Unison Bass)
 Forte Great (draws all stops except 8' Dulciana, 2-2/3' Twelfth)

ACCESSORIES

Balanced Swell expression shoe
 Pedal Check
 Blowers Signal

COUPLERS

Gr. to Ped.
 Sw. to Ped.
 Sw. to Gr.

NUNC DIMITTIS

Lorraine Smith Brugh, 72, died January 25 in Peoria, Arizona. Born March 20, 1952, in Elmhurst, IL, she graduated from West Aurora High School in 1970, where she met her future husband, Gary Brugh; they were married June 16, 1973. Lorraine Brugh retired in 2020 after 22 years at Valparaiso University, Valparaiso, Indiana, where she held the Frederick J. Kruse Endowed Chair in Church Music and served as university organist, director of chapel music, and adjunct professor of theology. She taught studio organ, church music classes, and music theory; planned and led campus worship; and conducted the Kantorei (chapel choir). From 2017 until 2019 she directed the university's study abroad center in Cambridge, England. Brugh graduated with Bachelor of Music (1973) and Master of Music (1974) degrees in organ performance from Northwestern University, Evanston, IL, studying with Karel Paukert and assisting Grigg Fountain in Millar Chapel. Receiving a Fulbright-Hays award, she studied with Gerd Zacher and Gisbert Schneider in Essen, Germany, in 1974 and 1975 and with Jean Langlais and Michel Chapuis in Paris, France, in 1978. Her further study in theology led to a Master of Theological Studies degree in 1994 from Garrett-Evangelical Theological Seminary, Evanston, and a PhD degree in religious studies (systematic theology) in 2018 from Northwestern and Garrett. Her dissertation topic was "Responsive contextualization: a liturgical theology for multicultural congregational worship." Prior to her years at Valparaiso University, Brugh directed music ministry at several Chicago-area congregations, including Resurrection Lutheran Church, Franklin Park; Faith Lutheran Church, Glen Ellyn; and Wilmette Lutheran Church, Wilmette, and was engaged in teaching or music leadership at Elmhurst College, College of DuPage, and Northwestern University. In retirement, she served as artist in residence at Pinnacle Presbyterian Church,

Scottsdale, Arizona. Along with her faculty responsibilities, Brugh directed Valparaiso University's Institute of Liturgical Studies (2004–2020). She received the Institute's 2022 *Christus Rex* award for her contributions to liturgical scholarship and renewal. The second recognition given annually by the Institute, the *Brugh Emerging Leader Award*, is named in her honor. A rostered deacon (minister of word and service) in the Evangelical Lutheran Church in America (ELCA), Brugh contributed to the ongoing renewal of its worship life. For the ELCA's current principal worship book, *Evangelical Lutheran Worship* (ELW, 2006), she served on the music consultation that crafted principles for worship, on the liturgical music editorial team, and on the project's overall steering team. Her contributions to the church's liturgical resources include settings for *Psalter for Worship* (1996–1998); a chapter on Asian music for *Leading the Church's Song* (1998); co-authoring with Gordon Lathrop *The Sunday Assembly* (2008), a guide to *ELW* resources; worship planning helps for the *Sundays and Seasons* resource series (1995–2025); and consultative roles with two ELCA worship supplements, *With One Voice* (1995) and *All Creation Sings* (2020). Brugh was a charter member and past president of the Association of Lutheran Church Musicians (ALCM), and she received *ALCM's Faithful Servant* award in 2023. She served on the faculty of Lutheran Summer Music and Academy; was active in the American Guild of Organists, including chairing an AGO Pipe Organ Encounter at Valparaiso University in 2015; and was a member of the Liturgical Theology Seminar of the North American Academy of Liturgy. In the 2019 *Fully Conscious, Fully Active: Essays in Honor of Gabe Huck* (Liturgy Training Publications), Brugh contributed the chapter, "Where Do We Go from Here?" Lorraine S. Brugh is survived by her husband Gary, their son Joshua (Shannon) Brugh of Seattle, Washington, and two grandchildren. A memorial service will take place at the Chapel of the Resurrection, Valparaiso University, on April 5 at 11:00 a.m. The Institute of Liturgical Studies at Valparaiso University will also hold a memorial service during compline, April 28, 8:15 p.m., in the Chapel of the Resurrection. Memorial gifts may be directed to the Institute of Liturgical Studies at Valparaiso University (valpo.edu/institute-of-liturgical-studies) or to the Association of Lutheran Church Musicians (alcmm.org).

