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JANUARY 2021



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Cover feature on pages 18–19

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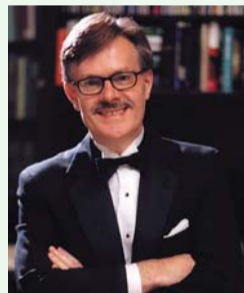
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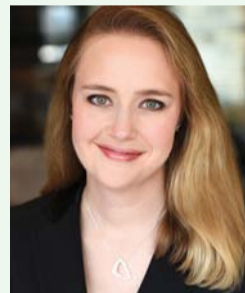
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Whole No. 1334
JANUARY 2021
Established in 1909
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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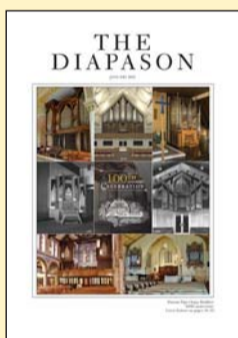
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Circulation/
Subscriptions **THE DIAPASON**
P.O. Box 300
Lincolnshire, IL. 60069-0300
DPP@omeda.com
Toll-Free: 877/501-7540
Local: 847/763-4933

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Editor's Notebook

20 Under 30 Class of 2021

We remind you that nominations are open through February 1 for our "20 Under 30" Class of 2021. Submit nominations at www.thediapason.com (click on "20 under 30"), by email (to sschnurr@sgcmail.com), or through postal mail (**20 Under 30 Nomination**, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee's name, email, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee's accomplishments and why they should be considered. Please include your own name, title, and company/school/church if applicable, and your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominees cannot have reached their 30th birthday before January 31, 2021. Persons nominated in past years but not selected may be nominated again.

Evaluation of nominations and selection of members of the Class of 2021 will take place in February. Winners will be announced in the May 2021 issue of THE DIAPASON.

2021 Resource Directory

The 2021 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year

Here & There

Youth



National Catholic Youth Choir

The **National Catholic Youth Choir** announces its summer camp, June 19–27, for high school singers, to be held at St. John's University, Collegeville, Minnesota. Scholarships are available. For information: ncyc@csbsju.edu.

Prizes

The **Royal Canadian College of Organists** announces its Sir Ernest MacMillan Memorial Foundation Prize. Offered in odd-numbered years, the prize supports the artistic development and career advancement of a young organist; it may be used to assist with travel, a workshop or study program, participation in a festival or competition, or other relevant purposes. Candidates should be at an advanced stage of their musical education, under thirty years of age as of April 30, 2021, and should hold either Canadian citizenship or permanent residency of Canada. They should also be members of the RCCO. The prize is \$7,500 CAN. Application deadline is April 30. For information: <https://rcco.ca/sch-macmillan>.

Conferences

The **Presbyterian Association of Musicians** announces its 2021 Worship

and Music Conferences at Montreat, North Carolina, June 20–25 and June 27–July 2. In person and online options are available (in person, both sessions; online, June 27–July 2). Leaders include Tom Trenney, Patrick Scott, and Phillip Shultz. For information: presbysmusic.org/2021conference.

The **Fellowship of American Baptist Musicians** announces its annual Conference for Church Musicians, July 18–24, in Green Lake, Wisconsin. Presenters include Eric Nelson (adult choral), Stephanie Trump (youth choral), Ruth Dwyer (children's music), Brian Childers (handbells), Zachary Crowder (orchestra), Emmett Price, III (worship), and T. Jared Stellmacher (recitalist). For further information: www.fabm.com.

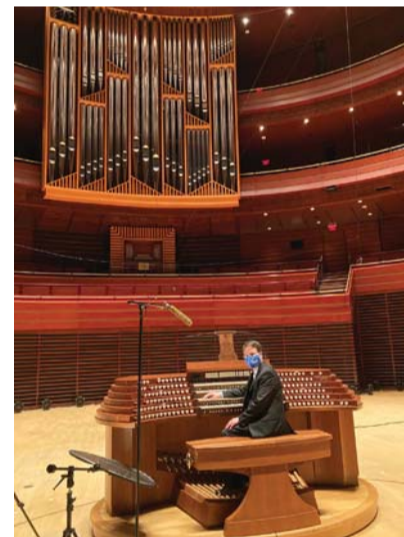
People



John Fenstermaker

John Fenstermaker performed a recital November 15, 2020, at Trinity-by-the-Cove Episcopal Church, Naples, Florida, featuring works for organ, piano,

harpsichord, harmonium, accordion, calliope, and tower chimes. Composers featured included Bach, Mouret, Mulet, Chopin, Wagner, Evans, Zamecnik, Gigout, and Lemare. For information: trinitybythecove.com.



Paul Jacobs at Verizon Hall, Philadelphia, Pennsylvania

On November 12, **Paul Jacobs** joined the Philadelphia Orchestra under the baton of **Yannick Nezet-Seguin** for streamed concerts of a chamber version of Mahler's *Fourth Symphony*, as well as a solo recital, playing the Fred J. Cooper Memorial Organ, Dobson Pipe Organ Builders Opus 76.

He also gave a streamed performance of the music of Bach and Handel on the Orgelbau Klais organ in Overture Concert Hall, Madison, Wisconsin, presented by the Madison Symphony on November 17. For further information: pauljacobsorgan.com.

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Stephen Schnurr
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as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon. Send any updates for the 2022 directory to: sschnurr@sgcmail.com

In this issue

Michael McNeil takes us on a tour of the 1750 Joseph Gabler organ in the Basilica of St. Martin and St. Oswald, Weingarten, Germany, discussing the unique sound of this world-class instrument. By accessing this article in the digital edition (at our website, for those who subscribe to a print edition), readers can hear soundclips of the organ. Michael Gailit brings to light previously overlooked information regarding the enigma of measure 72 of Johann Sebastian Bach's *Tocatta and Fugue in D Minor*, BWV 565.

John Bishop, in "In the Wind . . ." provides a concise description of how the pipe organ works in approximately 1,800 words. In "On Teaching," Gavin Black ponders on a variety of brief pedagogical topics.

Our Cover Feature focuses on the centennial of Parsons Pipe Organ Builders of Canandaigua, New York. Readers can learn more about the history of the firm as well as interesting upcoming projects. In Organ Projects, Scott Smith Pipe Organs of Lansing, Michigan, has renovated the instrument in Grace Lutheran Church, Auburn, Michigan. ■

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com.
Subscriptions: 1 yr. \$45; 2 yr. \$83; 3 yr. \$115 (United States and U.S. Possessions).
Canada and Mexico: 1 yr. \$45 + \$11 shipping; 2 yr. \$83 + \$16 shipping; 3 yr. \$115 + \$19 shipping. Other foreign subscriptions: 1 yr. \$45 + \$31 shipping; 2 yr. \$83 + \$42 shipping; 3 yr. \$115 + \$50 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).
Periodical postage paid at Pontiac, Illinois, and at additional mailing offices.
POSTMASTER: Send address changes to THE DIAPASON, P.O. Box 300, Lincolnshire, IL. 60069-0300.
This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Thomas Trotter (photo credit: Adrian Burrows)

Queen Elizabeth II approved the award of Her Majesty's Medal for Music for the year 2020 to **Thomas Trotter**, fifteen years to the day since the first winner was honored at Buckingham Palace. Awarded every year to an outstanding individual or group of musicians, The Queen's Medal for Music was first presented to Charles Mackerras on November 22, 2005, the feast day of St. Cecilia, patron saint of music.

Trotter, the sixteenth recipient of the award, has been the Birmingham City Organist since 1983 and is also a visiting fellow in organ studies at the Royal Northern College of Music. He has toured on four continents and is often invited to perform the dedicatory recital on new or restored organs, including at the Royal Albert Hall and St. David's Hall in Cardiff. He has partnered with conductors including Charles Mackerras, the medal's first recipient.

In recognition of his achievements, Trotter was awarded the Royal Philharmonic Society's Instrumentalist Award in 2011 and was named International Performer of the Year for 2012 by the New York City Chapter of the American Guild of Organists. In 2016, he received the Royal College of Organists Medal, the institute's highest honor.

The nominating process for the award is overseen by a committee chaired by the Master of The Queen's Music, Judith Weir. The committee meets annually to discuss its nominees before submitting their recommendation to the queen for approval. Trotter is represented in the United States by Karen McFarlane Artists, Inc.: www.concertorganists.com.

Appointments

Joshua Stafford is appointed director of sacred music, including organist, for the Department of Religion at the Chautauqua Institution, Chautauqua, New York, and is the first to hold the newly established Jared Jacobsen Chair for the Organist of Chautauqua Institution. Stafford served as institution organist in an interim capacity during the 2020 summer assembly season. A native of neighboring



Joshua Stafford

Jamestown, he succeeds his mentor and teacher, the late Jared Jacobsen.

Stafford serves year-round as director of music for St. Peter's Episcopal Church, Morristown, New Jersey, where he conducts an RSCM-based program with choirs of boys, girls, and adults. In 2016, he was awarded the Pierre S. du Pont First Prize of the Longwood Gardens International Organ Competition. He is a member of THE DIAPASON's 20 Under 30 Class of 2017. Stafford is represented by Phillip Truckenbrod Concert Artists. For information: www.concertartists.com.



Wayne Wold

Wayne Wold is appointed adjunct associate professor of music for Shenandoah University, Winchester, Virginia, where he will teach organ. Wold recently retired from Hood College, Frederick, Maryland, where he served as professor and chair of the music department. He continues as college organist at Hood College, as director of music for First Lutheran Church, Ellicott City, Maryland, and as a recitalist, clinician, and composer. He serves as mid-Atlantic regional councilor for the American Guild of Organists.

Nunc dimittis

Bryan Keith Gray, 72, died October 24, 2020. He was born in Lake Charles, Louisiana, March 2, 1948. He started piano lessons before he was age ten and was accepted into the Governor's Program for Gifted Children early in its formation, later returning to teach in the program. He graduated from Lake Charles High School in 1966 having been a member and captain of the school's band. At McNeese State University, Lake Charles, he was a member of the marching band



Finalists of the 2020 Arthur Poister Scholarship Competition in Organ Playing: (clockwise) Carolyn Craig, Daniel Minnick, and Andrew Morris

On November 13, 2020, Syracuse University partnered with the Syracuse Chapter of the American Guild of Organists to present the final round of the **2020 Arthur Poister Scholarship Competition in Organ Playing**. This event was held in a virtual webinar format due to restrictions on travel and in-person gatherings surrounding Covid-19. The event featured three finalists chosen from a pool of 24 applicants after a preliminary recorded round: **Carolyn Craig**, Master of Music degree student of Martin Jean at the Yale University Institute of Sacred Music and a member of THE DIAPASON's 20 Under 30 Class of 2019; **Daniel Minnick**, Doctor of Musical Arts degree student of David Higgs at the Eastman School of Music; and **Andrew Morris**, Master of Music degree student of James Higdon at the University of Kansas.

The competition revised the rules for the final round and asked the three finalists to send an unedited video of their 30-minute program of competition repertoire on an organ of their choice. Each competitor received extensive comments on draft recordings from three experts who were scheduled to judge this year's competition: Christian Lane, Annette Richards, and Iain Quinn. The competition did not offer first, second, and third prizes since it was impossible to ensure a level playing field with the virtual format, but each competitor received an honorarium and reimbursement for recording costs.

The competition did invite attendees to cast a vote for audience prize, using an anonymous polling toll during the webinar. The winner of this \$1,000 prize was Carolyn Craig.

At the conclusion of the program, competition coordinator Anne Laver hosted a brief interview with the finalists and offered words of remembrance honoring long-time competition coordinator Will Headlee, who had passed away on November 9.

The Poister competition invites recorded round submissions for the 2021 competition. Rules and information can be found at: <https://syracuseago.org/>. Videos of the 2020 finalists' programs can be found on the Poister competition Facebook page: <https://www.facebook.com/poisterscholarship>.



and Phi Mu Alpha Sinfonia Fraternity. During this time, Gray was awarded a Rotary Foundation Undergraduate Fellowship to study in Strasbourg, France, for a year. Upon his return he graduated from McNeese with two Bachelor of Arts degrees in organ performance and in music theory and composition.

While in France Gray converted to Catholicism. He would later enter Notre Dame Graduate School in New Orleans, Louisiana, studying for ordination. In 1979 he was ordained to the priesthood for the Diocese of Baton Rouge. A few years later he was chosen to study canon

law at Catholic University of America in Washington, D.C., then returning to Baton Rouge as a canon lawyer and judge.

Due to health problems Gray decided to leave the priesthood. He moved to Little Rock, Arkansas, to work for Nichols & Simpson, Inc., Organbuilders, where he remained for 28 years until his death. He was a member of the Central Arkansas Chapter of the American Guild of Organists. Throughout his life he played organ at various churches in Lake Charles, including the Christian Science Church, Immaculate Conception Catholic Church, and McNeese State

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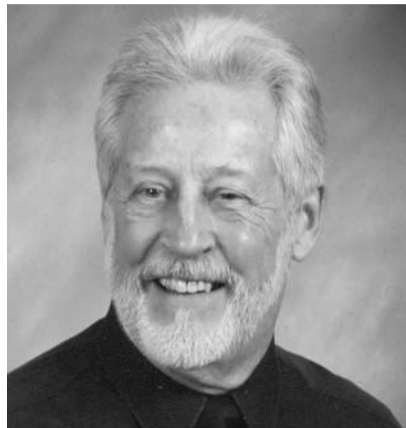
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University Catholic Student Center. He served as organist for his home church, First Christian Church of Lake Charles, under the direction of his father.

Bryan Keith Gray is survived by his sister Patty G. Boyd (husband Mike) of Colbert, Georgia; sister-in-law Lynn H. Gray of Lake Charles, Louisiana; and several nieces and nephews.



William "Will" O. Headlee

William "Will" O. Headlee, 90, died November 9, 2020, in Syracuse, New York. He was Professor Emeritus of Organ and University Organist Emeritus at Syracuse University. He came to Syracuse to study with Arthur Poister and earned the Master of Music degree in 1953, following undergraduate work at the University of North Carolina at Chapel Hill with Jan Philip Schinhan. Hobart Whitman was his first organ teacher. Headlee held the associate certificate of the American Guild of Organists.

Headlee retired from Syracuse University in 1992 after 36 years of varied academic responsibilities and continuous choir directing activity, including six

seasons with the Hendricks Chapel Choir. He served as organist at Park Central Presbyterian Church from 1992 until his death. During his retirement years he was the coordinator of the Arthur Poister Competition in Organ Playing.

Active in both the AGO and the Organ Historical Society, he served often on convention planning committees for both groups and was a member of the Historic Organs Citations Committee and the E. Power Biggs Fellowship Committee of the OHS. In 2016, he was awarded the OHS Distinguished Service Award.

A recording, *100 Years of Organ Music at Syracuse University* (Raven OAR-440) was released in 1999 of the program he played for the Crouse College Centennial in 1989, performing on the 1950 Holtkamp Organ in Crouse Auditorium and the School of Music's one-manual 1968 Schwenkedel organ. Another recording is forthcoming from the 2004 OHS convention where he presented a program on the W. W. Kimball organ at Saint Louis Catholic Church, Buffalo, New York.

William Headlee was buried next to his long-time partner, Richard C. Pitifer. A celebration of his life will be held at a later time.

Harold "Hal" Rutz, 90, died November 17, 2020. He was born March 20, 1930, in Milwaukee, Wisconsin. He graduated from Concordia University (then Concordia Teachers College), River Forest, Illinois, in 1952, and completed a Master of Music degree at Northwestern University, Evanston, Illinois, in 1960. In 1975 he studied further at Cambridge University, England, and in 1985 at the Royal School of Church Music, London.

In June 1954, Rutz married Viola Larkin of Tampa, Florida, whom he met



Harold "Hal" Rutz

while they were college students. They were married for 62 years.

Rutz taught in elementary school and was a parish musician in Detroit, Michigan, from 1954 to 1956 and in Kansas City, Missouri, from 1956 to 1964, during which time children Faith, Paul, and Hope were born. The Rutz family moved to Austin, Texas, in summer 1964 when he accepted a position as head of the music department at Concordia University (then Concordia Lutheran College). He taught music theory, music history, hymnology, piano and organ lessons, and conducted the college choir until retiring in 1996, receiving Concordia's Martin J. Neeb Teaching Excellence Award by vote of the student body that year. His choirs toured annually in the southern United States, and in 1985 he was co-leader of a tour to Martin Luther and J. S. Bach sites in what was then East Germany.

Rutz frequently performed organ recitals and, on occasion, he and son Paul performed together. Among his organ teachers were Hugo Gehrke, Paul Bunjes, Thomas Matthews, Peter

Hurford, and Michael Radulescu. Rutz composed organ and choral music, and many of his compositions are published by Wayne Leupold Editions. Upon his retirement, he was named Professor Emeritus at Concordia University.

He was active in the American Guild of Organists, the Association of Lutheran Church Musicians, and Hope Lutheran Church in Austin. In retirement he served on the board of La Follia Austin Baroque and volunteered for classical music station KMFA, Drive a Senior, and the Windsor Park Neighborhood Association.

Harold Rutz was preceded in death by his wife, Viola; brother Carl; grandson Matthew Kelley; and daughter-in-law Sandra Henry. He is survived by daughter Faith Kelley and husband David; son Paul; daughter Hope Bartolotta and husband Peter; four Bartolotta grandchildren, Joy, Pierce, Eden, and Asher; niece Patricia Wiedenhoef; and nephew Gerald Rutz. Memorial contributions may be made to the Professor Harold and Viola Rutz Music Department Endowment on the website of Concordia University, Austin (www.concordia.edu), entering the name of the endowment in the Other Gift Designation box.

Publishers

Leupold Editions announces new organ publications: *Chorale Treatments for Organ, Volume 4: Reformation, All Saints, Thanksgiving, Christ the King* (LE 600350, \$22), by Anders Börjesson; *The Halloween Ball for Organ and Narrator* (LE 600344, \$13.50), op. 33, by Robin Dinda; *Jazz Hymn Preludes, Volume 1: Advent* (LE 600339, \$20), by Joe Utterback; *Third Book of Spirituals* (LE 600334, \$24), op. 33, by Dennis

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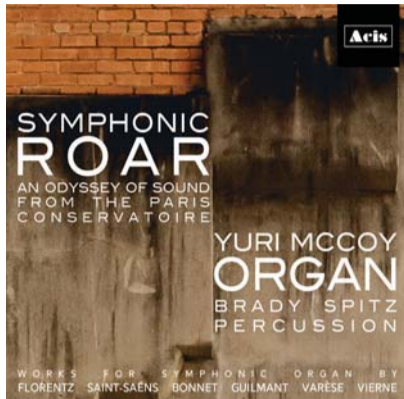
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Here & There

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Janzer; and *O For a Thousand Tongues to Sing: Hymn Introductions, Interludes, and New Harmonizations: Volume 4, Ascension* (LE 600329, \$19.75), by Larry Visser. For information: wayneleupold.com.

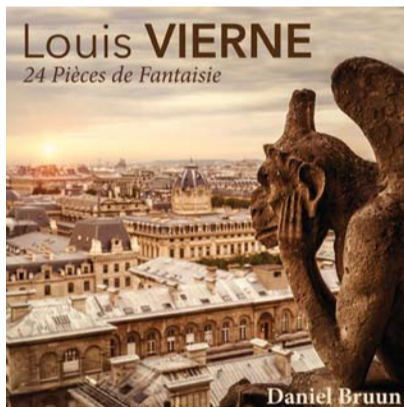
Recordings



Symphonic Roar: An Odyssey of Sound from the Paris Conservatoire

Acis announces a new CD: *Symphonic Roar: An Odyssey of Sound from the Paris Conservatoire* (APL97957), featuring **Yuri McCoy**, organist, and **Brady Spitz**, percussionist. The disc, surveying a century of music by composers affiliated with the Paris Conservatory, includes works by Guilmant, Bonnet, Saint-Saëns, Vierne, and Florentz.

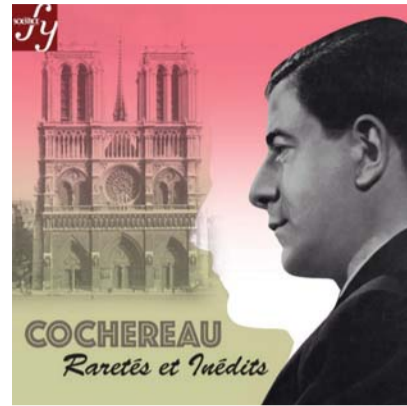
Amérique, originally composed in 1922 by Varese, was transcribed by McCoy, including percussion. A third performer was necessary to work the siren, crow call, train whistle, and cyclone whistle. For information: acisproductions.com.



Louis Vierne: 24 Pièces de fantaisie

Daniel Bruun announces a new CD: *Louis Vierne: 24 Pièces de fantaisie* (\$25.37). Bruun performs the four suites complete on the three-manual 2015 Carsten Lund organ at Hellerupland

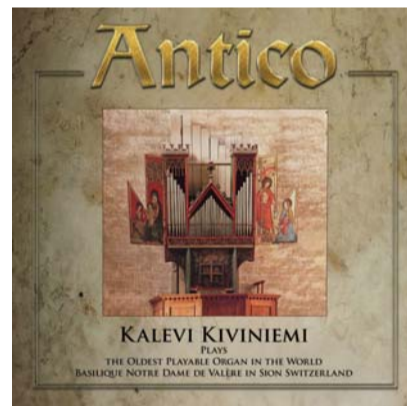
Church, Denmark. For information: gatewaymusic.dk and danielbruun.dk.



