

# THE DIAPASON

NOVEMBER 2020



Jim Whelan Boardwalk Hall  
Atlantic City, New Jersey  
Cover feature on pages 14–20



# PHILLIP TRUCKENBROD CONCERT ARTISTS



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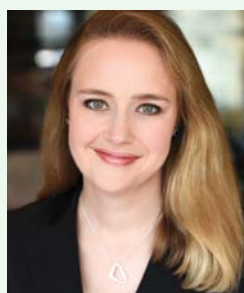
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# THE DIAPASON

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## CONTENTS

### FEATURES

An organbuilder's early career  
explorations: Bedient Opus 1  
by Gene Bedient 10

Creating a pipe organ: Artisans at work,  
Part 3  
by Steve Riskind 12

### NEWS & DEPARTMENTS

Editor's Notebook 3

Letters to the Editor 3

Here & There 3

Appointments 6

Nunc Dimittis 6

In the wind . . . by John Bishop 8

### REVIEWS

Book Reviews 21

New Organ Music 21

New Recordings 22

New Handbell Music 23

### NEW ORGANS

13

### CALENDAR

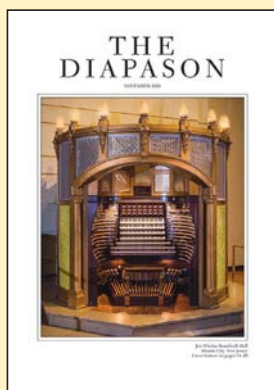
24

### RECITAL PROGRAMS

25

### CLASSIFIED ADVERTISING

26



### COVER

Midmer-Losh, Inc., Merrick, Long Island,  
New York, Opus 5550 (1929–1932);  
Jim Whelan Boardwalk Hall,  
Atlantic City, New Jersey

14

Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **RICK SCHWER**  
rschwer@sgcmail.com  
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

Circulation/  
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P.O. Box 300  
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DPP@omeda.com  
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Designer **KELLI DIRKS**  
kellidirksphoto@gmail.com

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Stephen Schnurr**  
**Charles W. Steele**  
**Joyce Johnson Robinson**  
**John L. Speller**  
**Leon Nelson**

## Editor's Notebook

### 20 Under 30 Class of 2021

THE DIAPASON's 20 Under 30 Class of 2021 will recognize young women and men whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday. Please consider students, colleagues, or friends worthy of this honor. (Self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2020, and close February 1, 2021.

Nominees cannot have reached their 30th birthday before January 31, 2021. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2021 will take place in March. The awardees will be announced in the May 2021 issue of THE DIAPASON. For information and to nominate (after December 1), visit [www.thediapason.com](http://www.thediapason.com) and click on 20 Under 30.

### A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for friends who share your interest in the organ, church music, harpsichord, and carillon. Just in time for the holidays, we are extending our promotional offering of new Raven CDs for new and gift subscriptions. For print subscriptions, receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for

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### In this issue

Our cover feature is the 1929–1932 Midmer-Losh, Inc., Opus 5550 in Jim Whelan Boardwalk Hall of Atlantic City, New Jersey. This monumental instrument has experienced considerable ongoing restoration efforts, and the result of this work is apparent as the organ is now played publicly often in demonstrations and recitals.

Gene Bedient provides a brief account of his early days and experiences in organbuilding, as the firm he founded, Bedient Pipe Organ Co., recently marked its fiftieth anniversary. We present the third and final installment of Steve Riskind's photographic essay on organbuilding artisans at work, featuring the Peragallo Pipe Organ Company and A. David Moore, Inc. John Bishop, in "In the wind . . .," remembers Alan Laufman on the twentieth anniversary of his death. Laufman was a singularly important figure in resurrecting appreciation for older American pipe organs in the late twentieth century and was the first director of the Organ Clearing House. "New Organs" features a two-manual instrument by David E. Wallace & Company Pipe Organ Builders, LLC, for the Canadian Reformed Church of Ancaster, Ontario. ■

## Letters to the Editor

### Tour company refunds

I never wanted to be one of the people that would write a letter like this, but having received very little response from this tour company, I have resorted to this.