Joseph Burgio, formerly of Chicago, passed away on October 10, 2024 at the age of 71 in Rochester, New York. He had earned a BS in Music Education and Organ at Nazareth College of Rochester, and an MA in Pastoral Music, awarded jointly by Colgate-Rochester Divinity School and the Eastman School of Music. He studied organ with Barbara Harbach, Will Headlee, and David Craighead, and performed in master classes at AGO conventions for Russell Saunders and Marie-Claire Alain. Joseph has performed in both the Summer Sunday and Advent Vesper Series at Chicago's Holy Name Cathedral. He has presented workshops at the three annual conference of the Hymn Society in the United States and Canada, which named him a Lovelace Scholar, and for the American Guild of Organists on both local and national levels. Joseph served Roman Catholic and Lutheran parishes in Syracuse, NY, Norfolk, VA, and Chicago, most recently at Saint Bernardine of Siena in Forest Park. In addition to substituting in various churches, he was also a Music Tutor at Harold Washington College, and an Administrative Assistant in the Ticketing Department of the Chicago Symphony Orchestra.

Gabriel Kney, 94, died November 8, 2024, two weeks before his 95th birthday. Born November 21, 1929, he apprenticed as a pipe organ builder with Paul Sattel in his hometown of Speyer-am-Rhein, Germany, after which with little money and no English he immigrated to Canada in 1951. After briefly working as a voicer for Keates Organ Company in Lucan, Ontario, Kney struck out on his own, first in partnership with John Bright in 1955, and then in his own business, Gabriel Kney & Co., in 1967, principally building mechanical-action instruments. Spanning a 40-year career, the company built 130 organs for churches, universities, concert halls, and private homes across Canada and the United States, including the organs at Roy Thomson Hall in Toronto, Ontario, and at the University of Saint Thomas, Saint Paul, Minnesota. Kney was also a black-and-white photographer, particularly in portraiture and nature. His great love of music sustained him throughout his life, particularly in the works of Johann Sebastian Bach in all forms. Gabriel Kney is survived by his three daughters, Katharine Timmins (Peter), Mary Chevreau (Neil Block), and Martha Collyer-Bowman (Kevin Bowman), six grandsons and one great-grandson. He was predeceased by his first wife of 52 years, Jane Kney, and his second wife of 15 years, Mary-Lou Nowicki, who died October 30, 2024.

Barbara J. Owen, died on October 14, 2024, at the age of 91. She was an American organist and scholar of the organ, who also worked as a university librarian and in executive positions for the American Guild of Organists and other organizations around the organ. Born in Utica, New York, on January 25, 1933, Owen attended Westminster Choir College, studying organ and receiving a bachelor's degree in music in 1955. She achieved a master's degree in musicology from Boston University in 1962 where she had studied with Karl Geiringer. In 1975 and 1977 she took summer classes in Europe at the North German Organ Academy; in 1985 she attended a similar course at the Academy of Italian Organ Music. Owen began her performing career at churches in Connecticut and Massachusetts soon after graduating from Westminster. She became music director of the First Religious Society Unitarian Church in Newburyport, Massachusetts, in 1963. In 2002, she moved on to