Cochereau: Raretés et inédits

Dr. J. Butz Musikverlag announces the distribution of a new Solstice collection of 19 CDs and 1 DVD: *Cochereau: Raretés et inédits* (rarities and unpublished items) (CD634, €75). The 19 CDs run a total of 22 hours, the 1 DVD for two hours. This CD/DVD box contains 29 largely previously unpublished improvisations (including seven four-movement symphonies) by Pierre Cochereau, as well as recordings from the works of 30 organ composers from four centuries on over 20 organs in Europe and overseas.

Organs featured include: Notre Dame Cathedral and Église Saint-Roch, Paris; St. Thomas Church, New York City; Symphony Hall, Boston; Sydney, Australia, Town Hall; and Southern Methodist University, Dallas. Composers represented include Bach, Handel, Vierne, Tournemire, Franck, Dupré, as well as the performer's own compositions. For information: butz-verlag.de.



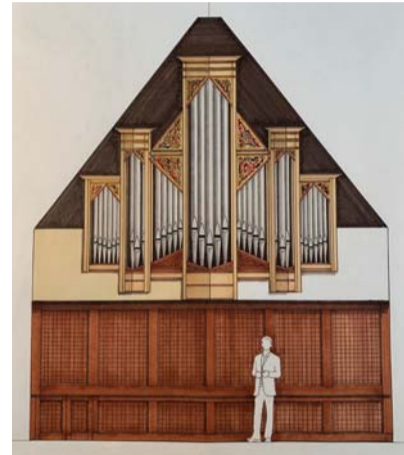
Antico

Kalevi Kiviniemi announces his new CD, *Antico* (6419369094645, €24), the twentieth installment in his OrganEra series, completing a project that began two decades ago. *Antico* was recorded in the Basilica of Notre Dame de Valère, in Sion, Switzerland, on the world's oldest

playable organ. The instrument has 376 pipes, the oldest and smallest of which are from the original instrument, built c. 1435.

The OrganEra series features historic organs from across the world. Among them are instruments from Rouen, France (Cavaillé-Coll), Las Piñas in Philippines (bamboo organ), Sanfilippo, Barrington Hills, Illinois (theatre organ), Melbourne, Australia (Town Hall), and Neresheim, Germany (Neresheim Abbey). For information: www.fuga.fi.

Organbuilders



Rendering of Buzard Pipe Organ Builders Opus 49 for Cathedral of St. Joseph, St. Joseph, Missouri

Buzard Pipe Organ Builders, Champaign, Illinois, has signed a contract for its Opus 49 for the Cathedral of St. Joseph, St. Joseph, Missouri, a three-manual, 36-rank instrument. The organ will feature a partially enclosed Great division (with the enclosed Great stops coupling separately), as well as Swell, Choral, and Pedal divisions, including a 16'8'/4' Trombone/Tromba/Clarion reed. For information: buzardorgans.com.

Foley-Baker, Inc., Tolland, Connecticut, has been awarded the contract to renovate the 1937 E. M. Skinner & Son Opus 512 in Calvary Presbyterian Church, Newburgh, New York. On March 5, the three-manual, 32-rank instrument suffered damage as the result of a serious fire in the adjoining parish hall. Removal is scheduled to commence in 2021. For information: foleybaker.com.

Schoenstein & Co., Benicia, California, is building a new three-manual, 34-voice, 42-rank organ for First United Methodist Church, Montgomery, Alabama. The main organ is in lofty chambers on either side of the chancel. The Antiphonal division is at the north and south corners of the balcony.

The Swell division will include the Schoenstein double expression system for the chorus reeds including the 32' full-length Contra Posaune, Mixture,



Rendering of new Schoenstein organ for First United Methodist Church, Montgomery, Alabama

and the softest strings. The director of music is James H. Seay; organist and assistant director of music is Joshua Coble. Consultant is Andrew Risinger, associate minister of music and organist at West End United Methodist Church, Nashville, Tennessee. For information: schoenstein.com.

Carillon News by Brian Swager

The Leuven bell and carillon association **Campanae Lovanienses** announces an international composition competition for carillon in observance of the 300th anniversary of the birth of organist, carillonneur, and composer Matthias Vanden Gheyn (1721–1785) as well as the City Festival "Knal! Leuven Big Bang Festival." There are two competition categories: an original composition for carillon and an arrangement for carillon of a work from the Baroque period.

The winning composition for carillon solo will be performed during the "Knal!" festival, October 16, 2021, through January 30, 2022, in Leuven, Belgium. This festival honors the Leuven priest and professor Georges Lemaître (1894–1966), who was the first to formulate the theories of the expansion of the universe (1927) and of the big bang theory (1931). The composition should be inspired by astronomy, astrology, or cosmology. The work may contain one or more movements and must be five to twelve minutes total in duration. It must be written for a four-octave carillon in equal temperament with a maximum compass of B-flat, c, d through c⁴ and a





The campanile of Tienen



The carillon clavier of Tienen

pedal compass of B-flat, c, d through g¹. Compositions that require a larger compass must be submitted in a version for four octaves. Email the composition as a PDF-file to Luc Rombouts, secretary of the jury (luc.rombouts@telenet.be) on or before April 30. The work may be accompanied by a note explaining the relation with the required subject. The composer's name may not be given on the score, and the title of the piece and any notes are to be in English. Interpretation indications in the score may be in English and/or Italian.

Participants who are not familiar with composing for carillon can find tips and guidelines on the following sites: <https://www.beiaard.org/site/node/10> (Dutch); <https://www.gcna.org/resources/Documents/writing-for-carillon.pdf> (English).

Each candidate may submit only one original composition, which must not have been published previously nor played during concerts that entailed a published program. The secretary of the jury will check whether the entries meet the formal requirements regarding compass and anonymity and will give feedback to the sender. The secretary will forward entries to the jury on May 1; he is not allowed to vote. The voting jurors are carillonneurs and non-carillonneurs from different countries. They remain anonymous to each other and to the participants until the end of the competition. The jury will judge submitted works on three criteria: 1) general compositional qualities; 2) specific musical and sonic suitability for the carillon, based on the sound character of a medium to heavy carillon (bourdon with pitch f¹ of 950 kg or lower); and 3) thematic connection in terms of astronomy, astrology, or cosmology. The members of the jury will award scores that are sent to the secretary no later than June 30. The total score determines the result of the competition.

The following prizes will be awarded: first prize, €2,000; second prize, €1,000; third prize, €500. If two or more candidates reach an equal number of points, an *ex-aequo* is declared, meaning that the authors of the compositions of equal rank each receive the average of the corresponding prizes. The five highest ranked compositions will be performed on several carillons in Leuven during the cultural city festival "Knal!" Campanae Lovanienses will present these winning compositions to the international carillonneurs' community.

For the second category, participants will make an arrangement for carillon solo of a work from the Baroque period, music written between 1600 and 1750. The arrangement must be written for a carillon in meantone temperament, which means that the notes D-flat, D-sharp, G-flat, A-flat, and A-sharp may only occur sporadically

in the arrangement. The arrangement must be written for a maximum range of forty bells (c, d, e through f³), and a pedalboard of one octave plus a major third (c, d, e through e¹). Compositions that require a larger compass must be submitted in a version that fits the prescribed compass. If a multi-part work is

chosen, all of its movements should be part of the submitted arrangement.

Email the composition as a PDF-file to Luc Rombouts (luc.rombouts@telenet.be) on or before April 30. The composer's name may not be mentioned on the score, and the title of the piece is to be in English. The interpretation indications in the score may be in English or in the language of the original work.

Participants not familiar with arranging for carillon can find tips and guidelines in the following publications: Carlo van Ulft, *Arranging for Carillon*, North American Carillon School (available at americanocarillonmusiceditions.com); and Rachel Perfecto, *A Guide to Arranging for the Carillon*, Mechelen, 2016 (available via luc.rombouts@telenet.be).

Each candidate may submit one arrangement, which may not have been previously published or played during concerts. Voting procedures are the same as for the competition for an original work above. If composers are uncertain that the chosen composition fits the label of a work from the Baroque period, they should contact the secretary with inquiries. The submitted arrangements will be evaluated

based on two criteria: 1) technical and sonic suitability for carillon based on the sound character of a medium to heavy carillon (bourdon with pitch f¹ of 950 kg or lower); and 2) value as a concert piece. The following prizes will be awarded to the first three arrangements: first prize, €1,500; second prize, €750; third prize, €500. The three winning arrangements will be performed in autumn 2021 and in summer 2022 on the Peace Carillon in Park Abbey (replica after 1730) and the city carillon of Tienen (1723). Similarly, Campanae Lovanienses will present the winning arrangements to the international carillonneurs' community.

The project is made possible by the Flemish Community, the City of Leuven, the City of Tienen, Catholic University Leuven, the Royal Carillon School "Jef Denyn" in Mechelen, the Norbertines of Park Abbey, and the concert organization "Muziek in de Kapel" (Tienen).

Send items for "Carillon News" to Brian Swager: brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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Book Reviews

Widor on Organ Performance Practice and Technique, by John R. Near. Eastman Studies in Music, University of Rochester Press, Rochester, New York, 168 pages, 2019, \$60. Available from: boydellandbrewer.com.

In *Widor: A Life Beyond the Toccata* (reviewed in THE DIAPASON in February 2012, pages 16–17), John Near succeeded in broadening the twenty-first-century view of “the organist who wrote the ‘Toccata,’” reprising for us what his contemporaries knew of Widor’s roles as a teacher, conductor, performer, composer for orchestra, voice, and many instruments besides the organ, as secretary of the Academy of Fine Arts, and as a humanitarian.

This stand-alone coda to that great work focuses in depth on Widor’s writings about the organ. Near withheld these from the biography, reasoning in part that they would be of more interest to organists. Perhaps this is so, but Widor’s thoughts about the spiritual nature of organ sound, about making music at the organ, and about overcoming the mechanical challenges of the instrument are so eloquent that they would be well considered by all musicians. On the other hand, perhaps Near did not wish to prejudice the broad appeal of Widor’s life as great musician by inserting the strong, sometimes intemperate and partisan opinions of an equally great organist, and these are plentiful here.

A third of the book is devoted to excerpts translated by Near from Widor’s preface to the French version of the venerable Widor-Schweitzer edition of Bach’s complete organ works. (The notes to Schirmer’s American edition were written by Albert Schweitzer.) Here we experience Widor’s rare humility—before Bach the great master, and before the organ, which he considered the most spiritual of instruments. The original material is amplified, if that is possible, by additional commentary from Near and others. Sometimes one needs a bookmark at three different locations—text, commentary, and footnotes—to follow the whole narrative.

Five additional appendices, arranged chronologically, present selected advice and opinions written between 1887 and

1928. The first and last of these, briefer than the others, actually do confine themselves to organ performance practice. The first is the introduction to the 1887 inclusive edition of Widor’s first eight symphonies. In Appendix Five, Near himself recapitulates Widor’s directions for achieving a crescendo and diminuendo. In the other appendices, Widor’s great themes are expanded: the primacy of Bach, the perfection of the organ in France by Aristide Cavaillé-Coll, the misuse of the swell box, the spiritual nature of the organ.

Appendix Two is the pertinent part of Widor’s 1904 revision of the by then outdated Berlioz treatise on orchestration, to which Widor gratuitously attached a special section devoted to the organ, “containing a few hints that may prove useful to organbuilders.” The Napoleonic age, having displaced the *ancien régime*, passed on a continuing obsession with pedigree. Widor here and elsewhere places the organs of Cavaillé-Coll at the summit of a progress that arrived by way of Bach and Guido d’Arezzo, having its humble roots in a portable box that blared as the Christians in the Coliseum were consumed by lions. Other writers with less drama but equally affable seriousness attribute the origin of the tunes for certain French noëls to shepherds in Palestine!

The French church and its liturgical music were dethroned in the early days of the Revolution. By Widor’s time a more centralized nation had forged a new relationship between church and state that encouraged the rehabilitation of its patrimony of pipe organs. In perfect synchronization with that movement Cavaillé-Coll built on the advances in pipe organs since the last great pre-Revolutionary instruments of François-Henri Clicquot and others to produce an improved, more standardized instrument in the nation’s churches. His extraordinary influence stretched over fifty years from his early success at the Abbey of Saint-Denis (1841) to his masterpieces at Rouen and Toulouse in 1890.

Appendix Four retells Widor’s summary statement (1930) of the ascent of the modern organ to the perfection of Cavaillé-Coll and its subsequent decline and fall. The historic translation and

forward by Walter Holtkamp, Sr., and Marcel Vigneras (published in THE DIAPASON in 1942) become part of the sweep of history. Suffice it to say that we can see from our vantage point how frequently the pendulum has swung from that day to this.

It is tempting to claim that our perfect hindsight has supplanted Widor’s erroneous assumptions about Bach’s performance practice. Nevertheless, the myopia of our age ought well be countered by a paraphrase of Widor: in our age we have neglected musicality much too much in favor of authentic performance practice.

We owe so much to this man who was able despite the politics of his age to convince his French Catholic peers to embrace the organ music of a German Protestant and an instrument with a German-style pedalboard, and to adopt a professional style of playing that was not native. The fruits of his labors enlighten France and the world even today.

When he was teaching Franck’s *Choral in E-Major* Arthur Poister urged us students to sing words in order to realize the suppleness of the melodic variation. I always assumed that he learned this pedagogical technique from Dupré. I did not know until I read Near’s book that Dupré had received this effective practice from his own *maître*, Charles-Marie Widor.

—Gale Kramer
Ann Arbor, Michigan

New Organ Music

Organ Symphony No. 3, “Portals,” by Carson Cooman. Zimbel Press #80101405, \$21.95. Available from: subitomusic.com.

Cooman’s *Symphony No. 3: Portals* seems to be a piece that somehow was meant to speak directly to the world we live in today; a world of confusion, tension, stress, unscrupulous people with a loss of moral sense, and rapid changes in our lives.

This five-movement work was written in 2017 for the organist Philip Hartmann in celebration of the ninetieth anniversary of the Martin-Luther-Kirche in Ulm, Germany. Hartmann suggested as inspiration the five Biblical passages that are inscribed over the five doors of the historic church. Cooman has captured the mood of each scripture in a remarkable way.

The church is an important example of the German architecture of its time, and everything, inside and out, is unified in its concept. The engraved door inscriptions are a part of that design; each passage is by a door that is related to its subject. The building also has an important history because it was where, during World War II, the Weisse Rose (White Rose) Nazi resistance movement was founded and printed its first pamphlets and documents.

Cooman has written one movement based on each of the five doors or “portals.” This to me has had a timely

scriptural inspiration for our own very unsettled era!

First movement: “One Teacher: For you have one teacher, and you are all one brethren” (Matthew 23:8b). A single note, C, begins and ends this movement. The note symbolizes “one teacher,” and the harmonic material portrays the unity of all as brothers and sisters in Christ.

Second movement: “With Thanksgiving: Enter his gates with thanksgiving” (Psalm 100:4a). In a dancing 6/8 time signature, “With Thanksgiving” is joyful for all that we have to be thankful for. The music is a gentle *ballando* with musette-like textures and melody.

Third movement: “Humble Yourself: Humble Yourself Before God” (James 4:10). This movement is an aria that has a small amount of Celtic-like flavor. The middle section has a rising and falling feel with an ostinato derived from the opening melody. The music has a profound emotional effect, and after some of my performances of the *Symphony*, a few folks in attendance have told me the music brought tears to their eyes!

Fourth movement: “Speak, and Do Not Be Silent: Speak and do not be silent, for I am with you” (Acts 18:9c). The fourth movement is a proclamation that begins in a majestic manner. After episodes in several key areas, the opening music is heard again, but this time on a full Swell registration, but muted with the box closed; a memory of the last of the scripture, “for I am with you.”

Fifth movement: “Sing Joyfully: Sing joyfully to God, who is our strength” (Psalm 81:1). Full organ brings the singing to God forward in a dynamic fashion. The music builds in a toccata-like way until in the final measures the crescendo rises to *ffff* bringing on everything the organ offers!

To me, this symphony brings to the fore, not just the Christian messages of the Biblical passages, but also the way that all people should treat each other. I performed the symphony a half-dozen times this past year and was so taken with it that I created an oil painting for each one of the movements to try and put the message into visual form. These I displayed one at a time as each movement began. I must say the music with the paintings elicited some interesting conversation afterwards.

The work is approximately 24 minutes long, and, although some of the movements could be taken out and played alone, I believe that it is a much more cohesive and powerful statement if played as a single work. The music is not exceedingly difficult to play although there are some more difficult parts that will take more effort to work out. I have been extremely impressed with this music, considering it one of Cooman’s finest, and as such recommend it highly.

—Jay Zoller
Newcastle, Maine
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A. E. Schlueter

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Utterly miscellaneous

This month's column is a grab bag of topics: a paragraph or so on several matters that have been on my mind but have not developed into columns of their own. Some ideas are about pedal playing and are a sort of follow up to last month's column. However, because of the timing of the column-writing process, I cannot yet respond to any of the feedback I hope to receive from my December column. Most of the topics here are more-or-less random, connected with one another and with the phenomenon of this column only in that they could shape at least indirectly some of what we say or do with our students.

Pedal playing

Two things about pedal playing have been going through my mind recently. The first is the question of how to help people get comfortable going from one sort of pedalboard to another. For the most part this means flat versus concave/radiating. I tend to call the latter "round," just because that is more concise. There are also differences among pedalboards within each of those categories. The Fisk organ at Westminster Choir College in Princeton, New Jersey, has a round pedal keyboard, but with slightly different proportions than American Guild of Organists standard. That instrument was my "go-to" organ for many years, and I probably performed over thirty recitals on it. So whereas a lot of my colleagues found it annoying to adjust to that instrument, I had, if anything, a bit of trouble when I wanted to play on a different round pedalboard. Also, I have spent a disproportionate amount of time playing flat pedal keyboards, and they differ a lot from one another. I believe that the key to success in moving from one pedalboard to another is to think of the act of playing a pedal note as involving points rather than lines. That is, it is the spacing of the spots on the keyboard where you are playing that matters, not which way the rest of the key is pointing. This is not rigorously true, and in particular, its application to heel playing is a bit complicated. But I think that it is a better starting point than a preoccupation with overall layout. This ties in with everything else about my approach to pedaling, especially the emphasis on keeping track of the motion of each foot with respect to itself.

The second point is about the concept of sitting comfortably. Something that I do not believe I have dealt with adequately in my earlier writings about pedal playing is the issue of sitting comfortably. Is it good enough just to do this intuitively: sit there and do what feels comfortable? Or is it possible that one has to learn how to sit comfortably, perhaps with advice from a trainer, physical therapist, orthopedist, or other professional—or perhaps with the aid of practices such as yoga, Pilates, Alexander Technique, and so on? I have always used the intuitive approach, and I honestly do not know as much as I could or should about the latter. I worry that learning anything non-intuitive about how to sit comfortably could converge with "you must sit this way," of which I am very skeptical indeed.

Background music

Here is the first of my random points for this month. I have never, over thirteen-plus years, played music in the background while I was writing this column. But today I have done so. Why does that seem right this time? Perhaps I have become better at multitasking.

There are two reasons I have not previously played background music. I am afraid that it will distract me more than it will relax me and put me in the right mood to concentrate; and some of the time, I am afraid that other music will confuse me when I write about some particular music, or even just about musical or music-tangential issues. Am I fooling myself? Can I really write this way? So far, so good.

Is the performer deeply engaged?

I recently attended a couple of recitals with some friends, both by the same solo performer. (Well, not too recently, alas.) And we all thought the performances were tremendous. We agreed that the performer played as if she cared deeply about every note. This crystallized for me how important it is to be a listener. It is also something that I try to convey in my own playing. But for a listener it is a feeling. It might not be literally true of the performer whom I am remembering, and, even more likely, it might well be true of many or most performances that do not happen to come across that way to me. It would be unfair and inaccurate, often, to assume that if I do not come away from a performance with that feeling, the performer was actually kind of indifferent to or uninvolved with the music, or took a cavalier or perfunctory approach. But that does not mean that it is not important. And what about with students? I like the idea of conveying to a student that this might be a value worth embracing. But how does one do that without it seeming to direct a particular style or type of playing? That would inevitably be the style or approach that the teacher responded to as conveying that feeling.

I wonder whether we are more likely to come away with this feeling from attending a concert than from listening to a recording. If so, is this because of the effect of the recording situation on playing or, more likely, because we listen differently in person at a performance venue than we do at home or in the car?

This may be one source of my commitment to helping students with music that they care about deeply and to avoid the situation of working on anything because someone has told them that they must. But I need to avoid conveying the message that it is insufficiently important to work on music about which you are curious, and which you may or may not come to care deeply about.

One thing that I have noticed about teaching during this Covid period is that some students have become more autonomous in choosing music. I usually help students choose music through discussion, which can be partially duplicated remotely, but not in as free-ranging and flexible a way, and through pulling music off the shelf and playing through different pieces. That we cannot duplicate.