In January 2020 I booked a tour for my husband and myself with Concept Tours for the World Bach Tour. I believe Concept Tours has advertised occasionally with THE DIAPASON. As soon as a deposit had been placed, I was informed that the tour was not a "go" yet because it had not filled its quota of participants. The tour was canceled in March, presumably because of COVID, although I was never informed there were enough participants for the tour to happen in spite of the pandemic. I was promised that a refund would be forthcoming for my deposit of over \$4,000.00.

I kept in touch with the staff regarding the process for a reimbursement, but it was never forthcoming. Within a couple months I received a letter from the owner stating they were closing

Concept Tours, but there was no mention of my funds being returned. I would assume this company would have had insurance for a catastrophic situation like this. I would assume they applied for a paycheck protection loan as a small business. I would assume that the State of New York would have funds for distressed businesses considering the pandemic. I wrongly assumed a company would not keep someone's money when they have rendered no services for that money. I have filed a complaint with the Better Business Bureau of New York. I have filed a complaint with the New York Attorney General. I have had an attorney write Concept Tours for an explanation. With all due respect, I would like my money returned.

Those of us wanting to participate in tours had better be careful of this type of fraud. Has anyone else had similar issues with this company or any other vendor? Thank you for considering this problem.

Shelley Hardin  
Pocatello, Idaho

### Recital at Bridges Hall review

Thank you for your recent review of William Peterson's recording on the Fisk organ at Pomona College on our Loft Recordings label (September 2020, pages 22–23). The review stated that an online booklet was not available. Perhaps we have hidden it too well!

With the exception of a few very old releases, all albums available on the Gothic Catalog website ([www.gothic-catalog.com](http://www.gothic-catalog.com)) have online booklets. On an album's product page, just double click on the CD's cover image to reveal the booklet. For most recent releases, the online booklet is in full color, formatted for an iPad or iPhone screen, and may contain additional information not found in the printed book. Online booklets are available for reading without purchase on the product page, where one can also listen to audio samples of each track.

Roger Sherman  
The Gothic Catalog  
[gothic-catalog.com](http://gothic-catalog.com)

## Here & There

### Correction

In Colin MacKnight's article, "Schumann's B-A-C-H Fugues: the genesis of the 'Character-Fugue'" (October 2020, pages 12–15), the first sentence of the second paragraph should have read: "In German musical parlance, B is B-flat and H is B-natural, allowing one to turn Bach's surname into the motive B-flat, A, C, B-natural." The editor regrets the error.

### Events



Cathedral of St. Mary of the Assumption,  
San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, resumes recitals, Sundays at 4:00 p.m.: November 1, St. Mary's Cathedral Choir, Ash Walker, director, and Christoph Tietze, organ, Duruflé, *Requiem*; 11/8, Agnieszka Peszko, violin, with Astghik Sakanyan, piano; 11/15, Crista Miller, organ; 11/22, Jin Kyung Lim, organ; 11/29, Jonathan Kroepel, organ.

St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals,

► page 4

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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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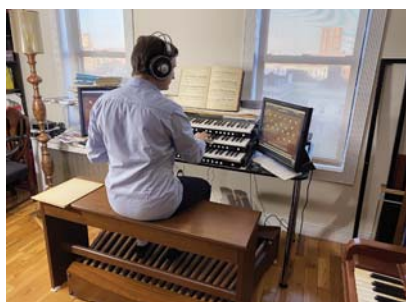




## Here & There

### ► page 3

89 ranks. These events are available livestream. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).



Raymond Nagem at his home setup for Tuesdays at 6 concerts

The Cathedral Church of St. John the Divine, New York, New York, announces organ recitals, Tuesdays at 6:00 p.m., except where noted: November 10, Raymond Nagem; 11/17, David Briggs; 11/24, David Briggs; December 1 (7:30 p.m.), Raymond Nagem, Messiaen, *La Nativité du Seigneur*; 12/8, Raymond Nagem; 12/15, Raymond Nagem. Recitals are accessible through the cathedral's Facebook and YouTube pages. For information: [stjohndivine.org](http://stjohndivine.org).