an appointment at Saint Anne's Episcopal Church in Lowell, Massachusetts, where she remained until 2007. Concurrently, she was pipe voicer for the organ builder C. B. Fisk from 1961 to 1979. For much of her career, Owen focused on the study and promotion of American music. She initiated the study of Anglo-American organs as a sub-discipline in the 1950s. She was one of the founding members of the Organ Historical Society in 1956 and served as its president. In 1985, she became librarian of the Organ Library of the American Guild of Organists at Boston University. She held numerous other positions for the Guild, serving as dean and councilor for several of its regions. She was named an advisory member of the board of the Instituto de Organos Historicos de Oaxaca in 2005, and in 1990 became a trustee of Methuen Memorial Music Hall. Owen retired from her librarianship in 2012, receiving the title of "Librarian Emerita" for her service. She was active in many fields around the organ, as builder, restorer, researcher, writer, editor, lecturer, hymn writer and librarian. Her books include standard works about 19th-century organ builders and players, books about Baroque organ registrations and the organ music by Brahms, a biography of E. Power Biggs, and monographs of individual organs including the Salt Lake Tabernacle organ and the Methuen Memorial Music Hall organ. Her scholarship in the field of organ music led to numerous prizes, such as a fellowship from the National Endowment for the Humanities (1974–75); the Westminster Choir College Alumni Citation of Merit (1988); the Organ Historical Society Distinguished Service Award (1988); the American Musical Instrument Society Curt Sachs Award (1994); and the AGO Organ Library Max Miller Book Award (2009). In 2014, her leadership in the American Guild of Organists garnered her the organization's Edward A. Hansen Leadership Award, "in recognition of her unparalleled knowledge of the King of Instruments, lifelong scholarship and publications, and devoted service to the AGO". In 2005, the Organ Historical Society published a festschrift in her honor, *Literae Organi: Essays in Honor of Barbara Owen*. A collection of nineteenth-century hymnals donated by Owen is owned by the School of Theology Library at Boston University. Owen versified or wrote a number of hymn texts. A memorial celebration of her extraordinary life will be planned for 2025.

Morgan F. Simmons, 95, died peacefully on February 28, 2025, in Evanston, Illinois. He was born April 6, 1929, in Andalusia, Alabama, into a large and loving family. He graduated with a Bachelor of Music degree in organ performance from DePauw University in 1951 and subsequently earned his Master of Sacred Music from Union Theological Seminary in New York City in 1953, days after marrying his Union classmate and love of his life, Mary (Day) Simmons. After serving two years in the Army, Morgan was awarded a Fulbright Scholarship at the Royal School of Church Music in England, after which he, Mary, and infant son David returned to Union to complete his doctoral studies. During the next six years he also served as Minister of Music at Bound Brook Presbyterian Church in New Jersey. From there, Morgan received a joint appointment in 1963 at First Methodist Church and Garrett Seminary (now Garrett-Evangelical Theological Seminary) in Evanston, IL. He began his 28-year stint as Organist and Choirmaster at Fourth Presbyterian Church of Chicago in 1968, with Mary serving as associate organist and accompanist. In addition to providing beautiful organ and choral music for Sunday services, some of the highlights of Morgan's time at Fourth Church include recital performances of outstanding choral and organ works, taking the choir on three European tours, developing a recital series and arts festival, composing music, and being involved at many levels of the administration – all with the aim of bringing glory to God. He served in many capacities with the American Guild of Organists from his college years on, eventually serving as Dean of the North Shore Chapter and Treasurer at the national level. Morgan was an active member of The Hymn Society, where he served as Vice President. He also served as a Trustee of Union Theological Seminary. Morgan enjoyed the beauty of flowers and needle work, and he was a skilled gardener and needlepointer. He devoted countless hours to tending his houseplants (particularly his African violets) and outdoor flower beds and served on the Evanston Garden Walk committee for many years. His needlepoint creations adorn many rooms in his home, but most notably, over 30 pieces were made for Fourth Church, including chancel cushions, replicas of stained glass, and a tapestry entitled The Burning Bush. Morgan's hospitality was savored by his wide circle of friends as he and Mary hosted dinner parties, garden parties, and book club discussions. He maintained many long-distance friendships by telephone and email. Survived by sons David (Barbara) Simmons and Robert (Deborah) Simmons; daughter Kathryn (Donald) Raithel; grandchildren Benjamin Simmons, Will (Sammi) Simmons, Stephanie (Aaron) Whiddon, Victoria Simmons, Mark (Yesenia) Raithel, Stephen (Clare) Raithel, and Carolyn (Nathan) Raithel; great-grandchildren Klayton, Grayce, Vivienne, Erik, Itsi, Fiona, and Arthur; and numerous extended family and friends. He was preceded in death by his beloved wife, Mary L. Simmons. A service of remembrance will take place at a future date at the Fourth Presbyterian Church of Chicago. In lieu of flowers, memorial gifts may be made to: New Organist Fund (Morgan and Mary Simmons Scholarship) of the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115; or Music Program at the Fourth Presbyterian Church, 126 E. Chestnut Street, Chicago, IL 60611.