A love of the sound

A while ago I was talking with a harpsichord builder, someone who reliably creates stunningly beautiful-sounding instruments. He commented that there was often a problem with organists that arose out of their love for the sound: that it could become self-indulgent, too sensual, and thus too inward-looking. At the time—quite a few years ago, in fact—my main reaction to this was to think that if anything this applied more to harpsichord, especially since the gorgeous, sensually compelling sounds of a great instrument are at such close quarters. More recently I have come

to this question: why is this not a good thing? These gorgeous sounds exist to be heard and to convey the music and its associated feelings. Lately, I have been thinking about this, partly because I have spent months listening to recorded music at an even greater pace than I had over the pre-pandemic years, and trying very hard to delve into that experience as deeply as I can. But also, I suspect, it does have something to do with the point above. The sensory or sensual dimension of the organ and harpsichord is about conveying emotion. Therefore, it may be a disproportionately large part of what it takes to create that feeling I was talking about just above.

Surface level appeal

Related to this, it seems to me that often there is a surface level to a work of art that can be either appealing or unappealing to a particular person who tries to experience that art. And that if the art contains a message or meaning, that is in some way deep or important or lasting, that will only be accessible to someone who happens to respond well to what is on the surface. For example, I have never liked *The Simpsons*. I have experienced all sorts of people whose views I respect, and often agree with, tell me that this show is really good: funny, literate, witty, and with underlying social and political views that I would approve. I do not doubt any of this, though I also do not know firsthand that it is true. I find the drawing style of the characters really off-putting, and, in particular, I cannot stand the voices. That is not to say that I think that the performers and directors are not talented and skillful and doing a great job. It is a matter of my particular taste, based on upbringing, experiences, psychology, etc. I have tried viewing a few times and cannot get through a single episode. I am blocked from getting to know whatever really lies deeper within the show.

I recently had another similar experience with a modern dance performance that I interacted with the way we do for now—on my computer screen. I watched the event, and I certainly thought that I detected really interesting narrative, emotional content, perhaps philosophical questions being dealt with. But the out-and-out style, the way people moved, was one that I found annoying and disturbing. After watching this piece I happened upon a description of it by one of its creators. I read that, hoping that it would be interesting (and it was), and that it would unlock the piece itself to me. When I summoned it back up and tried to watch it again, I still found it annoying and disturbing: actually more so, since I now knew that there were things at the deeper level that I would have liked to connect with but still could not.

What's in a name?

I have always wondered what his friends called J. S. Bach. Did he have a nickname or informal version of his name? I have heard that "Basti" is and has been for many years a diminutive of Sebastian. Did anyone call him that? Or a different informal name? He may have only been called "Sebastian" and presumably some version of "Father" by his children. As far as I can tell we simply do not know. But I do not want not to assume that because we think of him as so august and unapproachable he cannot have been addressed other than formally. The point of this line of thought is to try to get away from thinking of him that way. (For me that project was greatly

helped along by taking a look at the facial reconstruction of Bach done several years ago at Dundee University. You can find it by doing an internet image search on "Bach reconstruction.")

There is evidence that Johann Christian Bach was known to his family as "Christel." This comes from the top page of a stack of J. S. B. cantata manuscripts that we know were divided between C. P. E. Bach and J. C. Bach. An inscription there says "Carl u. Christel," the first name in the handwriting of J. C. Bach himself, and then his name in the hand of his mother Anna Magdalena Bach. I learned recently that James Madison, also someone whom we might have trouble thinking of as "just" a person rather than an august historical figure, was called Jemmy. I would love to have more of these little windows into history.

Competition-based model

I was recently reminded by something that I heard on a televised golf game of the story that Arthur Rubinstein used to tell about his first time hearing Vladimir Horowitz. The gist of it was that he thought to himself, "This young man is really good. I'd better practice more!" As best I remember it, Rubinstein was indeed talking about the most basic thing: that he was hearing someone who was better than he was at the "right notes at the right tempo" side of playing, and that he had better work to get equally good at that. I have always shied away from, and encouraged others to shy away from, that sort of competition-based model. My fear about it is that it encourages too much of an emphasis on the things that can be measured and copied and discourages emphasis on playing one's own way. But that is another thing that I want to muse about a bit. The things that can be measured and copied are also part of the picture. Is an awareness that others might be better at some things always a toxic way to motivate oneself? I have always felt it to be. But the amount of anxiety that such comparisons give to me may be higher than it necessarily is for others. Maybe I am too afraid that if I hear something that is clearly better than what I am doing my response will be to give up rather than to practice more. Or, more to the point, I have not sorted out a way to discern how this works for each student: it has to vary quite a lot.

If this kind of comparison- or competition-based model can ever work it has to be very clear that one is being spurred on to do an even better job of what one wants to do, of what constitutes one's own individual contribution: not to copy as such. All this will bear a good deal more thinking about.

And that is all for this month. ■

Gavin Black is director of the Princeton Early Keyboard Center, Inc., in Princeton, New Jersey (www.pekc.org). He can be reached by email at gavinblackbaroque@gmail.com.



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In the wind...

How does it work?

It happened again. I sat at this desk for days mud wrestling with an unruly topic for this column. Twice I had more than a thousand tortured words on the screen, went upstairs for a break, and came back to Ctrl-Shift-A-Delete. But Anthony Tommasini, music critic for *The New York Times*, came to my rescue with his article under the headline, “Why Do Pianists Know So Little About Pianos?,” published November 12, 2020. This article was born as the outbreak of COVID-19 got rolling in New York City last March and his piano needed tuning, but his apartment building was locked down and workers from outside were not allowed in except for emergencies. “An out-of-tune piano hardly seemed an emergency.”

He quotes the brilliant Jeremy Denk as not knowing “the first thing about piano technology.” Denk, whose playing I admire deeply and who like me is an alumnus of Oberlin College, had the same issue as Tommasini when his building locked down, but convinced the superintendent of his apartment building that because playing the piano is his profession, his tuner should be accepted as an essential worker. It worked.

Tommasini singles out Mitsuko Uchida as one prominent pianist who is an intimate student of piano technology. He quotes her as saying, “you get stuck when the weight is different key to key, the piano has been sloppily prepared, and the dampers have not been adjusted—or the spring in the pedal.” She went on, finding trouble when “the pin underneath the key [guide pin] is dirty, or the other pin in the middle of the mechanism [balance pin] is dirty, rubbing, or slurping.” I love the word slurping in this context.

Tommasini reminds us that orchestral players know more about their instruments than most pianists, and that unlike pianists, orchestral players own their instruments and can carry them with them between performances. Vladimir Horowitz traveled with his own piano, but then, Horowitz was Horowitz. You tell him “No.” Unusual among modern pianists, Mitsuko Uchida travels with her own piano. When Tommasini asked her if the institutions where she plays cover that cost, she said “usually not.” But she

went on, “I have no excess otherwise. I don’t need country houses, expensive jewelry, expensive cars, special collections of whatever.” I suppose her usual fees cover that cost and still provide her with lunch money.

Tommasini concluded the column:

Back at my apartment, the technician finally dropped by, tuned my piano, and made mechanical tweaks to a few of the keys. Afterward, it felt and sounded vastly better. I have no idea what was involved.

Press the key and the pipe blows.

The pipe organ is the most complex of all musical instruments. It is such a sophisticated machine that other musicians, including some world-renowned orchestral conductors, consider it to be unmusical. While a violinist or clarinetist can accent a note by applying a touch more energy, what a single organ pipe can do is all it can do. The organist can accent a note by tweaking the rhythm—a nano-second of delay can translate into an accent—or by operating a machine. A twitch of the ankle on the Swell pedal does it, so does coupling a registration to another keyboard with a soft stop so a note or two can be accented by darting to the other keyboard. The creative organist has a bag of tricks that bypass the mechanics and allow the behemoth to sing.

I have been building, restoring, repairing, servicing, selling, and relocating pipe organs for over forty-five years, and I know that many organists have little idea of how an organ works, so I thought I would offer a short primer. If you already know some or most of this, maybe you can share it with people in your church to help them understand the complexity. In that case, it might help people, especially those on the organ committee, understand why it is so expensive to build, repair, and maintain an organ.

Pipes and registrations

A single organ pipe produces a tone when pressurized air is blown into its toe-hole. The construction of the pipe is such that the puff of air, which lasts as long as the key is held, is converted to a flat “sheet” that passes across the opening that is the mouth of the pipe.



Tracker keyboard action under a four-manual console, 1750 Gabler organ, Weingarten, Germany. (photo credit: John Bishop)

The tone is generated when the sheet is split by the upper lip of the mouth. This is how tone is produced by a recorder, an orchestral flute, or a police whistle. Organ pipes that work this way are called “flue pipes,” and there are no moving parts involved in tone production. Reed pipes (trumpets, oboes, clarinets, tubas, etc.) have a brass tongue that vibrates when air enters the toe-hole: that vibration is the source of the tone.

Since each pipe can produce only one pitch, you need a set of pipes. We call them ranks of pipes, with one pipe for each note on the keyboard to make a single organ voice. Additional stops are made with additional ranks. There are sixty-one notes on a standard organ keyboard. If the organ has ten stops, there are 610 pipes. Pedal stops usually have thirty-two pipes.

The Arabic numbers on stop knobs or tablets refer to the pitch at which a stop speaks. 8’ indicates unison pitch because the pipe for the lowest note of the keyboard must be eight feet long. 4’ indicates a stop that speaks an octave higher, 2’ is two octaves higher, 16’ is an octave lower. Some stops, such as mixtures, have more than one rank. The number of ranks is usually indicated with a Roman numeral on the stop knob or tablet. A four-rank mixture has four pipes for each note. The organist combines stops of different pitches and different tone colors to form a registration, the term we use to describe a group of stops chosen for a particular piece of music or verse of a hymn.

The length of an organ pipe determines its pitch. On a usual 8’ stop like an Open Diapason, the pipe for low C is eight feet long, the pipe for tenor c° is four feet, for middle c’ is two feet, and the highest c''' is about three inches. Every organ pipe is equipped with a way to make tiny changes in length. Tuning an organ involves making those tiny adjustments to hundreds or thousands of pipes.

Many organs have combination actions that allow an organist to preset a certain registration and recall it when wanted by pressing a little button between the keyboards (piston) or a larger button near the pedalboard to be operated by the feet (toestud).

Wind

When playing a piece of music on an organ, the little puff of air through each organ pipe to create sound is multiplied by the number of notes and the number of stops being used. Play the Doxology, thirty-two four-note chords, on one stop and there will be 128 puffs of air blowing into pipes. Add a single pedal stop to double the bass line and you will play 160 pipes. Play it on ten manual stops and two pedal stops, 1,384. A hundred manual stops (big organ) and ten pedal stops, 6,420, just to play the Doxology, a veritable gale.

Where does all that wind come from? Somewhere in the building there is an electric rotary blower. In smaller organs, the blower might be right inside the organ, in larger organs the blower is typically found in a soundproof room in the basement. The blower is running as long as the organ is turned on, so there needs to be a system to deal with the extra air when the organ is not being played, and to manage the different flow of air for small or large registrations. The wind output of the blower is connected to a unit that most of us refer to as a bellows. “Bellows” actually defines a device that produces a flow of air—think of a fireplace bellows. Before we had electric blowers, it was accurate to refer to the device as a bellows. When connected to a blower that produces the flow of air, the device has two functions, each of which implies a name. It stores pressurized air, so it can accurately be called a reservoir, and it regulates the flow and pressure of the air, so it can accurately be called a regulator. We use both terms interchangeably.

Between the reservoir/regulator and the blower output, there is a regulating valve. Sometimes it is a “curtain valve” with fabric on a roller that operates something like a window shade, and sometimes it is a wooden cone that seats on a big donut of felt and leather to form an air-tight seal. In either case, the valve is connected to the moving top of the reservoir/regulator. When the blower is running and the organ is not being played, the valve is closed so no air enters the reservoir. When the organist starts to play, air leaves the reservoir to blow the pipes, the top of the reservoir dips in response, the valve is pulled open a little, and air flows into the reservoir, replenishing all that is being used to make music by blowing pipes.

Weights or springs on the top of the reservoir regulate the pressure. The organ’s wind pressure is measured using a manometer. Picture a glass tube in

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A Skinner regulator with metal windlines. The regulating cone valve is in the box on the bottom. Evangelischer Saalkirche, Ingelheim am Rhein, Germany (the only Skinner organ in Germany). (photo credit: John Bishop)



In this Aeolian-Skinner organ, the pulley on the stand is mounted on the curtain valve, which is connected to the top of the regulator with a braided string. (photo credit: John Bishop)



(photo credit: Félix Müller)

Organs for Dummies” for a group of attorneys studying a complex insurance claim. It was over twenty-five pages and 15,000 words and was still just a brief overview. Reading this, you might not have caught up with Mitsuko Uchida, but you’re miles ahead of Jeremy Denk.

the shape of a “U,” twelve inches tall with the legs of the “U” an inch apart. Fill it halfway with water, and the level of the water will be equal in both legs. With a rubber tube, apply the pressure of the organ’s wind, and the level of the water will go down on one side of the “U” and up on the other. Measure the difference and *voilà*, you have the wind pressure of the organ in inches or millimeters. It is common for the wind pressure to be three inches or so in a modest tracker-action organ. In a larger electro-pneumatic organ, the pressure on the Great might be four inches, six inches on the Swell, five inches in the Choir, with a big Trumpet or Tuba on twelve inches. The State Trumpet at the Cathedral of Saint John the Divine in New York City is on 100 inches. I used to carry a glass tube full of water into an organ, a risky maneuver. Now I have a digital manometer.

In a small organ, the blower typically feeds a single reservoir that regulates the flow and pressure and distributes the wind to the various windchests through wind conductors (pipes), sometimes called wind trunks. In larger organs, it is common to find a regulator in the basement with the blower, and big pipes that carry wind up to the organ where it distributes into various reservoirs, sometimes one for each keyboard or division. Very large organs have two, three, four, or more windchests for each keyboard division, each with its own reservoir. A large bass Pedal stop might have one reservoir for the lowest twelve notes and another for the rest of the stop. And speaking of big pedal stops, the toehole of the lowest note of something like a 16’ Double Open Wood Diapason can be over six inches in diameter. When that valve opens, a hurricane comes out.

Windchests

The organ’s pipes are mounted on windchests arranged in rows on two axes. All the pipes of one rank or stop are arranged in rows “the long way,” and each note of the keyboard is arranged in rows “the short way.” The keyboard action operates the notes of the windchests, and the stop action determines which sets of pipes are being used. Pull on one stop and play one note, and one pipe plays. Pull on five stops and play a four-note chord, and twenty pipes play. In a tracker-action organ or an electric-action organ with slider chests, the keyboard operates a row of large valves that fill a “note channel” when a note is played and a valve opens. The

stops are selected by sliders connected to the stopknobs, which have holes identical to the layout of the holes the pipes are sitting in. When the stop is off, the holes do not line up. When the stop is on, they do, and the air can pass from the note channel into those pipes sitting above open sliders.

It is common in electro-pneumatic organs for there to be an individual valve under every pipe. There is an electric contact under every note on the keyboard, a simple switch that is “on” when the note is played. The current goes to the “primary action” (keyboard action) of the windchest. The stops are selected through various devices that engage or disengage the valves under each set of pipes. When a note is played with no stops drawn, the primary action operates, but no pipe valves open. The stopknobs or tablets have electric contacts similar to those in the keyboards. When a stop is turned on and a note is played, a valve opens, and a pipe speaks.

We refer to “releathering” an organ. We know that the total pipe count in an organ is calculated by the number of stops and number of notes. An organ of average size might have 1,800, 2,500, 3,000 pipes. Larger organs have 8,000 or 10,000 pipes, even over 25,000. The valves under the pipes are made of leather, as are the motors (often called pouches) that operate the valves. Releathering an organ involves dismantling it to remove all the internal actions, scraping off all the old leather, cutting new leather pieces, and gluing the motors and valves in place with exacting accuracy. The material is expensive, but it is the hundreds or thousands of hours of skilled labor that add up quickest.

It’s all about air.

We think of the pipe organ as a keyboard instrument, but that is not really accurate. A piano’s tone is generated by striking a string that is under tension and causing it to vibrate. That is a percussion instrument. The tone of the pipe organ is generated by air, either being split by the upper lip of the organ pipe or causing a reed tongue to vibrate. The organ is a wind instrument. When we play, we are operating machinery that supplies and regulates air, and that controls the valves that allow air to blow into the pipes. When I am playing, I like to think of all those valves flapping open and closed by the thousand. I like to think of those thousands of pipes at the ready and speaking forth when I call on them like a vast choir of Johnny-One-Notes.

I like to think of a thousand pounds of wood shutters moving silently when I touch the Swell pedal. I believe my knowledge of how the organ works informs my playing.

A piano is more intimate than a pipe organ, though technically it is also played by remote control as a mechanical system connects the keys to the tone generation. I am not surprised, but I am curious why more pianists do not make a study of what happens inside the instrument when they strike a key. I believe it would inform their playing. A clarinetist certainly knows how his tone is generated, especially when his reed cuts his tongue.

I have always loved being inside an organ when the blower is turned on. You hear a distant stirring, then watch as the reservoirs fill, listen as the pressure builds to its full, and the organ transforms from a bewildering heap of arcane mechanical gear to a living, breathing entity. I have spent thousands of days inside hundreds of organs, and the thrill is still there.

That’s about 1,800 words on how an organ works. My learned colleagues will no doubt think of a thousand things I left out. I was once engaged to write “Pipe

A postscript

In my column in the November 2020 issue of THE DIAPASON (pages 8–9), I mentioned in passing that G. Donald Harrison, the legendary president and tonal director of Aeolian-Skinner, died of a heart attack in 1956 while watching the comedian-pianist Victor Borge on television. The other day, I received a phone message from James Colias, Borge’s longtime personal assistant and manager, wondering where I got the information. I have referred to that story several times and remembered generally that it was reported in Craig Whitney’s marvelous book, *All the Stops*, published in 2003 by Perseus Book Group. Before returning Colias’s call, I spoke with Craig, who referred me to page 119, and there it was.

I returned Mr. Colias’s call and had a fun conversation. He told me that he had shared my story with Borge’s five children (now in their seventies). He also shared that when Victor Borge was born, his father was sixty-two-years-old, so when he was a young boy, he had lots of elderly relatives. His sense of humor was precocious, and when a family member was ailing, he was sent to cheer them up. Later in life, Borge said that they either got better or died laughing. I guess G. Donald Harrison died laughing. ■

Scattered leaves ... from our Sketchbook



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The 1750 Joseph Gabler Organ at Weingarten

By Michael McNeil

Very few organs survive the depredations of time. Some are the victims of wars and fires, but most are the victims of the good intentions and interventions driven by changing tastes in sound. Those few that have survived such calamities usually have something special about them in their sound or their visual impact. The 1750 Joseph Gabler organ at Weingarten, Germany, is special on both counts—its dramatic chorus makes music come alive, and the architecture of its casework and façade is a stunning *tour de force*.

The Gabler organ has been criticized since almost the time it was built for its lack of power, having almost a chamber instrument quality. But the Gabler organ has a dramatic flair and musicality that sets it apart from most pipe organs, perhaps teaching us some valuable lessons in tonal design.

Human sensory perception takes notice only of changes. The old joke about cooking a live frog has more than a grain of truth to it. Place a frog in hot water, and it jumps out; raise the temperature of the water slowly, and the frog will take no notice and become dinner. It is the same with sounds. If a sound does not change, we do not notice it or we lose interest. Gabler was a master of the control of change in sound, and this is the heart of the drama in his organ. By way of example, Johann Sebastian Bach's early composition, the *Toccatà in E major*, BWV 566, requires an organ with a dramatic sound to pull it off, not just a loud organ. Peter Stadtmüller's 1975 recording of BWV 566 on the Gabler organ takes us to new emotional dimensions [<soundclip1>](#).¹ The Gabler organ's lessons go to the heart of musicality.

In 1986 Friedrich Jakob and the organbuilding firm of Kuhn published a wonderful book on the Gabler organ at Weingarten. *Die Grosse Orgel der Basilika zu Weingarten* is available from Orgelbau Kuhn AG, Männedorf, Switzerland.² We are very fortunate that Jakob and Orgelbau Kuhn took the time to write this book and publish it. In an effort to better understand the sound of this instrument, I translated some of its passages with Google Translate, edited the translation as an organbuilder would understand it, and then graphically analyzed the data from the appendix of this book. This is but a very small part of what this book has to offer, and those seriously interested in this organ should purchase this wonderful book.

The current basic specifications of the organ after the restoration by Kuhn are:

Manuals: compass C to c^{'''}, 49 notes; pitch a' = 419 Hz at 15 degrees Celsius; wind pressure = 70 mm water column.

Pedal: compass C to d', 27 notes (originally C to g); pitch a' = 419 Hz at 15 degrees Celsius; wind pressure = 70 mm water column.

Orgelbau Kuhn restored the Gabler organ between 1981 and 1983. The work was carried out partly in Männedorf, partly in Weingarten, and was summarized as follows:

A. Static remedial measures:

- Renovation of the gallery floor, partial replacement of supporting beams.
- Improvement of the Kronpositiv position.
- Improved support for the bracing of the Positive chest.

B. Removal of added features:

- Demolition of the additional works built in 1954.
- Rebuilding of the Barker machine and restoration of the continuous direct mechanics.
- Rebuilding of the electric trackers for the Kronpositiv, reconnection to the Oberwerk by means of the original conductor blocks.
- Rebuilding of the numerous bellows as well as the newer wind ducts and blower system.
- A reconstructed wind system with six wedge bellows.