VocalEssence announces its 2020–2021 online season. Concerts will be released on premiere dates and will be available anytime afterward. Chorus and Ensemble Singers Series: December 6, Welcome Christmas; March 14, 2021, Witness: Power of art to change the world; June 17, Singing the World Awake: showcasing the music of Minnesota;

Singers of This Age Series, featuring high school singers: November 28, Imagine; January 16, Believe; March 6, Create; May 1, Celebrate;

Story and Sing, for children: November 14, December 12, February 6, March 20. For information: [vocalessence.org](http://vocalessence.org).

The Friends of the Kotschmar Organ, Portland, Maine, will offer their annual "Christmas with Kennerley" concert from Merrill Auditorium in an online-only viewing event this year. The concert will be pre-recorded and available online between December 12 and 28. Portland Municipal Organist



James Kennerley at the console of the Kotschmar Organ, Merrill Auditorium, Portland, Maine

James Kennerley will perform with Jonathan Boyd and Malinda Haslett, the Pine Tree Bell Ringers, two pieces from *The Nutcracker* with dancers from Maine State Ballet, also with brass accompaniment. The concert is available for online purchase via PortTIX.com (or by calling 208/842-0800).



Church of the Transfiguration, Orleans, Massachusetts

The Church of the Transfiguration, Orleans, Massachusetts, announces a recital in celebration of the completion of its organ, December 5, 7:30 p.m. The featured artist will be Thomas Murray. For information: [churchofthetransfiguration.org](http://churchofthetransfiguration.org).



Philadelphia Young Artists Organ Camp participants

The annual Philadelphia Young Artists Organ Camp was held June 21–26 via Zoom. With funds in place from a generous grant from the Sansom Foundation and facilitated by the Friends of the Wanamaker Organ, it was decided to put technology to the test and continue the mission of engaging young promising students in a week of total immersion. Daily lessons were held with Alan Morrison (repertoire), Peter Richard Conte (transcriptions), and Matthew Glandorf (improvisation and hymn playing), followed by a daily class in organ literature. A final recital was held through uploaded content on YouTube, and all participants and invited guests watched together and applauded from afar. All students attend on full scholarship, therefore space is limited. The six students selected this year were Daniel Colaner (Ohio), Dominic Fiacco (New York), Michael Gibson (Virginia), Josh Kraybill (Pennsylvania), Alexander Leonardi (New York), and Jo Ellen West (Texas). For more information on how to apply, contact Alan Morrison, [alanmorrison@comcast.net](mailto:alanmorrison@comcast.net).

## Competitions



Saint-Sulpice, Paris, France, Cavaillé-Coll organ

The Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice celebrates its 30th anniversary with a composition competition. The competition has two categories: a work for large organ and a work for small organ and voices.

The jury is Philippe Hersant (chair), Martina Batic, Estelle Lowry, Kaija Saariaho, Yves Castagnet, Bernard Foccroulle, and Thomas Lacôte. They will select four works for each category that will be performed at Saint-Sulpice Church, Paris, France, November 21, 2021. Organists at the event will include Shin-Young Lee, Yoann Tardivel, Loriane Llorca, Constance Taillard, Ronan

Chouinard, and Louis Jullien, joined by Ensemble Sequenza 9.3, directed by Catherine Simonpietri. The jury will award a first prize and a second prize for each category.

Deadline for submission of works for large organ is July 1, and the deadline for works with organ and voices is August 1. For each category, first prize is €4,000, second prize is €2,000, and audience prize is €1,000. For information: [aross.fr/en/composition-competition/](http://aross.fr/en/composition-competition/).

## People



Christopher Ganza

Christopher Ganza will present an All Souls' Day recital, November 2, 7:30 p.m., at the Cathedral of St. Paul, St. Paul, Minnesota. The event will be presented

► page 6

Proud builders  
of the OrgelkidsCAN  
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Photo courtesy of Eric Harrison

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Photo by Robert A. Lisak

# Thomas Murray

IN CONCERT

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The completed surround-sound pipe organ at  
the Community of Jesus



**DECEMBER 5, 7:30PM**

Church of the Transfiguration  
Rock Harbor, Orleans, MA

[churchofthetransfiguration.org](http://churchofthetransfiguration.org)