C. Normal cleaning and restoration work.

- Make the whole organ wind-tight again.
- Treatment against wood pests.
- Reworking of all mechanical parts, in particular the axle points.
- Repair and reconstruction work on the pipework.
- Tuning in an unequal temperament.³

Pipework repair

Orgelbau Kuhn performed the normal repairs on pipes that would be expected from centuries of tuning damage. Split pipe seams and loose languids were resoldered, deformed pipe bodies were rounded, and new sections were added to the tops of damaged pipes.

The effect of the wind system on sound dynamics

The dynamic response of the Gabler wind system is one of most important aspects of its dramatic sound. While measurement data of the wind system is lacking, Orgelbau Kuhn carefully described what they found and what they changed:

The Gabler wind supply in the north tower had already been replaced for the first time in the work of 1861/62. In place of the six original wedge bellows, there



The 1750 Joseph Gabler organ, Basilica of Saint Martin and Saint Oswald, Weingarten, Germany (photo credit: Thomas Keller; see the source in Note 9)

were ten box bellows of a new design. Probably in 1912 during the installation of an electric blower the wind system was again modernized by the construction of a large, so-called double-rise bellows.

In the course of the restoration, six wedge bellows were again set up, however, according to practical requirements, with motor operation. The old beams of the bellows chamber did not allow any definite conclusions as to the former position of these six bellows, so free assumptions had to be made.

The original wind duct system, in so far as this had not been done earlier, was practically completely expanded in 1954 and replaced by a new version with cardboard pipes. On the basis of a large number of traces (cut-outs on the casework, color traces on the walls, cut-outs on the beams and on the grids, as well as on the original windchest connections), the course as well as the dimensioning of the Gabler wind duct system could be known.

In three places, where it was obviously not possible to expand, some of the original ducts were preserved. On the one hand, these are the supply ducts to the two Rückpositives under the floor, on the other by a section of the connecting channel above the façade middle flat. This remainder was of particular importance. This is a double channel (57 x 17.5 cm outer dimensions) with a middle wall. The upper part of the duct is marked with "Manual" and the lower part with "Pedal" with a weakly readable red pencil. This was the proof of the actual execution of the wind separation for manual and pedal, which was already required in the contract.⁴

Data on the size of the bellows, ducts, and pallet boxes would allow a calculation of the capacitance (volume) and the inductance (mass, or weight on the bellows) of the wind system. From this data the resonant frequency could be calculated, giving insight into the slow, dramatic risetime of this wind system on full demand. What we do know from the elegant layout drawings of the Gabler organ by Orgelbau Kuhn is that the wind ducts were very long, and the cardboard ducting from 1954 (heard in the 1975 recording by Peter Stadtmüller) was apparently larger in cross section. ("In three places, where it was obviously not possible to expand, some of the original ducts were preserved."⁴) This means that the internal volume of the wind ducts was larger in 1975, and the sheer length of the ducting indicates a very large internal volume for the entire wind system.

In the 1975 recording we hear a very long, slow surge in the sound of the full pleno driven by a very low resonant frequency in the wind system, and this is a large part of the dramatic sound of the instrument. Such a slow wind system obviously forces a slower tempo, and that is how Stadtmüller interpreted the

Toccatà in E Major in the glorious acoustics of the basilica. From this we see an essential component of dramatic change: a slow buildup of power when the full organ is played and the wind system is forced to work hard [<soundclip2>](#).¹ The current sound of the organ post-restoration still retains a very dramatic sound, but it is slightly faster, and may be the consequence of the smaller ducting cross sections with less capacitance.¹⁵ When asked about the pipe organ, Igor Stravinsky is reported to have said, "The monster doesn't breathe." Although it may have been unintended, Gabler's gift to us is that he makes the organ breathe.

To put this into perspective, the author took careful measurements in 1996 of the J.-E. & J. Isnard wind system on their organ at St. Maximin, France, and calculated its resonant frequency to be 1.2 cycles per second, a value that correlated very well with actual measurements of the slow, grand surge of this wind system.⁵ Although it is not as long a surge as what we hear in the Gabler organ, the J.-E. & J. Isnard organ at St. Maximin also features a dramatic buildup in power on full organ, the result of high capacitance and high mass in the wind system.

Famous organs with dramatic chorus effects, e.g., the Isnard at St. Maximin, tend to exhibit a purposeful starving of the wind supply where the total area of the toes that can be played in a full plenum are roughly equal to or even greater than the cross section of the wind duct that feeds them. Gabler's reduction of ranks in the Kronpositiv to alleviate wind starvation, as noted by Orgelbau Kuhn, does indeed suggest that Gabler restricted the cross sections in his ducting. To more fully understand the wind flow of this organ we need measurements of the ducting, pallet openings, channels, and pipe toe diameters for each division.

The effect of the mixture designs on sound dynamics

Pipes are very effective sources of change in sound when they are out of tune (think of the richness of a celeste). We also hear complex dynamic changes in the sound when the speech transients of many pipes combine to form a complex onset of speech in the attack of a chord. The most obvious sources of tonal change are Gabler's immense mixtures that contain as many as twelve ranks in a single stop. His Sequentials are also constructed of many ranks, and they are scaled exactly like the mixtures. The combination of the Hauptwerk Mixtur, Cymbalum, and Sequential contains a vast number of pipes that, as Jakob nicely phrased it, have the effect of a "string choir."

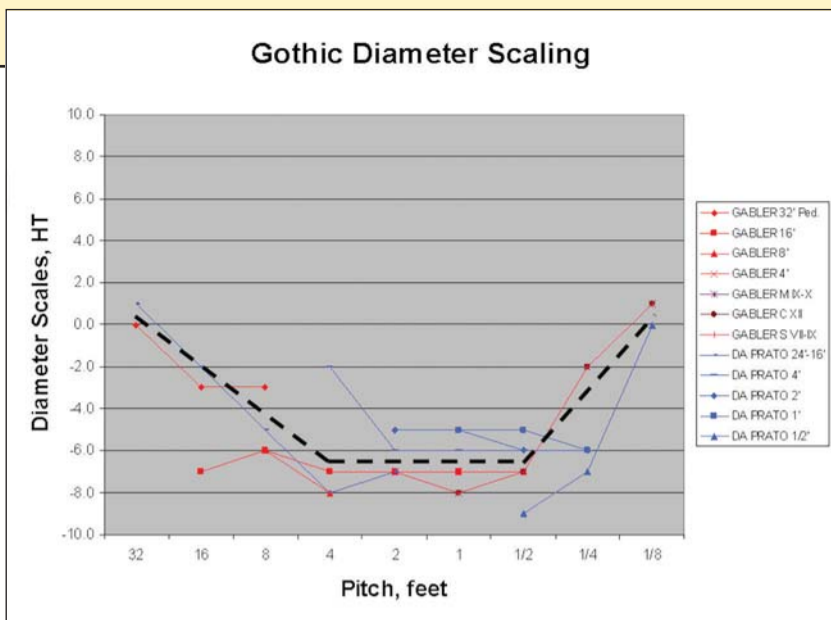


Figure 1: Gothic diameter scaling

Multiple ranks at the same pitch do not produce significantly more power (the power increase of doubling the pipes at a single pitch is the square root of 2, or 1.4 times the power). The significant effect is in the depth of the chorus, which is heard as subtle celesting (mistuning) in sustained chords, and which is also heard in the attack of a chord where many pipes speaking together have subtle differences in the speed of their speech and their harmonic content. To some degree these effects are mitigated by the “pulling” effect; pipes of the same pitch placed closely together on the same channel will tend to “pull” each other into tune. But the Gabler chorus has not only many duplicated pitches in a single mixture, it has three such mixtures on the Hauptwerk with limitless possibilities for subtle mistuning effects. The upper pitch ceiling in Gabler’s mixtures is a $\frac{1}{8}$ pipe. The preponderance of mixture tone resides in the region from $\frac{1}{2}$ to $\frac{1}{8}$ pitch, precisely the frequencies to which human ears are most sensitive.

Understanding the sound of the Gabler organ

The appendix of the book contains wonderful data on pipe diameters, mouth widths, and mouth heights (cutups). No data exists on the diameters of the toe openings or the depths of the pipe flueways. This data would allow us to understand the very high cutups of the pipework in this organ. Furthermore, the ratio of the areas of toes to flueways plays a large role in the speech of these pipes. We can only hope that this data will someday be made available. The very useful reed pipe scales in the appendix would benefit from additional data on shallot opening widths, tongue lengths from the tuning wire, tongue widths, and tongue thicknesses, all of which would help us to better understand the sound, especially the very effective Pedal 16’ Bombarde.

Orgelbau Kuhn addressed the low power of the Gabler organ in their description of its scaling and voicing.

The sound of the Gabler organ was already felt as comparatively weak, often as too weak. From the construction period, there were no complaints, because the deadlines and costs were too much in the foreground. Even so, the sound development must have been perceived as partially deficient. This is borne out by the various supplementary technical measures taken by Gabler to increase the sound: the lifting of the roofs by means of cable mechanics, the opening of the side walls of the Oberwerk and the Pedal. All these changes, however, did not benefit much. The reason lay deeper . . .

The weak sound of the Gabler organ . . . finally led to the construction of auxiliary works, along with stylistic considerations as a result of the altered sound tastes of

the time. This resulted in 1912 in the construction of the Seraphonwerk with seven high-pressure registers (150 mm water column) as well as the supplementation of the Kronpositiv by a Cymbal.

What is the source of the relatively weak sound, or rather the relatively low decibel performance of this organ? According to our findings, there are essentially four. The scales of the pipework by Gabler, the sometimes precarious wind conditions, the inhibited sound egress due to Gabler’s compact design, and finally the throttling by the narrowing of the toeholes of the pipes. The number of nicks is irrelevant in this context.

Orgelbau Kuhn pointed to the case-work as a source for the low power of the organ.

A[nother] reason for the relative weakness of the sound is to be found in the comparatively small openings for egress of the sound . . . The big façade pipes are very closely spaced. Apart from the triangle openings around the pipe feet only very narrow slots between the pipes are available for the egress of sound.

Interestingly, images of the façade show that Gabler added carved ornaments between the feet of the façade pipes, further blocking the egress of sound.

Massive, unperforated pipe shades also reduce the egress of sound. While the three problems of scaling, wind supply, and compact construction were already present, the fourth problem only arose as the organ aged: the narrowing of the toe holes due to the very steep angles of the toeboard bore chamfers on which they sat. Last but not least, it was also due to late maintenance. This secondary damage was discovered and corrected in the course of the restoration, while the other characteristics of the Gabler style, of course, remain untouched.⁶

Scaling

The scaling of the Gabler organ is unusually narrow for such a large acoustical space. And unlike the French who scaled their foundations wide but kept the upperwork stop scales narrow, Gabler uses a constant scale, which is narrow in both the foundations and upperwork. Why would Gabler do this? The answer may lie in the layout of his unusual principal chorus, which with its enormous mixtures looks more like an ancient Blockwerk than a typical chorus of his time. Here is Orgelbau Kuhn’s description of the problem:

We can only confirm: Gabler had difficulty with the scales. It is not only in the strings, but in general, that the composition of the scaling is quite narrow. Obviously, he looked at the size of the scales as an absolute one, whereas in reality they were dependent on space. For the giant room of

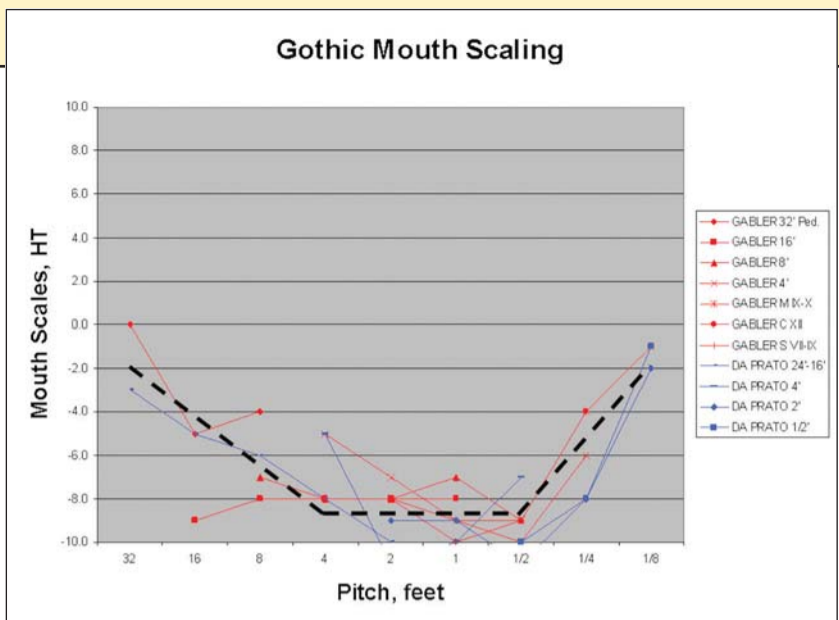


Figure 2: Gothic mouth scaling

the Weingartner Basilica, respectable distance considerations were appropriate. As a result of these under-nourishing scales, the principal is already near the strings, while the strings are already struggling against the frontier, where a clean, precise, and reliable approach to the fundamental tone is scarcely possible.

That is why Gabler also had to make extensive use of voicing aids, not only of nicking, but also of other voicing aids such as front and box beards. By making use of these aids, at least, all the pipes were able to speak in the fundamental, but a development of the power of the organ was not possible.

Gabler sought to compensate for this scaling deficit through numerous double-ranked and multiple-ranked voices. In the mixture voices, Gabler goes much further. In the Hauptwerk, for example, he built the Mixtur 2’ with ten ranks, the Cimbel 1’ with twelve ranks, and the Sesquialter with nine ranks. Through these chorus effects, Gabler sought to achieve sound power, a power that was not due to the too narrow scales. As we have seen in the Kronpositiv, but also in the Mixturbass, he had wanted to go further in this direction of multiple ranks, but he was, to a certain extent, overtaken by the second evil: he came to the limits of the wind supply. The long wind trunks made an inadequate supply, so that in the course of the work he was forced to cut back on the number of ranks (in the Kronpositiv, for example, a reduction from 18 to 2 ranks).

This struggle for sound and wind is clearly visible to the expert on the evidence in the construction. This desperate wrestling resulted in a great success. But it is

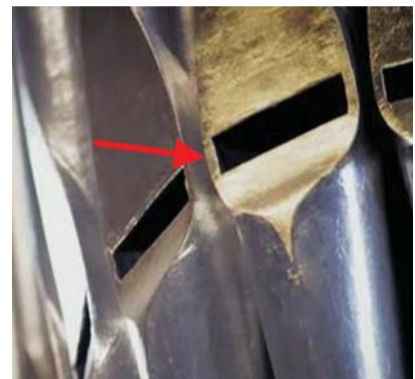


Figure 3: Ostönnen façade detail (photo credit: David Boos; see the source in Note 9)

clearly a struggle and not a virtuosic play with the principles of organbuilding. The result is a result of the struggle and not artistic design.⁶

The wonderful scaling data in this book was entered into a spreadsheet that normalized the measurements into Normal Scales for pipe diameters, mouth widths, and mouth heights (or “cutups” to a voicer). This graphical presentation allows a much easier interpretation of the data. A set of graphs of the Hauptwerk (Figures 7, 8, and 9) and Pedal (Figures 10, 11, and 12), with commentary, are presented at the end of this article.

The graphs of the pipe diameters (Figure 7) corroborate Orgelbau Kuhn’s assertion that much of the low power was

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Figure 4: Weingarten mouth design (photo credit: Thomas Keller; see the source in Note 9)

due to narrow scaling. Mouth widths are usually a better indication of relative balances of power, but Gabler used mouth widths that were generally very close to the normalized mouth width scale (one fourth of the pipe circumference), and as such, the normalized mouth width scales (Figure 8) are very similar to the normalized pipe diameters.

The normalized mouth height (or cutup) scales (Figure 9) are remarkable. Gabler's mouth heights are generally fairly low in the bass increasing to extremely high values in the trebles, so high in fact, that 1/8' pipes are cut up roughly 40% of their mouth widths. The relatively high mouths would suggest pipes with very open toes and flueways, although this data is unfortunately not tabulated.

Gabler knew how to use very wide scales, but he only used them in his flutes (see the graph of the Hauptwerk, Figure 7). Is Gabler showing us what a Gothic chorus would look like? The chorus effects of these multiple-ranked mixtures are astounding, unique, and very musical. Chorus dynamics, not power, may have been his objective. The subtle imperfections of tuning in these ranks produce a rich chorus effect resulting from random differences in the speech onset of the pipes in these mixtures. Gabler may have aimed at the grand sound of a Gothic Blockwerk, not loud, but rich in texture and chorus effects.

Few unmolested pipes remain from the Gothic period, much less complete organs, but one example stands out: the 1475 organ by da Prato in the Basilica of San Petronio, in Bologna, Italy. As recent research shows, this organ is largely original and serves as an elegant example of a Gothic chorus.⁷ The author graphed and combined the data for both the Gabler and da Prato organs. In Figure 1 we see data for normalized pipe diameters, and in Figure 2 we see normalized mouth widths. The data for the da Prato chorus extends to 24' low F; the 32' value is a straight-line extrapolation of the 16' and 24' da Prato data.⁸ The Gabler chorus includes the Hauptwerk and Pedal pipes, which extend to 32'.

Scaling data are intrinsically noisy; variations from the intended scale are produced both by the pipemaker and by the person who measures a pipe. Variations of +/- a halfnote are normal. The data are remarkable because both sets of data converge on the same intended diameter and mouth scale. We do not know if Gabler imitated the da Prato

scales or any other Gothic design, but the similarity of the Gabler and da Prato scales is unquestionable. The dotted black line represents the approximate intended scale, the red lines represent the actual Gabler pipes, and the blue lines represent the actual da Prato pipes.

Gothic pipework (Figure 3) from an organ by an unknown builder in Ostönnen, Germany, exhibits an unusual design characteristic also seen on the façade pipes of the Gabler organ (Figure 4). Figure 3 shows an extension of the upper lip at the sides of the mouth (red arrow), making the mouth width slightly narrower than the width of the flueway.⁹ We do not know if Gabler was taking his cue from a Gothic model, but the comparison is interesting.

Voicing

The minimum data set to understand the voicing of an organ includes the mouth height ("cutup"), toe diameters, flueway depths, treatment of the languids (bevel angles and types of nicking), and presence or absence of ears and other such devices. Like the da Prato organ of 1475, the Gabler organ exhibits no ears on the façade pipes and presumably none on the internal pipes of the principal chorus. Orgelbau Kuhn provides data on cutups, but not on toe diameters or flueway depths. Voicers adjust toe diameters and flueway depths to affect the flow of wind for more or less power. Voicers raise cutups to make the pipe tone smoother with less harmonic bite. More wind, from either the toe or flueway, will increase power and make the tone brighter with more harmonic bite. A more powerful and brighter timbre can be made smoother again with higher cutup. Hence, it is important that we know all three variables—cutups, toe diameters, and flueway depths—if we are to understand the voicing. We have only mouth height data.

A common precept of neo-Baroque voicing was the rule that the mouth height should be 1/4 of the width of the mouth. There is, of course, no basis for this in historic work, nor is there any theoretical basis, and it produces a rather strident timbre in most pipework. The normalized mouth heights of the Gabler organ, seen in Figure 5, are remarkable. Only in the bass do they approach a value which produces a height 1/4 of the mouth width (this occurs when the normalized mouth height scale in halftones is the same as the normalized mouth width scale in halftones). But as the pitch ascends for the Gabler pipes, so do their normalized mouth heights, until at the highest 1/8' pitches the mouths are very high, about 40% of their mouth widths. Also of note is that the treble mouth heights of the principal chorus are almost as large as the mouth heights of the very wide flutes in the Hauptwerk. The same trend is seen in Figure 6 of the da Prato mouth heights,

Gabler, 70mm Pressure

Normal Scale Mouth Height

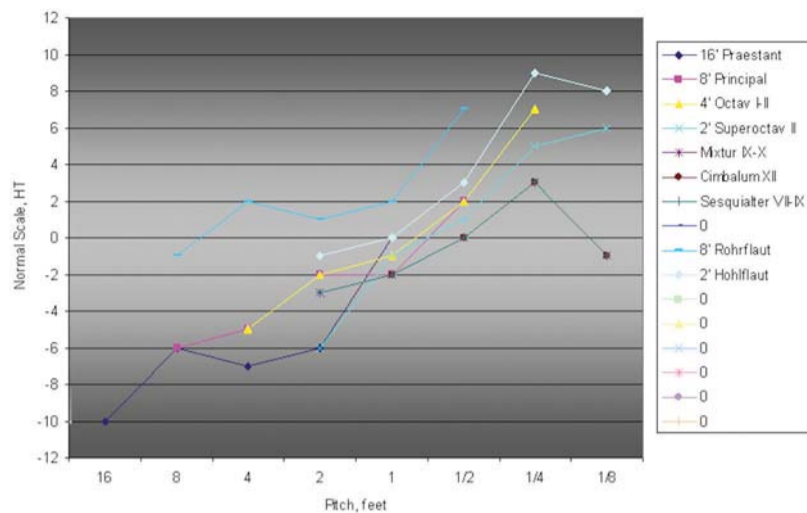


Figure 5: Gabler Normal Scale mouth height

da Prato, 52mm Pressure

Normal Scale Mouth Height

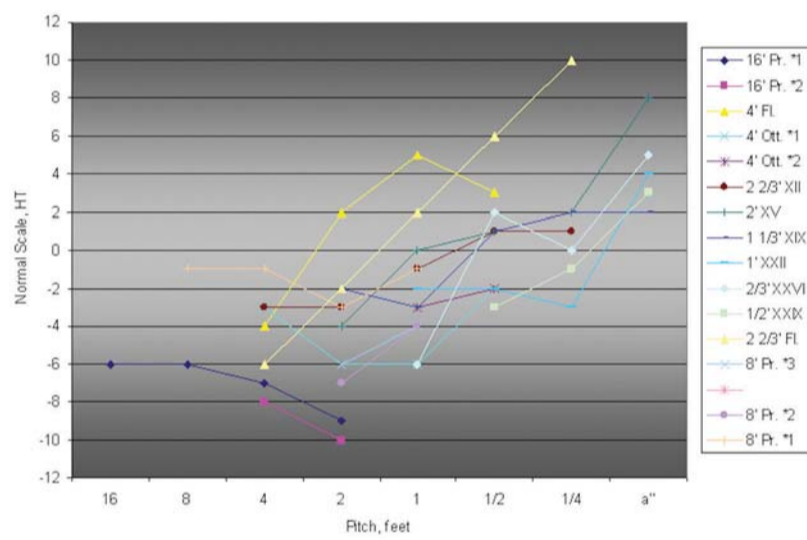


Figure 6: da Prato Normal Scale mouth height

but the typical da Prato values are lower, a reflection of that organ's lower wind pressure. The highest mouths in the da Prato graph are also those of its flutes. Gabler's treatment of mouth height looks very much like the Gothic work of da Prato, adjusted for higher wind pressure.

Reiner Janke sent the author photos of pipe mouths from the 1743 choir organ at Weingarten, also built by Gabler. These photos show very generous flueway depths and deep, fine nicking. Although we do not have toe diameters to confirm this, it may be reasonable to assume that Gabler's high mouth heights in the treble reflect a desire for a more ascending treble.

Orgelbau Kuhn limited their analysis of the voicing to the presence of nicking and the method of tuning:

While 'tuning' means the mere regulation of the pitch, the 'voicing' includes the processing of all partial aspects of a musical tone, including the loudness, the tone color, the tone accent, or the transient response. This eminently artistic work is generally performed only when a new organ is being built, or when a major rebuilding is carried out.

A restoration, especially if it also includes changes or regressions in the wind supply system (bellows and wind duct system), also causes a new voicing of the pipework. It is necessary to think philosophically about the original Gabler voicing, and it would be wrong to assert that it had remained intact, for the intervening interventions were too great. Of course, we did studies on other Gabler organs, but also on

instruments of other South German masters such as Holzhay and Höss, but there were no exact models for the voicing in the Weingarten types, one simply had to work with the existing pipe material. The technical procedure can be easily rewritten. First, the pipes were normalized and repaired where necessary (open solder seams and loose languids soldered). The languids were then carefully placed in the correct position for an optimal response to the pipe in the fundamental. In the rest, as little as possible was changed.

Gabler has made extensive use of nicking. This can be seen in the non-speaking but voiced façade pipes c'-d' of the Kronpositiv, which are completely unchanged. In addition to the original nicking of Gabler, the main body of the pipes also contains nicking of other handwork. It turned out to be impossible to assign only the newer nicking, but to leave the Gabler nicking unmarked. So it was decided not to work the languids; the insertion of new languids was not considered at all . . .

The labial bass pipes are provided with cleanly inscribed tuning slots proportioned to the pipe diameter up to the 2' position. Attempts have shown that stops without these tuning slots could not be tuned over the entire range of octaves. These tuning slots are therefore to be regarded as original. In contrast to later practices, however, these tuning slots are only scribed and not fully enrolled.

Tuning

The absolute pitch is A = 419 Hz at 15 degrees Celsius. The original temperament was very similar to Gottfried Silbermann's meantone. It was characterized by eight not pure, but good, major

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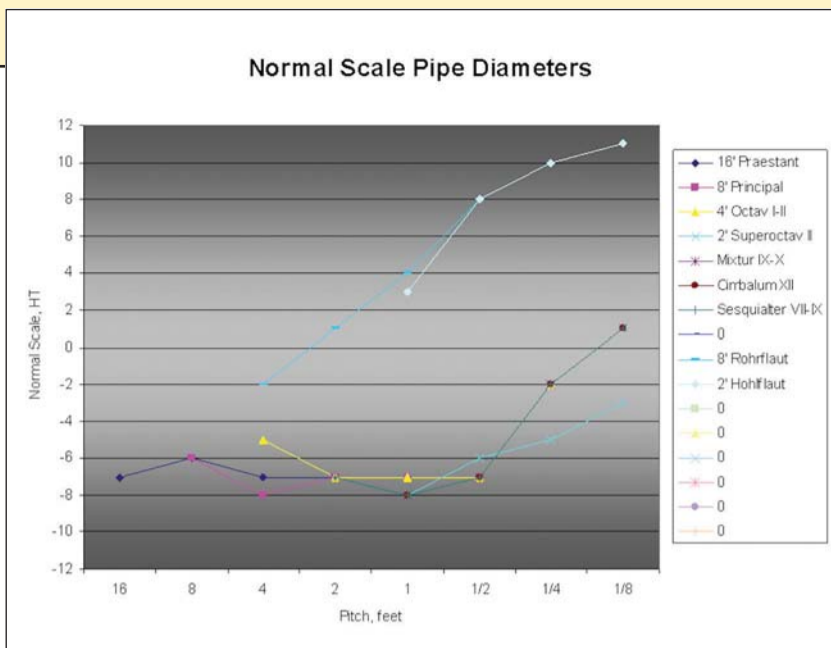


Figure 7: Hauptwerk Normal Scale pipe diameter

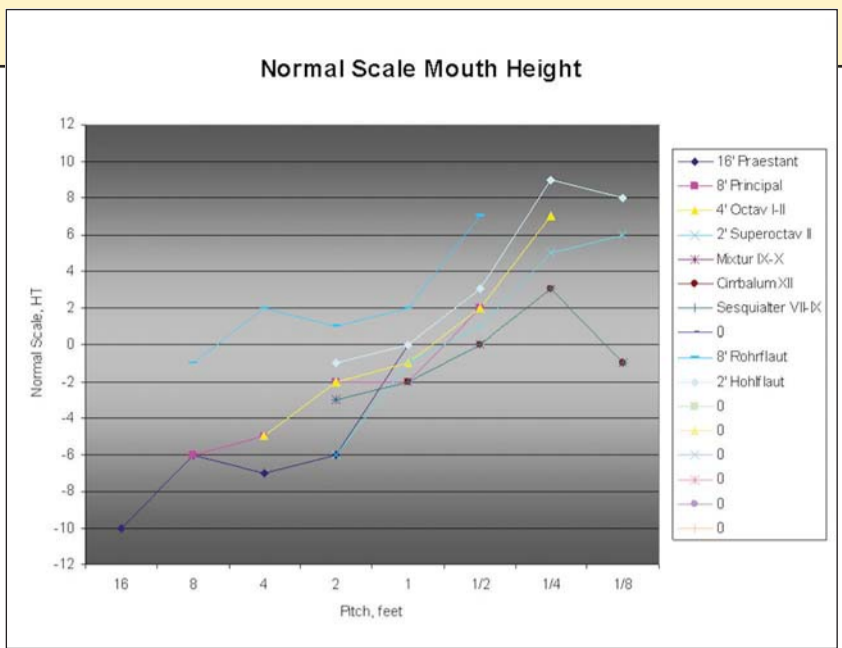


Figure 9: Hauptwerk Normal Scale mouth height

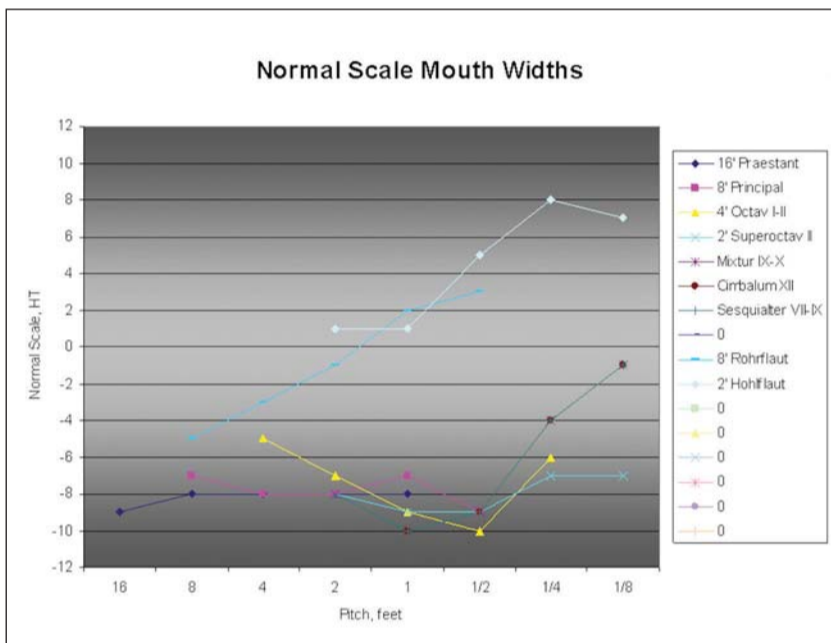


Figure 8: Hauptwerk Normal Scale mouth width

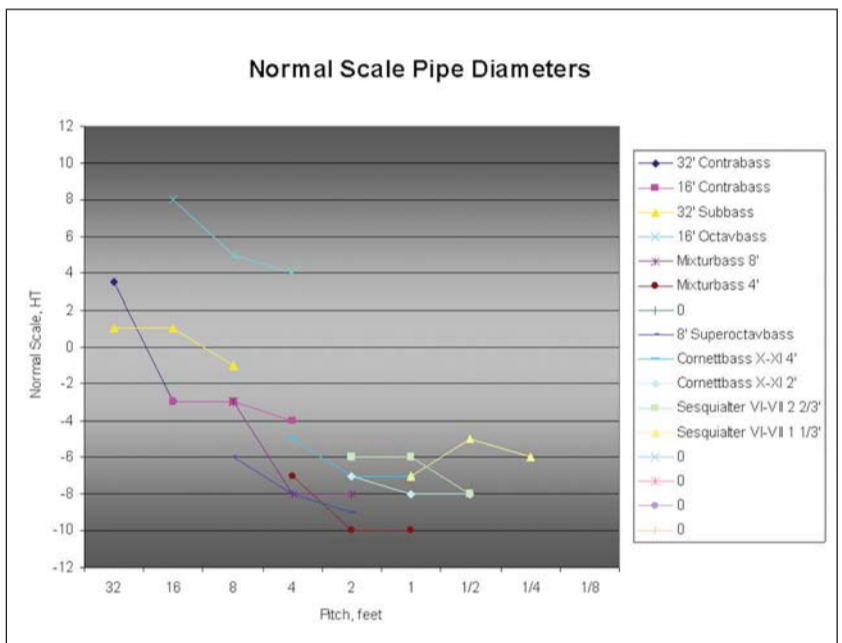


Figure 10: Pedal Normal Scale pipe diameter

thirds, eleven tempered fifths, and one large Wolf fifth on D-sharp to G-sharp. It had an equal temperament fifth at C, extending to -12 cents at G-sharp and extending to +5 cents at D-sharp.

The current milder tuning deviates from the original meantone and has an equal temperament fifth at C, extending to -9 cents at G-sharp and extending to +1 cent at D-sharp.¹⁰ It is not known if the Musical Heritage Society recording of 1975 reflects Gabler's original tuning or something closer to the present tuning.¹ Like Gottfried Silbermann, Gabler uses high cutups in his voicing for a less strident timbre, and this works well with meantone temperaments, mitigating the harshness of the more dissonant intervals.

Reflections

Friedrich Jakob reflected on the sound of the Gabler organ:

How is the sound of the Gabler organ to be characterized? We are confronted with the general problem of describing sound with words. With features such as warm, round, pointed, sonorous, bright, and so on, no exact statements are possible. Still, be tempted.

The Gabler organ is certainly not a forceful organ. Power and brilliance are missing in comparison to the normal large organ. The sound is somewhat reserved, veiled, poetic, and pastel colored. The tremendous multiple ranks of the mixtures give the effect of a string orchestra. Minimal deviations of the individual voices do not result in any false tone, but a larger range of the right one. It was very important to leave the organ intimate in character with the chamber music and not to have a wrong symphonic influence. But since everything is wind-tight again, and every pipe is speak-

ing the fundamental, the organ sounds a little more powerful than before.¹¹

The claim has been made that Gabler did not understand the principles of scaling as they relate to larger rooms, and Jakob describes very convincing evidence that Gabler struggled with the power. But the inflection point of Gabler's constant scale at $\frac{1}{2}'$ demonstrates that Gabler had a good grasp on the effect of distance on the sound absorption of higher frequencies. Tones extending from the deep bass up to the pitch of a $\frac{1}{2}'$ pipe will carry very effectively over long distances, but pitches above that point will lose energy in their interaction with the atmosphere, so much so that the sound of a $\frac{1}{2}'$ pipe will lose 5 dB in power at 500 feet.¹² One half-tone of scaling is equivalent to 0.5 dB of power, so this means that 10 half-tones of wider scaling must be used at $\frac{1}{2}'$ to compensate for the atmospheric losses at 500 feet. Gabler widened his mixture pipes by 8 half-tones from $\frac{1}{2}'$ pitch to $\frac{1}{4}'$ pitch. The length of the Basilica of Saint Martin and Saint Oswald at Weingarten is 102 meters, or 335 feet. Gabler has compensated very well for the distance losses. The absolute values of these scales are indeed much narrower than what we would typically find in rooms of this size, but the mathematics show that Gabler was cognizant of the effects of large distances. But Jakob also convincingly demonstrates that Gabler was not satisfied with the power, went to some trouble to correct it, and ultimately failed in the effort.

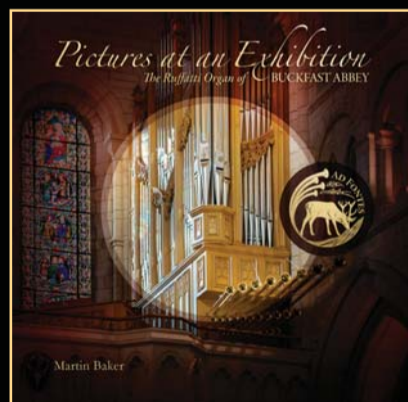
Figures 7 and 8 show the diameter and mouth width scales of the Hauptwerk. Note how much wider Gabler scales his flutes relative to the principal

chorus. These flutes are quite powerful and provide an extremely effective contrast to the mixture plenum. A wonderful example of this contrast can be heard in Ton Koopman's interpretation of the Bach *Concerto in A Minor* after Vivaldi, "Allegro," BWV 593 <soundclip3>.¹⁵ Here Koopman demonstrates that Gabler's flutes can cut through the principal

chorus. While typical interpretations of this concerto use contrasting principal choruses, Koopman's performance gives a clarity and beauty to this concerto that can only be heard with Gabler's tonal balances. Gabler's organ, if it is not powerful, is extremely musical, and we can learn much from his example, all of it applicable to organs with more power.

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Martin Baker, organist



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To summarize, some of Gabler's musicality derives from the intense chorus effects of the mixtures with their many ranks, the many duplicated pitches, and the subtle depth created by the mistuning of those multiple ranks. Multiple ranks do not significantly increase power, but they do increase the sense of chorus.

Another aspect of the musicality of the organ resides in its very slow wind response, which takes the form of a dramatic surge to full power when the organ is playing a full pleno. Another effect that produces a slower wind is a high resistance in the wind system, and Jakob mentions this in his description of the Kronpositiv ducting, which was so restrictive that Gabler was forced to remove a large number of ranks on that chest. Many classical organs feature wind trunks that were purposely designed with smaller cross sections to barely flow the required wind, or even starved the wind to a degree.¹³

Finally, Gabler employed very large scales in the deep bass of the Pedal. Along with the robust Bombarde 16', the Pedal produces a tactile effect underpinning the modest power of the manual pleno. The overall effect of the Gabler organ is intensely dramatic without being at all overbearing. To reduce this to a basic philosophy, Gabler was a master of designing for a sense of change in the sound, both aural and tactile. The acoustician R. Murray Schafer observed that "... a sound initiated before our birth, continued unabated and unchanging throughout our lifetime and extended beyond our death, would be perceived by us as—silence."¹⁴ His point was that for a sound to have drama, to grab our attention, it must change: change in pitch with the subtle mis-tunings of his multiple-ranked mixtures, and change in power with the slow rise in the pressure of the wind. The organ at Weingarten is the singular achievement of a master, and even if by today's standards the overall power seems modest, we can use Gabler's lessons to great advantage.

Excellent recordings exist of the restored Gabler organ.¹⁵ See also YouTube for a cut from this CD: *Präludium & Fuga C Moll, BWV 549*: www.youtube.com/watch?v=hWWtpS-yvKI.

The following normalized graphical data for the Hauptwerk and Pedal were constructed from Jakob's data. Email the author for a copy of the original Excel file with the data and normalizations, which also includes the Oberwerk; mceilmichael83@gmail.com. Readers interested in the theory behind these

normalizations may refer to *The Sound of Pipe Organs*.¹²

Hauptwerk data (see Figures 7–9)

Jakob's claim that narrow scaling is responsible for much of the low power of this organ is amply supported by the normalized pipe diameter data. Gabler is using a "constant scale," where all pipes speaking the same pitch are the same scale, regardless in which stop they appear or in which part of the keyboard compass they appear. This constant scale averages -7 half-tones from 16' to 1/2' pitches, then increases rather linearly to +1 half-tone at 1/8' pitch. The normalized mouth widths seen in the next graph follow a similar trend because Gabler scaled his mouth widths very close to 1/4 of the pipe's circumference, the basis of the normal mouth width scale.

Gabler's normalized mouth heights are remarkable in their deviation from the pipe diameter and mouth width Normal Scales, and they tell us something about Gabler's intentions in power balance from the bass to treble. High mouths are a tool of the voicer to achieve a smoother, less bright tone, or alternatively, a more powerful tone when the pipe is winded with larger toes or larger flueways. Gabler uses the mouth height as an independent variable, perhaps to achieve an ascending treble power in the plenum. Data on the toe diameters and flueway depths would give us a deeper understanding.

The diameter and mouth scales of the Hauptwerk 8' and 2' flutes are very wide. The Gabler flutes are very smooth and liquid in tone and have very high mouths when plotted on the Normal Scale, but those mouth cutups would appear low when looking at the actual pipes because the diameter and mouth scales are very wide. Gabler knew how to use very wide scales, but he only applied such scales to the flutes, perhaps suggesting that his narrow principal chorus scales were an intended result, even in this large acoustic.

Pedal data (see Figures 10–12)

In Gabler's Pedal we also see a constant scale, but it has a different shape, averaging about +3 half-tones at 32' pitch, descending linearly to about -7 half-tones at 2' pitch, and thereafter remaining roughly flat at that scale up to 1/2' pitch. These wide scales in the deep bass are the source of the tactile effect in Gabler's sound. Human hearing becomes dramatically less efficient in the bass; at about 20 Hz we hear and feel a sound at about the same level. Below that frequency we tend to only feel the sound. The frequency of a 32' pipe is 16 Hz and is much more felt than

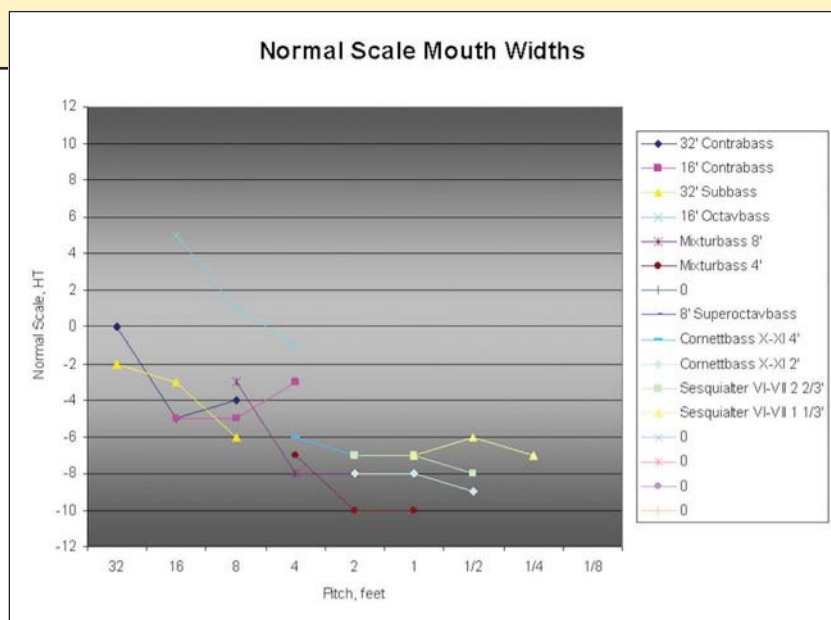


Figure 11: Pedal Normal Scale mouth width

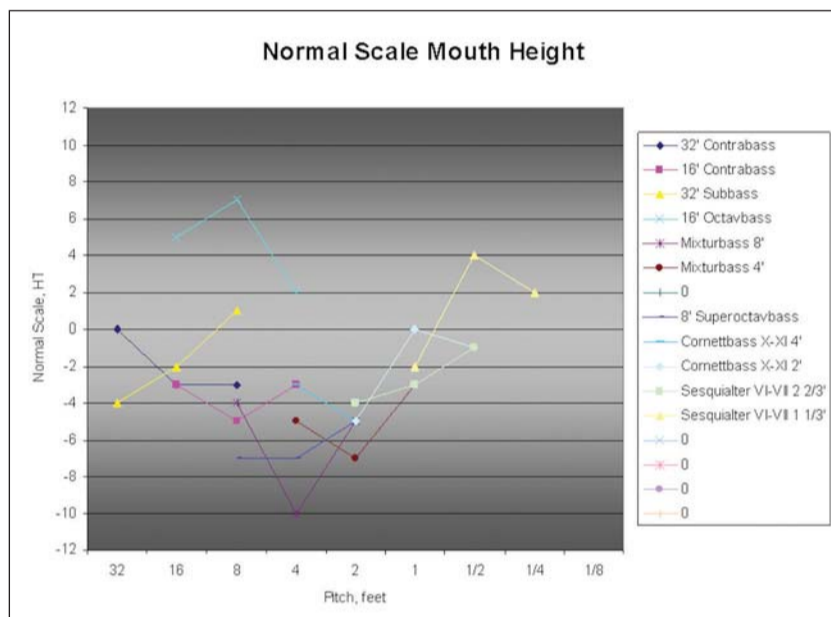


Figure 12: Pedal Normal Scale mouth height

heard. Note the very wide scales of the 16' Octavbass. It is powerful enough to achieve a strong tactile effect; also note its very high cutups, which imply full wind at the toes and flueways.

Like the Hauptwerk, the Pedal mouth widths are similar in normalized scaling to the pipe diameters and tell a similar story. Also like the Hauptwerk, the Pedal mouth heights dramatically ascend with higher pitch.

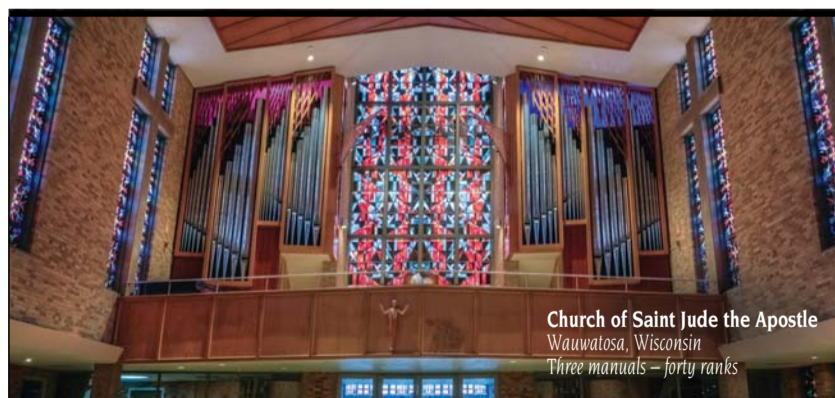
The Pedal Bombarde is full length with rectangular wooden resonators. The effective scale of a wooden resonator is its diagonal measurement, i.e., the width of its standing wave, and this reed measures a very generous 240 mm at low C. Combined with the tactile character of the deep bass flue pipes, the Bombarde is a very strong component of the drama achieved by the Gabler chorus.

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with twenty-seven patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

Notes:

1. Peter Stadtmüller, *Toccata in E major*, BWV 566, J. S. Bach, Musical Heritage Society MHS 3195, Gabler organ, Basilica of Saint Martin and Saint Oswald at Weingarten.
2. Friedrich Jakob, *Die Grosse Orgel der Basilika zu Weingarten, Geschichte und Restaurierung der Gabler-Orgel*, Verlag Orgelbau Kuhn, Männedorf, Switzerland, 1986, 146 pages. The book and shipping totaled 73.00 Swiss Francs. At this time Kuhn is only able to receive funds wired to their account, which makes the book rather expensive to those of us who live across the Atlantic Ocean. Email Orgelbau Kuhn AG: kuhn@orgelbau.ch. Website: www.orgelbau.ch.

3. *Ibid.*, pp. 40–43.
4. *Ibid.*, pp. 55–56.
5. My statement of the "... motions of the bellows plates... to be ≈ 1.25 Hz" for the Isnard wind system in *The Sound of Pipe Organs*, page 108, has errors that I missed as a result of the closeness of the calculated **resonance in Hz** and the measured **period** of the response in **seconds**. My measurement of the bellows response at 1.25 seconds represented three motions of the bellows, down-up-down, which is 1.5 times the **period** of the wind surge. Therefore, the correct **period**, one cycle of two motions, down-up, is $1.25 / 1.5 = 0.83$ seconds. Inverting that ($1 / 0.83$ seconds) gives us 1.20 Hz, or **cycles per second**, which perfectly correlates to the correctly calculated **resonant frequency** of the system.
6. *Die Grosse Orgel der Basilika zu Weingarten*, pp. 72–79.
7. Oscar Mischiati and Luigi Ferdinando Tagliavini, *Gli Organi della Basilica di San Petronio in Bologna*, Patron Editore, Bologna, 2013, 577 pp.
8. Michael McNeil, *A Comparative Analysis of the Scaling and Voicing of Gothic and Baroque Organs from Bologna and St. Maximin*, e-publication, PDF, Mead, Colorado, 2016. Email the author for free copy: mceilmichael83@gmail.com.
9. See Youtube video of the organ at Ostönnen: www.youtube.com/watch?v=YxmsZ5ksaVY. Also see the Youtube panoramic video of the Gabler organ in which you can zoom in to see the same treatment of the façade pipe mouths: www.panoramablick.de/gabler-orgel-weingarten. Click on the red arrow to move to the front of the console to see the 32' façade.
10. *Die Grosse Orgel der Basilika zu Weingarten*, p. 78.
11. *Ibid.*, p. 79.
12. *The Sound of Pipe Organs*, pp. 13–14.
13. *Ibid.*, pp. 119–127. See the example of the wind flow calculations for the Isnard organ at St. Maximin.
14. R. Murray Schafer, *The Tuning of the World*, Alfred A. Knopf, New York, 1977, p. 262.
15. Ton Koopman, *J. S. Bach Orgelwerke II, Gabler-Orgel, Basilika Weingarten*, Novalis CD, 150 020-2, 1988.



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BWV 565: The Fitting Filler for the Fugue

By Michael Gailit

BWV 565 has survived only through one single copy by Johannes Ringk (1717–1778), with the title *Toccata con Fuga ex d.* According to Dietrich Kilian,¹ all other existing copies can be traced back to Ringk's manuscript, directly or indirectly through an intermediate copy. We do not know if Ringk copied from a copy or from the original. A major debatable matter of the source is the incomplete measure 72. It comprises only three beats, four sixteenth notes are missing (**Example 1**).



Example 1: Ringk, measure 72, manuscript² and in modern print

Friedrich Griepenkerl published the organ works of Bach with Edition Peters in 1845. As for measure 72, he followed a copy of Johann Andreas Dröbs (1784–1852). Over 175 years have passed until today, and this version has become an integral part of the piece (**Example 2**).



Example 2: Dröbs, measure 72, after Edition Peters 1845

The Dröbs version, however, cannot be considered original. Ringk's measure 72 is too different to pass as a misread variant of Dröbs's measure 72. Dröbs invented a fitting filler for the falling fourth at the end of the bar, which rose to a welcome solution for all following editions.

The discovery presented here came along with a thorough investigation of the piece, which revealed a number of intriguing observations. One of them is a mistake that has been overlooked in all those 175 years. Throughout the whole fugue, all twelve other entries of

the theme are complete, not shortened anywhere, comprising four tetrachords, groups of four consecutive steps in one direction.³ Apparently the theme in measures 70–72 lacks its penultimate sixteenth-note group (**Examples 3, 4, and 5**).

The smooth filler by Dröbs sounds satisfying. But the matter is not about filling a missing beat. It is about eliminating the obvious mistake of a missing beat in the theme and the counterpoint! The theme entry in measures 70–72 deserves to be complete like all other theme entries. The completion of measure 72 is only a welcome side effect. Needless to say that the passage has to be played on two manuals so that the two beats do not sound the same.

And exactly this makes the error in the source(s) comprehensible. All notes copied by Ringk in measure 72 are correct, no mistake there. In the course of the piece, Ringk had occasionally used abbreviated forms of notation. The different voice leading of beat 1 and 2 might have been overlooked, and it remained only mere intention to add *bis* over the group, a form of abbreviation Ringk applied for instance in measure 38 (**Example 6**).



Example 6: Rinck, measure 38, manuscript and in modern print

A tiny *x* can be spotted at the beginning of measure 72 (**Example 7**). It suggests that Ringk was aware of the mistake,



Example 3: theme in measures 70–72 as it appears in Edition Peters 1845 and all subsequent editions

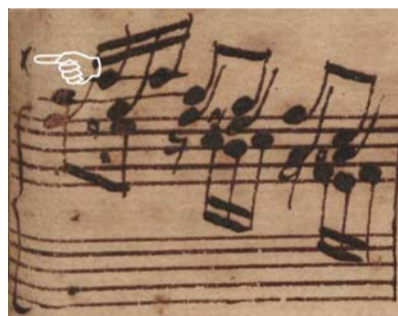


Example 4: theme completed according to all other twelve entries



Example 5: completed passage measures 70–72

placing this marker as a reminder for further clarification, which in turn suggests the manuscript was not the autograph. This marker is placed exactly where the theme lacks the penultimate sixteenth-note group.



Example 7: Rinck, measure 72, including the marker *x* in modern print

So, after 175 years, we follow the marker and apply the true fitting filler. ■

Notes

1. Dietrich Kilian, *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*. Serie IV, Kritischer Bericht, Teilband 2 (Kassel: Bärenreiter, 1979), p. 518.

2. Staatsbibliothek zu Berlin - PK, <http://resolver.staatsbibliothek-berlin.de/SBB000191C100000000>.

3. Only the last note of the very last entry takes another direction, in order to fit into the cadence.

Michael Gailit graduated from the University of Music and Performing Arts in Vienna, Austria, with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at St. Augustine's Church 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the base of their individual performance practices. He toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, master courses, invitations to juries, musicological publications, editing sheet music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

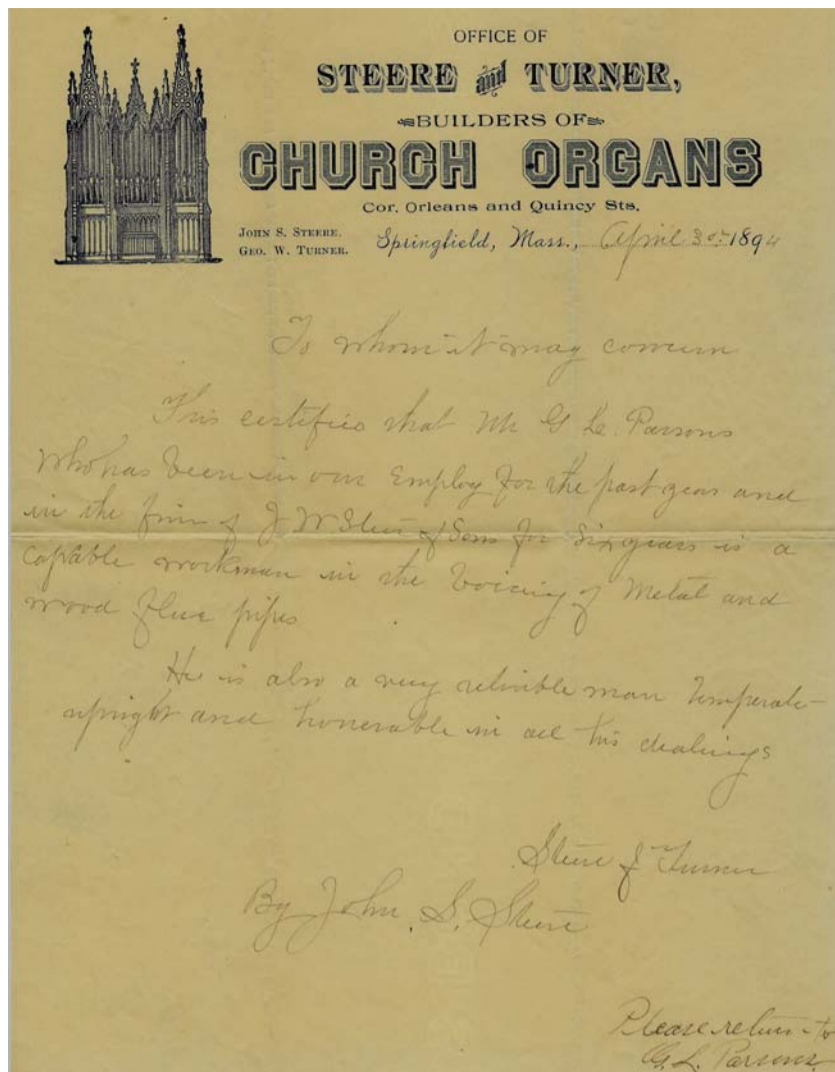
Particular attention was received in 1989 for the first performance of the complete piano and organ works by Julius Reubke (1834–1858), the performance of the complete organ works by Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas by Johann Sebastian Bach, the organ sonatas by Felix Mendelssohn-Bartholdy, and the organ symphonies by Louis Vierne. Currently Gailit is working on a book, *The Enigma BWV 565, a study elucidating new answers and new questions*.

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Letter of recommendation for Gideon Parsons written by John S. Steere in 1894

Parsons Pipe Organ Builders, Canandaigua, New York 100th Anniversary

This year, Parsons Pipe Organ Builders celebrates the 100th anniversary of its founding and five generations of Parsons family members who have made pipe organs their vocation. Although the manufacturing workshop was established later, the family has been involved in the trade since the late nineteenth century.

Gideon Levi Parsons apprenticed as a flue voicer with noted organbuilder John Wesley Steere and later married Steere's niece, May Estelle Steere. Gideon continued his voicing career with John's son, Frank, and later with Ernest M. Skinner, who purchased the Steere firm in 1921. The couple had two sons, Bryant Gideon (b. 1896) and Richard Levi (b. 1905). Both of Gideon's sons apprenticed with the Steere firm, but only Bryant continued in organbuilding. Following in his father's footsteps as a voicer was not an option for Bryant as tradesmen commonly held their skills closely for job security. Bryant worked in every department—from stacking lumber, shoveling sawdust, holding keys, and even began setting up organs on his own. However, when he returned to the factory, he was known as “the kid.”

For a brief period prior to World War I, 16-year-old Bryant was hired by Professor Harry Jepson, head of the organ department at Yale University, to be curator of the renowned Newberry Memorial Organ, which he helped install. Originally built by the Hutchings-Votey firm in 1902, the organ was enlarged by J. W. Steere & Son in 1915. Bryant recalled that there was a secret button beneath the keys to activate the 32-foot reed so that only Professor Jepson could show the organ at its fullest.

Following time in the Navy during World War I, Bryant worked for the Bosch-Magneto Company in Springfield, Massachusetts, learning much about

electricity (a concept quite new to organbuilding at the time). He then joined the Skinner firm, which by that time had purchased J. W. Steere & Son. Shortly afterward the factory burned, and Bryant moved with the firm to Westfield, where it took up shop in an old whip factory. Bryant was sent to Rochester, New York, to install the large organ at Kilbourn Hall at the Eastman School of Music along with the instrument in Professor Harold Gleason's studio. While working in Rochester, Bryant met and married Ruth C. Blood, and they decided to settle there because he recognized the musical and cultural opportunities this community had to offer. Bryant's Rochester career began with organbuilder Charles Topliff (himself a Steere alumnus), working with another Steere alumnus, Arthur Kohl. Bryant formed his own company in 1921 and continued to focus on service and restorations. To support his family during the Great Depression, Bryant sold vacuum cleaners door-to-door, among other things, while waiting for church work to revive.

While in Rochester, Bryant was curator of the four-manual, 129-rank Aeolian organ in George Eastman's home—the largest residence organ ever built. Even those familiar with the founder of the Eastman Kodak Company are often unaware of Mr. Eastman's fondness for organ music. His instrument had a Concertola Solo Music Roll Mechanism. Each Monday (even on Christmas Day), Bryant would arrive to check tuning and to set up the ten rolls for the week so that Mr. Eastman would be assured of music accompanying his breakfast. Each weekday, Mr. Gleason, who Mr. Eastman hired to head the organ department at the Eastman School of Music, would walk more than one mile down East Avenue from the school to play for Mr. Eastman's breakfast promptly at 7:30 a.m. in the winter and 7:00 a.m. in the summer.

Bryant and Ruth had two children, Bryant Gideon, Jr., and Bina Ruth.



Gideon Parsons (left/holding pipe), Frank Steere (center), Charles Topliff (right), voicing room, Steere Organ Co, Springfield, Massachusetts, circa 1908



Bryant G. Parsons & Son, Inc. truck fleet, circa late 1950s

Bryant, Jr., apprenticed with his father from an early age and later with the M. P. Möller Organ Company of Hagerstown, Maryland, installing many organs in the New York City area. Bryant returned to his father's firm in Rochester following World War II where, in 1954, they incorporated as Bryant G. Parsons & Son, Inc. Bryant, Sr., retired in the early 1960s. The company grew and relocated to Penfield, New York, continuing with service and restoration work.

During the years in which father and son worked together in Western New York, Bryant, Jr.'s wife Esther Bills gave birth to five children. The two sons, Richard Bryant and Calvin Glenn, worked with their father from a very early age to learn the trade. Eventually, having been raised and trained as organbuilders, both sons were anxious to join the family firm in an official capacity and to establish their own credentials. Ric and Cal, as they prefer to be known, purchased the company from their father in 1979. In tandem with maintaining the company's service responsibilities, the two set their sights on establishing a reputation for fine craftsmanship both through the restoration and rebuilding of existing organs and in the design and building of new organs bearing the Parsons name. Since that time, the company has completed a full portfolio of projects. As president and artistic director, Ric oversees the tonal and technical design departments. Ric has served on the board of the American Institute of Organbuilders in several capacities and as president of the Associated Pipe Organ Builders of America. As vice-president, Cal is responsible for managing the service department and for coordinating activities related to installations. In reality, Ric and Cal work as equal partners to ensure the company's success.

Parsons' reputation as a builder of fine liturgical pipe organs began to grow

under Ric and Cal's stewardship and with the addition of key staff members. Duane A. Prill, a gifted musician from Van Wert, Ohio, joined the firm in January 1991. Duane had just received a master's degree in organ performance from the Eastman School of Music where he studied with Russell Saunders. Duane's postgraduate studies at Eastman were under the direction of David Craighead. After joining Parsons, Duane worked with head voicer Gordon Dibble and quickly developed his own notable style of voicing and went on to become the company's tonal director. Duane's collaborative work with Manuel Rosales and Jonathan Ambrosino, combined with his ongoing commitment to study and visit organs throughout the United States and Europe, has helped raise the tonal designs of Parsons instruments to new heights. In addition, his service as principal organist at Asbury First United Methodist Church in Rochester has driven Parsons to build instruments that strive for high-quality execution of church repertoire.

Peter H. Geise, also a gifted musician, joined the firm in 2004. He received a master's degree in organ performance from the Eastman School of Music where he studied with Hans Davidsson. After receiving his master's, Peter embarked on a one-year training period at the Göteborg Organ Art Center in Sweden. Now Parsons' technical design director, Peter is responsible for the design processes related to the mechanism and casework for each project. By necessity, Peter works in a hands-on fashion with Parsons construction and installation crews to ensure that what appears on the computer screen translates precisely to what is being built. In addition to his work at Parsons, Peter serves as the minister of music at Lima Presbyterian Church, Lima, New York, also home to Geise Opus 2, a two-manual, 25-rank electric-slider



George Eastman Museum, former residence of founder of Eastman Kodak Company



Current Parsons facility in Canandaigua, New York

instrument built with church volunteers under Peter's direction.

Ric's two sons, Matthew and Timothy, have committed their efforts and skills to the company as well. Both Matt and Tim have accumulated years of experience and work closely with Ric and Cal to manage the company's day-to-day operations. Matt currently serves as the dean of the Rochester chapter of the American Guild of Organists and vice president of the American Institute of Organbuilders. He is also responsible for the firm's affiliation with the Eastman School of Music where Parsons serves as curator of organs. Tim has been heavily involved in Parsons' recent entry into CNC technology, which has greatly enhanced the firm's capabilities in terms of both process and production schedule. Tim is also involved in the firm's manufacturing and installation processes and is responsible for the company's graphics department.

Parsons Pipe Organ Builders strives to help clients find solutions that are tailored to their specific needs rather than limiting clients' options to a particular style of building. Known for achieving superb results, Parsons maintains its own tonal goals. However, the company believes strongly in taking a collaborative approach with its clients to ensure that discussions cover a broad range of possibilities.

The Parsons project list is diverse with new organs of both tracker and electric actions, historic restorations, and even an unusual commission for an artist in Soho, New York City. Particularly challenging and interesting was Parsons' participation in the research project for Cornell University, Ithaca, New York, working with the Göteborg Organ Art Center (GOArt), in Sweden. This two-manual, 40-rank, mechanical-action instrument is an historic copy based on the tonal design of the 1706 Arp Schnitger organ that was located in the Charlottenburg Castle Chapel in Berlin.



R. B. Parsons in the pedal division, Holy Trinity Lutheran Church, Buffalo, NY

Parsons is currently under contract to build new organs for First Lutheran Church, Cedar Rapids, Iowa (three manuals, 52 ranks, mechanical action, Scott R. Riedel, consultant); St. James by-the-Sea Episcopal Church, La Jolla, California (four manuals, 79 ranks, electric-slider action, in collaboration with Manuel Rosales; Thomas Sheehan, consultant); and St. Benedict Catholic Cathedral, Evansville, Indiana (three manuals, 57 ranks, electric-slider action). Parsons was also recently chosen to complete the research, documentation, and restoration of the circa 1841 Jacob Hilbus organ for the Organ Historical Society (Bynum Petty, architect and consultant; S. L. Huntington & Co., collaborating).

Much has transpired since the firm built the first two organs in the 1,400-square-foot workshop in Penfield, New York. In 1986, the firm relocated



Crew installing pedal pipes in Parsons' workshop



CNC machine operating in Parsons' workshop

to the current workshop in Canandaigua, New York, which was expanded to 21,000 square feet in 2005. The introduction of 3D CAD arrived at the firm in 1986 when it was one of the first to provide computer generated images of a proposed organ design in the context of a client's architectural setting. The year 2019 brought the addition of a CNC machine and with it a new level of efficiency and accuracy in construction.

Of course, the value of any business that relies on craftsmanship and personal commitment to achieve the highest quality work lies with every member of the Parsons organization. That number has grown over the years from four to eighteen, and we are grateful to acknowledge the work of Derek Bommelje, Joseph Borrelli, Brian Ebert, Aaron Feidner, Aaron Grabowski, Eric Kesler, David McCleary, Jay Slover, Chad Snyder, Dwight Symonds, Bernard Talty, and Travis Tones. Ric's wife Ellen and Tim's

wife Kate currently manage the office. Ric often mentions that the company's success has as much to do with divine intervention as it does with having a sound business plan! Parsons continues to be optimistic about its future contributions to the fine art of organbuilding for generations to come.

www.parsonsgans.com

Cover photos:
2010 (top left): St. George's Episcopal Church, Fredericksburg, VA, III/55 tracker
2020 (top center): First Lutheran Church, Cedar Rapids, IA, III/51 tracker
2005 (top right): St. Stephen's Lutheran Church, Monona, WI, II/30 tracker (Rosales/Parsons)
1985 (left center): Westminster Presbyterian Church, Houston, TX, II/9 tracker
1989 (right center): Evangelical Lutheran Church of the Atonement, Rochester, NY, II/26 tracker
2019 (bottom left): Hope Lutheran Church, St. Louis, MO, II/27 electric slider
2015 (bottom right): United Church, Canandaigua, NY, III/40 electric slider

Organ Projects

Scott Smith Pipe Organs, Lansing, Michigan Grace Lutheran Church, Auburn, Michigan

Auburn is a modest-sized city of just over 2,000 in the Great Lakes Bay Region of Michigan, nearly equidistant from Midland to the west, Bay City to the east, and slightly farther from Saginaw to the south. As a result, the churches in this region draw members from a rather diverse culture, comprising everything from chemical engineering to manufacturing to agriculture.

Around 1980, a local builder moved a small, two-manual Wicks organ into Grace Lutheran from a church in Maple Heights, Ohio, replacing an electronic substitute. In 1986, the church expanded in size, and the organ was moved to the rear of the sanctuary and enlarged to fifteen ranks.

The instrument came to us as a new service account a few years ago. Almost immediately, Nathan Beethe, the church's music director, initiated what was to become an ongoing discussion about the condition of the organ, its built-in constraints, and some changes he would like to see. Chronic dead notes and ciphers were only the beginning. The organ's overall character was harsh and loud, posing constant challenges in registration choices, particularly for offertories and choir accompaniment. Perhaps the most annoying issue for organists was the failing console and the limitations posed by its 56-note manual compass controlling 61-note chests.

Soon, the church underwent a facility-wide upgrade, and the organ became an integral part of that overall improvement. The first thing we asked the church to do was to beef up the back wall of the chamber, as the 16' Subbass was sorely lacking in projected power into the sanctuary. Its bass sound waves were being transmitted through a single layer of gypsum board to the chapel behind. The vibration of the 16' Subbass vigorously shook the chapel's shared back wall on the other side of the studs. An additional layer of gypsum board had a dramatic effect of focusing the bass tones, and the Subbass could be heard and felt for the first time in the surprisingly good acoustic of the sanctuary.

Joe Granger of our team worked with Organ Supply Industries on the design of a new console, which offers two 61-note manuals and an exterior cabinet of red oak in a diagonal shiplap design that matches the cabinetry of the organ case-work. The elegant new console features drawknobs instead of the tongue tabs on the old unit. Joe collaborated with Kantor Beethe to develop the new specification.

In our opinion, a fifteen-rank organ did



Grace Lutheran Church, Auburn, Michigan



Console

not require three 2' stops, so the Swell 2' Principal was replaced by a 100-year-old Austin 4' Harmonic Flute. Its positioning near the Swell opening helps to enhance the delicate spray of harmonics from this beautiful stop that sounds surprisingly at home in the instrument.

The Swell 16' Trumpet was judged to be too harsh and too thin to adequately cap the rest of the organ in big ensembles and did not work well as a solo stop. Limited by space and therefore unable to install a larger-scaled reed, we handed the work of transforming the stop over to Oyster Pipeworks of Louisville, Ohio. They successfully merged portions of the existing rank with another to create one whose overall character now possesses tones that are darker, warmer, and more pleasing in both ensemble and solo work.

As it stood, we felt that the Great III Mixture (1 1/3') spoke an octave too high. Through the magic of computer programming, the rank was repitched an octave lower, but still remains available at the original pitch for those occasions when the extra "spice" is desired without the aid of an octave coupler.

The Great 8' Rohr Schalmei was of limited usage and was replaced with a vintage 8' Clarinet, believed to have been made by Hook & Hastings.

To make this modest-sized organ as versatile as possible, we made extensive use of the Swell 8' Viole, which is now also available as a three-rank derived Swell III Mixture (2', breaking), Swell 1 1/2' Larigot, and Great Grave Mixture II (2' and 2 1/2', non-breaking). This medium-scale, rather generic string was nearly perfect as it stood to provide the basis for these faux stops, in addition to its normal duty as the Swell Viole.

In the 1986 expansion, the low twelve Pedal 16' Subbass pipes were extended upward for the next twenty notes with chunky zinc/spotted metal pipes, which were never very effective, nor did they match well. These were replaced with wood pipes, merging two vintage Estey sets, and rescaled to match the Wicks



The organ and choir area of the church

Subbass. The end result now brings warmth and power to the entire compass of the organ's bass. Combining these two nearly identical sets also allowed us to slow down the halving ratio in the treble portion of its compass.

Today, the instrument's ensemble is warmer, darker and fuller than before, without sacrificing a great deal of its brilliance. The reworked swell mechanism now provides greater and more subtle dynamic control, and the revised stoplist offers a more diverse palette of options for the organist. A Peterson ICS-4000

organ control system was chosen for the relay and multi-level combination action.

We acknowledge Richard Swanson of R. T. Swanson, Inc., who initially consulted on and assisted with installation of the first two incarnations of this instrument, and freely shared his file and drawings with us.

—Joe Granger
Scott Smith
Scott Smith Pipe Organs
Lansing, Michigan

Photos by Joe Granger

Scott Smith Pipe Organs

Grace Lutheran Church, Auburn, Michigan

GREAT (Manual I)		Swell 16
16'	Bourdon Doux (Sw 16' Bourdon)	Swell Unison Off
8'	Diapason 61 pipes	Swell 4
8'	Bourdon 73 pipes	Tremolo
8'	Viole (Sw 8' Viole)	
8'	Viole Celeste (TC) (Sw 8' Viole Cel)	
4'	Octave 61 pipes	
4'	Flute (ext 8' Bourdon)	
2'	Principal Conique 61 pipes	
III	Mixture (2 1/2') 183 pipes	
III	Cymbale (1 1/2') (fr III Mixture)	
II	Grave Mixture (fr Sw 8' Viole)	
16'	Contre Trompette (Sw 16' C Trom)	
8'	Trompette (Sw 16' Contre Tromp)	
8'	Clarinet 61 pipes	
	Chimes 21 tubes	
	Great 16	
	Great Unison Off	
	Great 4	
	Zimbelstern	
SWELL (Manual II, enclosed)		
16'	Bourdon 97 pipes	
8'	Bourdon (ext 16' Bourdon)	
8'	Flute Conique (1-12 fr 16' Bour, 13-61 fr 4' Flute Conique)	
8'	Viole 85 pipes	
4'	Viole Celeste (TC) 49 pipes	
4'	Flute Harmonique 61 pipes	
4'	Flute Conique 61 pipes	
4'	Viole (ext 8' Viole)	
2 1/2'	Nasard (ext 16' Bourdon)	
2'	Flute (ext 16' Bourdon)	
1 1/2'	Tierce (fr 16' Bourdon)	
1 1/2'	Larigot (fr 8' Viole)	
III	Plein Jeu (2') (fr 8' Viole)	
16'	Contre Trompette 85 pipes	
8'	Trompette (ext 16' Contre Tromp)	
4'	Clarion (ext 16' Contre Tromp)	
		32' Resultant (16' Soubasse, 10 1/2' Bdn)
		16' Soubasse 44 pipes
		16' Bourdon (Sw 16' Bourdon)
		8' Flute (ext 16' Soubasse)
		8' Bourdon (Sw 16' Bourdon)
		8' Diapason (Gt 8' Diapason)
		4' Flute (Sw 16' Bourdon)
		4' Octave (Gt 4' Octave)
		16' Contre Trompette (Sw 16' C Trom)
		8' Trompette (Sw 16' Contre Tromp)
		COUPLERS
		Great to Pedal 8
		Great to Pedal 4
		Swell to Pedal 8
		Swell to Pedal 4
		Swell to Great 16
		Swell to Great 8
		Swell to Great 4
		ACCESSORIES
		10 General pistons (thumb and toe)
		5 Great pistons (thumb)
		5 Swell pistons (thumb)
		3 Pedal pistons (toe)
		General Cancel (thumb)
		Setter (thumb)
		Great to Pedal reversible (thumb and toe)
		Swell to Pedal reversible (thumb and toe)
		Swell to Great reversible (thumb and toe)
		Sforzando (thumb and toe)
		Combination level, up or down (thumb)
		Transposer (up/down, thumb)

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20
UNDER
30

Reviews

► page 8

New Recordings

Ben Parry, Music for Christmas. The Chapel Choir of Selwyn College, Cambridge; Ely Cathedral Girls' Choir, Sarah MacDonald, director; Prime Brass; Craig Apps and Sam Wilson, percussion; Adam McDonagh, piano; Michael Stephens-Jones and Aaron Shilson, organ. Regent Records, Ltd., REGCD542, £8.33. Available from: regentrecords.com.

Three Angels; Veni Emmanuel; Gabriel's News; Magnificat (from Solihull Service); Adam Lay Ybouden; Il est né, le divin enfant; There Is No Rose; I Sing of a Maiden; Five carols for SATB and Piano: (i) The Linden Tree Carol, (ii) O, Can You Not Hear?, (iii) Tàladh Chrìosta (*sic*), (iv) The Wexford Carol, (v) When Christ Was Born; *Venite, Adoremus; Quem Pastores Laudavere; The Aldeburgh Carol; Christ's Nativity; Bright Star; Magi.*

Ben Parry has had a varied career, including having been a member of the Choir of King's College, Cambridge, a member of the Swingle Singers, and the holder of several distinguished positions in the musical life of Scotland and England. He is currently assistant director of music at King's College, Cambridge. His compositions of choral music have been commissioned and performed by numerous colleges and cathedrals as well as the BBC. Canadian-born Sarah MacDonald is director of music at Selwyn College, whose Chapel Choir has specialized in making recordings devoted to a single contemporary composer. Dr. MacDonald is also director of the Ely Cathedral Girls' Choir, and the two choirs are combined on this recording. Several of the texts are the work of musician and poet Garth Bardsley, who is a senior lecturer and opera director of the Royal Northern College of Music in Manchester.

The first track, *Three Angels*, is a setting of Garth Bardsley's poem of the same name, inspired by three angelic musicians portrayed in the Lantern of Ely Cathedral, which, judging by the acoustics and the sound of the organ, I suspect to be where at least part of this recording was made. The two following carols, *Veni Emmanuel* and *Gabriel's News*, also make use of Garth Bardsley texts. *Gabriel's News* is a truly joyous sound. The *Magnificat* was commissioned for the Chapel Choir of Solihull School near Birmingham. It features contrasting male and female voices with large arpeggiated chords on the organ.

Adam Lay Ybouden combines the traditional fifteenth-century text with an original Ben Parry tune. Parry uses the traditional tune for *Il est né, le divin enfant*. The choir, unlike most, happily pronounces *divin* correctly with a long "i," since this carol is poetry and not prose where a short "i" would be appropriate. Though entirely original, the setting reminds me of some of John Rutter's carols arrangements. For *There Is No Rose* and *I Sing of a Maiden*, as in the case of *Adam Lay Ybouden*, Parry adopts his own tunes with particularly warm harmonies. In *I Sing of a Maiden* the pronunciation of "makeless" is incorrect. A long "a" as in maker-less implies that the text means uncreated. It should properly have a short "a" since it means matchless.

We come then to Ben Parry's *Five Carols for SATB and Piano*, all of which are modern settings of carol texts. The first is a setting of the German carol, making use of the original tune, *The Linden Tree Carol*, again a little reminiscent of the work of John Rutter. *O Can You Not Hear?* is an original carol text

by Parry, set to the traditional English melody *O Waly, Waly. Tàladh Chrìosta* (*sic*, should be *Chrìosta*) is described as a traditional Gallic lullaby. This is not quite correct. The tune is a traditional Gaelic *waulking song*, i.e., a song sung by women *waulking* or shrinking the cloth to make a finer tweed. The words were written by a nineteenth-century Roman Catholic priest, Fr. Ranald Rankin (d. 1863). Ben Parry's "translation" of part of the text is an extremely free one. Next follows a setting of the well-known traditional Irish carol, *The Wexford Carol*, again in a setting that evokes the work of John Rutter. This is followed by an original setting of the traditional fifteenth-century carol, *When Christ Was Born of Mary*, which is perhaps my favorite composition on this compact disc.

The next few carols are rather unusual. We first hear a processional, written for Norwich Cathedral, entitled *Venite, Adoremus* and making use of words drawn from parts of the Christmas hymn *Adeste fideles*. This has a certain medieval quality and is much suited to its purpose as a Christmas processional. Ben Parry then uses the text of *Quem Pastores Laudavere* in an elaborate setting for double choir and set to his own tune. The style is to me somewhat reminiscent of the work of Benjamin Britten. In this regard it sits well with the next piece, *The Aldeburgh Carol*, for which Garth Bardsley again wrote the text, and which is dedicated to the memory of Benjamin Britten. Parry's musical parents were very much involved with the music of Benjamin Britten and in helping to organize the Aldeburgh Festivals at Snape Maltings in Suffolk, the community where Ben Parry grew up and which commissioned this carol. The repeated words, "Blessed, Blessed," are intended to evoke the initials "B. B." for "Benjamin Britten." As an "homage to Benjamin Britten" its style is very much evocative of that composer.

Henry Vaughan's Christmas poem "Christ's Nativity" has long been popular as a text for composers to set as a Christmas carol. Among others there is a setting by Richard Runciman Terry and others by more recent composers such as Jim Clements and the Australian Peter Sculthorpe. Ben Parry's vigorous setting reminds me of "Let All the World in Every Corner Sing," the fifth of Ralph Vaughan Williams's *Five Mystical Songs*.

The remaining two tracks of the compact disc celebrate the Star of Bethlehem and the Magi. Both make use of original texts by Garth Bardsley. The first, entitled *Bright Star*, combines tranquility with brightness, making use of warm, rich, harmonies. The final composition, *Magi*, is the longest composition on the recording, as befits the long and arduous journey of the Magi. The majestic instrumentation, including brass, suggests that the Magi might have been kings as well as astrologers, as in the post-Biblical tradition of the Three Kings. The stately yet calm and ethereal character of the piece reminds me of Ralph Vaughan Williams's *Toward the Unknown Region*.

As usual, the standard of Sarah MacDonald and her choirs is impeccable. Much of Ben Parry's music is extremely interesting, and I commend this recording to readers. Those who after listening to it wish to perform some of this repertoire will find a list of the publishers in the leaflet.

—John L. Speller
Port Huron, Michigan

Bert Adams, FAGO

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WILL HEADLEE

In memoriam
1930–2020

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

9 FEBRUARY

Dean Billmeyer, with University of Minnesota Wind Ensemble; Northrop Auditorium, Minneapolis, MN 7:30 pm

UNITED STATES

West of the Mississippi

17 JANUARY

Justin Foster; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 FEBRUARY

Lynne Davis; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

INTERNATIONAL

17 JANUARY

Marcello Giannini; Protestant Church, Aubonne, Switzerland 11:15 am

24 JANUARY

Cécile Maurel; Protestant Church, Auvèrner, Switzerland 5 pm

31 JANUARY

Juan Maria Pedrero; Protestant Church, Serrières, Switzerland 5 pm

3 FEBRUARY

Matthias Egger; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

7 FEBRUARY

Els Biesemans, with oboe; Berliner Philharmoniker, Berlin, Germany 11 am

UNITED STATES

East of the Mississippi

17 JANUARY

Nathan Laube; Moorings Presbyterian, Naples, FL 4 pm

22 JANUARY

Richard Hoskins; St. Chrysostom's Episcopal, Chicago, IL 7 pm (livestream)

24 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)

26 JANUARY

David Jonies; Holy Name Cathedral, Chicago, IL 7:30 pm (livestream)

7 FEBRUARY

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)

Gail Archer; St. Francis Xavier Catholic Church, New York, NY 2:30 pm

Recital Programs

BENJAMIN ALARD, Temple de Dombresson, Neuchâtel, Switzerland, October 11: *Toccata in d*, BWV 913a, Bach; *Bergamasque (Fiori musicali)*, Frescobaldi; *Concerto in C*, BWV 592, Ernst, transcr. Bach; *Canzona in d*, BWV 588, Bach; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Toccata in D*, BWV 912, Bach.

JOE BALISTRERI, Cathedral of the Blessed Sacrament, Detroit, MI, October 2: *Toccata in E*, BWV 566, Bach; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, no. 2), Vaughan Williams; *Prélude (Suite)*, op. 5), Duruflé; *Carillon (7 Pièces)*, op. 27, no. 4), Dupré.

STEVEN BETANCOURT, MATTHEW ZURCHER, SJ, & LAURA BOTTEL, Loyola University, Chicago, IL, October 18: *Toccata and Fugue in d*, BWV 565, Bach; *Prélude au Kyrie (Hommage à Frescobaldi)*, op. 70), Langlais; *Suite gothique*, op. 25, Boëllmann.

CORRADO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, October 16: *Cathédrales (24 Pièces de fantaisie)*, Quatrième suite, op. 55, no. 3), Berceuse (24 Pièces en style libre, op. 31, Book 2, no. 7), *Carillon de Westminster (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 6), *Symphonie IV in g*, op. 32, Vierne.

ELIZABETH and RAYMOND CHENAULT, Cathedral of St. Philip, Atlanta, GA, October 11: *Choral, Litaize; Cantabile à Deux*, Laurin; *A Fancy for Two to Play*, Hancock; *Allegro for Organ Duet*, Moore.

ELIZABETH and RAYMOND CHENAULT, Grace Episcopal Church,

Gainesville, GA, October 24: *Choral, Litaize; Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Shenandoah*, White; *Phantom of the Opera Medley*, Webber, transcr. Chenault; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator Spiritus*, Briggs.

LYNNE DAVIS, Wichita State University, Wichita, KS, October 14: *Pre-mière fantaisie*, JA 72, *Deuxième fantaisie*, JA 117, Alain; *Pièce héroïque*, FW 37 (*Trois Pièces*, no. 3), Franck.

RHONDA SIDER EDGINGTON, Hyde Park Community United Methodist Church, Cincinnati, OH, October 25: *Lauda Anima*, Kim; *L'homme armé Organ Mass*, Sandresky; *Fugue Carrée*, op. 43, *Fugue on a Bird's Song*, op. 64, *Fugue Triangulaire*, op. 43, Laurin; *Pastoral Suite: Seven Prayers*, Van Ness; *Sounding Heaven and Earth*, McDowall; *Tango (Seven Dances)*, op. 60), de Jong; *Prelude on Finlandia*, Portman; *Tango Toccata on a Theme by Melchior Vulpius*, Decker.

FRANÇOIS ESPINASSE, Saint-Severin, Paris, France, October 18: *Toccata septima*, Muffat; *Adagio (Sonata for Violin)*, BWV 1001), Bach, transcr. Darasse; *Fugue in d*, BWV 539, Bach; *Sonata IV, Fantasy and Fugue in c*, C. P. E. Bach; *Herzlich tut mich erfreuen*, Es ist ein Ros' entsprungen (*Eleven Chorale Preludes*, op. 122), Brahms; *Sketch in f (4 Skizzen für den Pedalflügel)*, op. 58, no. 3), *Study in a (6 Studien in kanonischer Form)*, op. 56, no. 2), Schumann; *Sonata II in c*, op. 65, no. 2, Mendelssohn.

DONALD FELLOWS, St. Paul Catholic Cathedral, Pittsburgh, PA, October 11: *Marche Pontificale (Sonata I in d)*, Lemmens; *Variations on Adoro te*

Recital Programs

devote, Near; *Introduction and Fugue in e*, Parker; *Fandango*, Farrell; *Élégie*, op. 38, Peeters; *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Ciacona in e*, BuxWV 160, Buxtehude; *Carillon-Sortie*, Mulet.

DAVID PEREZ & NICK MAPLES, Wichita State University, Wichita, KS, September 9: *Prelude and Fugue in a*, BWV 543, Bach; *Litanies*, JA 119, Alain; *La Danza*, Decker.

DAMIN SPRITZER, Wichita State University, Wichita, KS, September 22: *Pièce d'orgue*, BWV 572, Bach; *Tierce en taille (Premier livre d'orgue)*, de Grigny; *Miserere mei, Domine (Bach's Memento)*, Bach, transcr. Widor; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; *Toccata pour la Fête de la Toussaint*, Benoît; *Pièce Funèbre*, Kunc; *Three Psalm Preludes*, set 1, no. 3, *Rhapsody No. 4*, Howells.

MAREK STEFANSKI, Cathedral, Lausanne, Switzerland, September 11: *Sonata in d*, op. 115, Merkel; *Vater unser*, Ave Maria, *Abendlied (Sechs Religiöse Gesänge)*, op. 157, Rheinberger; *Fantaisie et Fugue in c*, Vater unser im Himmelreich (*Tilge, Höchster, meine Sünden*, BWV 1083), *Chorale and Fugato*, BWV 10, Bach; *Kyrie eleison, Christe eleison, Kyrie eleison*, Moniuszko.

MARK STEINBACH, Brown University, Providence, RI, September 2: *Hymne d'Actions de grâces "Te Deum" (Trois paraphrases grégoriennes)*, op. 5, no. 3, Langlais; *Hedwig's Theme (Harry Potter and the Chamber of Secrets)*, Williams, transcr. Steinbach; *Prelude and Fugue in a*, BWV 543, Bach; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Act III conclusion (Satyagraha)*, Glass, transcr. Riesman; *O Emmanuel (O Antiphon Preludes)*, Muhly; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

BRUCE STEVENS, University of Richmond, Richmond, VA, September 6: *Praeludium in g*, BuxWV 149, *Komm, heiliger Geist, herre Gott*, BuxWV 199, Buxtehude; *Praeludium in e*, Bruhns;

Chorale Partita: Ach wie wichtig, ach wie flüchtig, Böhm; *O Lamm Gottes unschuldig*, BWV 656, *Sonata in E-flat*, BWV 525, *Passacaglia and Fugue in c*, BWV 582, Bach.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, September 6: *The Star-Spangled Banner*, Smith; *The Peace*, Menuet I, Menuet II, *The Rejoicing (Royal Fireworks Music)*, Handel, transcr. Buchanan; *Stückchen, Erster Verlust, Fröhlicher Landmann, Ländliches Lied (Album für die Jugend)*, op. 68), Schumann, transcr. Hunsberger; *Variations on The Gentle Maiden*, Ball; *Three Pieces for Carillon*, Barber; *Lead, Kindly Light*, Myhre; *Preludio V in d*, van den Gheyn; *Land of Rest*, Price; *Abide with Me*, Monk.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, September 7: *The Star-Spangled Banner*, Smith; *Fantasia in F*, Bigelow; *Three Pieces for Carillon*, White; *Cindy, He's Gone Away, Blow the Man Down*, transcr. Myhre; *Prologue and Ballad of the Dark-Eyed Sailor*, Franco; *Medley: Songs of World War I*, Giszczak; *When the Caissons Go Rolling Along, Anchors Aweigh!, Off We Go into the Wild Blue Yonder, From the Shores of Montezuma, Semper Paratus, Heave Ho! My Lads, Heave Ho!*, transcr. Watson; *You're a Grand Old Flag*, Cohan, transcr. Arai; *God Bless America*, Berlin; *Eternal Father, Strong to Save, Awake, Awake, to Love and Work; Abide with Me*, Monk.

BRADLEY HUNTER WELCH, with brass quintet & flute, Christ United Methodist Church, Plano, TX, September 27: *Feierlicher Einzug*, Strauss; *Nun bitten wir den heiligen Geist, Chaconne in e*, Buxtehude; *Variations on O laufet, ihr Hirten*, Drischner; *Amazing Grace, Trumpet Tune in D*, Swann; *Adagio ma non tanto, Allegro (Sonata VI in E for flute)*, BWV 1035, Bach; *Hypnosis*, Clarke; *Grand Choeur Dialogué (Six Pièces d'orgue)*, no. 6), Gigout; *Jig for the Feet (Totentanz)*, Albricht; *Larghetto (Serenade for Strings)*, Elgar; *Praise the Lord with Drums and Cymbals*, Karg-Elert.

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Acoustics. See Riedel.

Baskeyfield, David. Marcel Dupré: The Organ in the United States. April 16–19° +
Bedient, Gene. An organbuilder's early career explorations: Bedient Opus 1. Nov 10–11° † Bell foundries. See Swager.

Bishop, John. In the wind . . . Jan 12–13°, Feb 12–13°, March 14–15°, April 14–15°, May 14–15°, June 10–11°, July 10–11°, Aug 10–11°, Sept 10–11°, Oct 10–11°, Nov 8–9°, Dec 10–11°

Black, Gavin. On Teaching. March 13, April 11, May 13, July 8–9+, Aug 9, Sept 9, Oct 9, Dec 12

Book Reviews. See Robinson, Schnurr.

British organs. See Gaskin.

Brugh, Lorraine S. Organ Festival Holland and International Schnitger Organ Competition 2019: Sint-Laurenskerk and Kapelkerk, Alkmaar, the Netherlands, June 21–28, 2019. Feb 20–21°

Carillon News. See Swager, Zimmerman.

Carillon Profile. See Schafer.

Choral Music. See Nelson, Organ.

Collins, John. New Organ Music. Feb 10

Composers' anniversaries. See Collins.

Demessieux, Jeanne. See Eschbach.

Eschbach, Jesse. An interview with Pierre Labric. Feb 14–15° +

French organs. See Gaskin.

Gaskin, Masako, and David Erwin. The British and French Organ Music Seminar: July 4–18, 2019. Jan 19°

Grantier, Brooks. Building Bach: His Foundations and Futures. University of Michigan 59th Annual Organ Conference, September 29–October 1, 2019. Feb 17–19°

Grenzing, Gerhard. The Grenzing Organ for Radio France, Paris. March 16–19° †

Gruenstein Award. See Meszler.

Gurley, Brian F. Conference of Roman Catholic Cathedral Musicians Conference XXXVII: Oakland, California, January 6–9, 2020. July 12–13°

Harpichord Notes. See Palmer.

Herman, David. Ralph Vaughan Williams and the Organ. Jan 14–18° +

In the wind. . . See Bishop.

Jim Whelan Boardwalk Hall, Atlantic City, NJ. Nov 1, 14–20° † #

Kegg Pipe Organ Builders. Aug 18–20° +

Kraaz, Sarah Mahler. New Organ Music. March 10

Labric, Pierre. See Eschbach.

Leek, Johannes Geratus Petrus. See Bishop (Feb 12–13°)

Létourneau Organs/Orgues Létourneau. Sept 1, 18–19°

Letters to the Editor. Feb 3, June 3, Aug 3, Oct 3, Nov 3, Dec 3

MacKnight, Colin. Schumann's B-A-C-H Fugues: the genesis of the "Character-Fugue." Oct 12–15° +

Matselyukh, Olena. Lviv Organ Art: History, churches, music, and personalities. June 12–17°

McNeil, Michael. The elusive and sonorous meantone of Dom Bédos. Sept 14–17° † +

Meszler, Alexander. Reevaluating Andrea Antico's Frottole of 1517. May 16–21° + #

Murray, Thomas. A tribute to Charles Krigbaum (March 31, 1929–April 30, 2020). July 14°

Murray, Thomas. See Schaeffer.

Nelson, Leon. Choral Music. Sept 21–22

— New Handbell Music. Jan 22, Feb 11, April 10, May 12, July 23, Aug 23, Sept 23, Nov 23

New Carillon Music. See Swager.

New Handbell Music. See Nelson.

New Organ Music. See Collins, Kraaz, Robinson, Schlegg, Steele, Troiano, Zoller.

New Recordings. See Patterson, Robinson, Speller, Young.

Nigerian organs. See Sadoh.

On Teaching. See Black.

Organ, Anne Krentz. Choral Music reviews. July 21–22

Organ competitions. See Brugh.

Organbuilding in photographs. See Riskind.

Orgues Létourneau. Sept 18–19°

Paris, France, organs. See Grenzing.

Palmer, Larry. Harpichord Notes. Jan 11°, Feb 8°, March 12–13°, April 12–13°, June 20°, July 9°

Patterson, Myron P. New Recordings. Aug 21–23°

Pinel, Stephen. Deltiology: an Early Twentieth-Century Postcard Tour of American Pipe Organs. Dec 13–17°

Postcards. See Pinel.

Recital Programs. Jan 27, Feb 29, March 29, April 28, May 29, June 25, July 25, Aug 25, Sept 25, Oct 25, Nov 25, Dec 25

Riedel, Scott R. Acoustics in the Worship Space XII: Varied music can mean variable acoustics. March 20–21°

Riskind, Steve. Creating a pipe organ: Artisans at work, Part 1. Aug 12–13°

— Creating a pipe organ: Artisans at work, Part 2. Oct 16–17°

— Creating a pipe organ: Artisans at work, Part 3. Nov 12°

Robinson, Joyce Johnson. Book Reviews. July 21

— New Organ Music. Feb 10–11

— New Recordings. Nov 22

Sadoh, Godwin. A historical survey of the organs of the Cathedral Church of Christ, Lagos, Nigeria. Aug 14–17° +

Schaeffer, Andrew. An interview with Thomas Murray. July 15–17°

Schafer, Kimberly. Carillon Profile. Iowa State University, Ames, IA. Feb 6°

— Carillon Profile. Venice Performing Arts Center, Venice, FL. April 9°

— Carillon Profile. Longwood Gardens, Kennett Square, PA. June 9°

— Carillon Profile. Grosse Pointe Memorial Church, Grosse Pointe, MI. Oct 6°

— Carillon Profile. Plainfield United Methodist Church, Plainfield, IL. Dec 6°

— Community Bell Advocates, LLC, advises Village of Niles, Illinois, on restoring the bells of the Leaning Tower. April 20–21°

Schleff, Jeffrey. New Organ Music. May 12, June 20–21°, Oct 21

Schnurr, Stephen. Book Reviews. Feb 10, May 11–12°, Sept 21, Nov 21, Dec 21

— Editor's Notebook. Jan 3, Feb 3, March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3

Schumann, Robert. See MacKnight.

Sebestyén, János. See Palmer (Feb 12–13°)

Speller, John. New Recordings. Feb 11, March 10–11, April 10, May 12, June 21–22, Sept 22–23, Oct 22–23, Nov 22–23, Dec 22–23

Steele, Charles W. New Organ Music. Jan 10, July 22–23, Sept 22, Nov 21–22

Swager, Brian. Carillon News. July 6–7

— New Carillon Music. Aug 21°

— "The world's most famous bell foundry." Sept 12–13°

Temperaments. See McNeil.

Troiano, David. New Organ Music. April 10, Oct 21–22, Dec 21–22

University of Michigan annual organ conference. See Grantier.

Ukrainian organs. See Matselyukh.

Vaughan Williams, Ralph. See Herman.

Young, Steven. New Recordings. Jan 22

Zimmerman, Carl. Carillon News. Aug 6

Zoller, Jay. New Organ Music. Jan 10, 22, Dec 21

Organ Stoplists

Abbott & Smith

Cathedral Church of Christ, Lagos, Nigeria. 2/24°, Aug 14

Bedient

First Plymouth Church, chapel, Lincoln, NE. 1/4°, Nov 10–11

Buzard

Central United Methodist Church, Fayetteville, AR. 3/49°, June 19–20

Pilgrim Lutheran Church, Carmel, IN. 2/37°, June 1, 18–19

Dobson

Bruton Parish Church, Williamsburg, VA. 3/45°, Jan 1, 20–21

Dyer

First United Methodist Church, Lebanon, TN. 3/32°, Feb 24

Fisk

First United Methodist Church, Pittsburg, KS. 2/27°, Feb 1, 22–23

Fleotrop

Dypvåg kirke, Tvedestrand, Norway. 2/21°, Dec 20

Foley-Baker/Aeolian-Skinner

Holy Cross Catholic Church, New York, NY. 3/29°, June 1, 18–19

Grenzing

Radio France, Paris, France. 4/93°, March 16–19

Kegg

Basilica of St. John the Baptist, Canton, OH. 4/78°, Aug 18–19

Kegg

Christendom College, Front Royal, VA. 4/48°, Aug 19–20

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First Baptist Church, Canton, OH. 2/25°, Aug 18–19

Kegg

Little Flower Catholic Church, St. Louis, MO. 3/26°, Aug 19–20

Lovallo

Renaissance Choir Sacramento, Sacramento, CA. 1/2°, Jan 22

Marceau

Community United Methodist Church, Coeur d'Alene, ID. 2/27°, May 24

Cross of Christ Lutheran, Bellevue, WA. 2/18°, Oct 20

Midmer-Losh

Jim Whelan Boardwalk Hall, Atlantic City, NJ. 7/449°, Nov 1, 14–20

Oberlinger

Cathedral Church of Christ, Lagos, Nigeria. 4/??°, Aug 16

Pels

Cathedral Church of Christ, Lagos, Nigeria. 4/??°, Aug 16

Peragallo

St. Leonard of Port Maurice Parish, Boston, MA. 2/21°, Dec 1, 18–19

Proscia

Alps Road Presbyterian Church, Athens, GA. 3/36°, Dec 20

Ruffatti

Christ Cathedral, Garden Grove, CA. 5/268°, April 1, 22–24

Rule

First Presbyterian Church, Knoxville, TN. 3/55°, March 1, 22–23

Schoenstein

Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL. 4/86°, Sept 20

Thompson-Allen/Skinner

Blessed Sacrament Catholic Church, Worcester, MA. 3/26°, May 1, 22–23


Wallace

Canadian Reformed Church, Ancaster, Ontario, Canada. 2/27°, Nov 13

Wolff

University of Kansas, Lawrence, Kansas. 3/66°, Oct 1, 18–19

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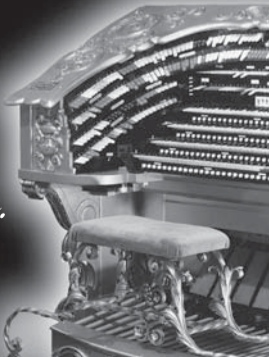
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Honors and Competitions

Andrews, Harold, G., honored upon retirement as organist and choirmaster, St. Mary's Episcopal Church, High Point, NC. Jan 4, 6

Bellman, Mary, awarded National Association of Pastoral Musicians Director of Music Ministries Division member of the year. Oct 4

Brooks, Marguerite L., honored by National Collegiate Choral Organization with establishment of Marguerite L. Brooks Commissioning Fund for New Music. June 6

Colaner, Daniel, wins *From the Top's* Jack Kent Cooke Young Artist Award. March 4

DeLeon, Julio, awarded National Association of Pastoral Musicians La Beca Juan XXIII Scholarship. Oct 4

Dobson, Lynn, honored upon retirement, Dobson Pipe Organ Builders, Ltd. April 4

Houston Chamber Choir, wins GRAMMY® Award. March 4

Jensen, Wilma, honored at recital on her 91st birthday, Cathedral of St. John the Divine, New York, NY. May 6

Ketzer, Anne, awarded National Association of Pastoral Musicians stewardship award. Oct 4

Meszler, Alexander, awarded inaugural Gruenstein Award, THE DIAPASON. May 16-21

Milazzo, Maria, awarded National Association of Pastoral Musicians James W. Kosnik Scholarship. Oct 4

Mitchell, John J., awarded National Association of Pastoral Musicians OCP Scholarship. Oct 4

Pardue, Brett, awarded National Association of Pastoral Musicians GIA Pastoral Musicians Scholarship. Oct 4

Rendler-McQueeney, Elaine, awarded National Association of Pastoral Musicians Jubilate Deo award. Oct 4

Richardson, Martha, awarded National Association of Pastoral Musicians chapter leader of the year award. Oct 4

St. Romain, Danell, awarded National Association of Pastoral Musicians Funk Family Scholarship and Peter R. and Rosemary C. Girardot Memorial Scholarship. Oct 4

Stehle, Tom, awarded National Association of Pastoral Musicians pastoral musician of the year award. Oct 4

Tritle, Kent, honored by Chorus America with Michael Korn Founders Award for Development of the Professional Choral Art. June 6

Visser, Larry, wins Utech Hymn Tune Competition, Eastman School of Music, Rochester, NY. Jan 4

Walker, Mark, awarded National Association of Pastoral Musicians chapter leader of the year award. Oct 4

Watson, John, awarded 2020 Curt Sachs Award, American Musical Instrument Society. July 3

Appointments

Cienniwa, Paul, to executive director, Binghamton Philharmonic, Binghamton, NY. May 6

Cramer, Craig, to visiting professor of organ, Yale Institute of Sacred Music and Yale School of Music, New Haven, CT. June 4

Cutting, Meg, to organ scholar, St. James Episcopal Cathedral, Chicago, IL. June 4

Czausz, Monica, to director of music and artistic ministries, King of Glory Lutheran Church, Dallas, TX. June 4

Drewes, Isaac, to associate director for music and worship, Central Lutheran Church, Minneapolis, MN. June 4

Fredrick Bahr, to director of service department, John-Paul Buzard Pipe Organ Builders, Champaign, IL. Jan 6

Forrest, Andrew, to vice-president, Létourneau Pipe Organs, Saint-Hyacinthe, Québec, Canada. March 6

Forster, Stuart, to associate for music and liturgy, Church of Bethesda-by-the-Sea, Palm Beach, FL. Dec 6

Jonies, David, to director of music, Holy Name Cathedral, Chicago, IL. July 3

Kealey, James, to associate director of music/organist, Third Presbyterian Church, Rochester, NY. Sept 6

Kuperus, Darlene, to visiting faculty, organ department, University of Michigan, Ann Arbor, MI. Sept 6

Mahon, Rachel, to director of music, Coventry Cathedral, UK. April 8

Miller, Charles, to director of music and organist, Cherry Hill Presbyterian Church, Dearborn, MI. June 4, 6

Neuenschwander, Brent L., to director of music ministries and organist, First

Presbyterian Church, Fort Wayne, IN. Aug 3

Owolabi, Kola, to the faculty of the Department of Music and Sacred Music, Notre Dame University, South Bend, IN. June 6

Reyna, Alejandro, to conducting fellow, Indianapolis Symphonic Choir, Indianapolis, IN. Aug 3-4

Schaeffer, Andrew, to adjunct instructor of music (organ), Ripon College, Ripon, WI. Nov 6

Stafford, Joshua, to interim organist, Chautauqua Institution, Chautauqua, NY. Feb 6

Stephens, Joshua, to master of the music, Sheffield Cathedral, UK. April 8

Tarrant, Jeremy David, to visiting faculty, organ department, University of Michigan, Ann Arbor, MI. Sept 6

Thomas, Thomas R., to organist and choir-master, St. Luke's Episcopal Church, Live Oak, FL. March 6

Wareham, Grant, to director of music ministries, Derry Presbyterian Church, Hershey, PA. Aug 4

Watkins, Paul, to staff of Kegg Pipe Organ Company, Hartsville, OH. April 8

Williams, Carol, to organist in residence and choir director, St. Thomas Aquinas Catholic Church, Charlottesville, VA. Sept 6

Williams, Keith, to director of sales, John-Paul Buzard Pipe Organ Builders, Champaign, IL. Jan 6

Woodruff, Andrew, to staff of service department, John-Paul Buzard Pipe Organ Builders, Champaign, IL. Oct 4

Obituaries

Adkins, Alis Dickinson, ° Feb 8

Bate, Jennifer Lucy, ° May 8

Binsfeld, John J., III, ° Nov 6

Boe, David Stephen, ° Aug 4

Bond, Richard, ° Sept 6-7

Brewer, Edward, ° June 6-7

Cleobury, Stephen, ° Jan 6

Elder, Barbara Benfield, ° Oct 4, 6-7

Freeman, Marillyn Ila, ° May 8

Freund, Josephine Lenola Bailey, May 8

Fulton, Eleanor Marie, ° May 8

Gehring, Philip Klepfer, ° Dec 6-7

Gilbert, Kenneth, June 7

Gumpy, John C., ° Sept 6-7

Hadley, John Benjamin, ° June 7

Hebble, Robert, April 6

Hedgebeth, Richard S., ° March 8

Judy, Marvin Garrett, ° Sept 6-7

Krigbaum, Charles Russell, ° July 3, 14

Leek, Johannes Geratus Petrus, ° Feb 12-13

Lewis, Homer H., Jr., ° Sept 6-7

Parker-Smith, Jane, ° Aug 4

Pierre, Odile, ° May 9

Prince, Philip Astor, ° May 9

Sampson, Edward J., Jr., ° July 3-4

Sanfilippo, Jasper B., April 6

Scribner, David C., Sept 6-7

Sever, Allen Jay, ° Dec 7-8

Shay, Edmund, ° June 7-8

Sisler, Hampson A., ° Aug 6

Teague, William Chandler, ° Sept 6-7

Temperley, Nicholas, June 8

Weaver, James Merle, ° June 8

Williams, Steven Alan, March 8

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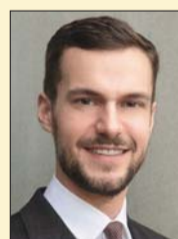
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