## Appointments

**Andrew Schaeffer** is appointed adjunct instructor of music (organ) at Ripon College, Ripon, Wisconsin. Established in 1851, Ripon College is a small liberal arts school of nearly 800 students. In addition to pipe organs by Wicks and Bruce Case, the main teaching organ in Demmer Recital Hall is a four-manual, 30-stop, mechanical action organ built by the Bedient Organ Company and designed by Ripon's former organ professor, Donald Spies, in consultation with Gene Bedient. Schaeffer succeeds Sarah Mahler Kraaz, who recently retired. Schaeffer holds degrees from St. Olaf College, Yale University, and the University of Oklahoma, and will be continuing his full-time work as director of music at Luther Memorial Church in downtown Madison, Wisconsin, and as editor-at-large of *THE DIAPASON*. ■



Andrew Schaeffer

1–2 low instruments in C and piano or guitar, voice ad lib., arranged and edited by Dagmar Wilgo and Nico Oberbanscheidt. *The Buxheim Tablature Book* (c. 1460/70) (EW1110, €21.80), includes 25 two- to three-part pieces for melody instruments or a keyboard in a practical playing score, edited with an introduction by Martin Erhardt. For information: edition-walhall.de.

**MorningStar Music Publishers** announces a new instrumental work for Thanksgiving: *Now Thank We All Our God: Three Hymn Settings for Clarinet in B-flat, Horn in F, and Piano* (25-878, \$20, downloadable score also available), by **Anne Krentz Organ**. Hymntune settings include NUN DANKET ALLE GOTT, THE ASH GROVE, and WIE LIEBLICH IST DER MAIEN. For information: morninstarmusic.com.



John J. Binsfeld, III, at the Wanamaker Organ

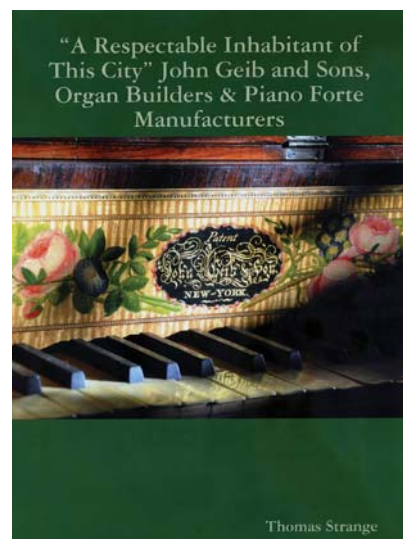
at age 17 to study organ with Alexander McCurdy. In 1964, while studying at Curtis, he was selected as organist and choir-master at historic Old Christ Church, Philadelphia, where he remained for 45 years until his retirement in 2009. In addition to Sunday worship services, he fostered many musical events at Christ Church including a summer organ recital series that provided an outlet for many organists, established an international recital series, as well as the First Friday Recital Series. He also encouraged many established musical groups to curate their own series at Christ Church.

John Binsfeld's work in the concert world as well as on the lecture circuit as a spokesperson for music in the church enhanced the reputation of Christ Church and aided in putting it on the musical map. Not very many members of his parish were aware of John's outside musical activities due to his insistence on keeping a low profile, believing that the ministry of music was the most important voice. His ambassadorship of goodwill regarding Christ Church extended nationally and internationally, always the champion of worship as opposed to performance.

During those Philadelphia years, Binsfeld was a staff recitalist at the then John Wanamaker store in Center City Philadelphia, where he was heard in concert weekly. In his retirement John resided in Ocean City, New Jersey, where he served frequently as a guest organist at St. Peter's United Methodist Church, Ocean City.

John Binsfeld influenced a generation of private organ students and singers whom he mentored. He taught on the organ faculties of the Archdiocesan Seminary of St. Charles Borromeo in Wynwood and of Philadelphia's Temple University. He served on the committee for the International Congress of Organists and was a member of the American Guild of Organists.

John J. Binsfeld, III, is survived by brothers John Frantz and his wife Lurene of State College, Pennsylvania, and Richard Frantz and his wife Mary of Pottstown, Pennsylvania; his sister Pat Hagey of Pottstown; and extended family. A funeral service from Christ Church, Philadelphia, was held on October 3.



**A Respectable Inhabitant of This City: John Geib and Sons, Organ Builders & Piano Forte Manufacturers**

**Sigal Music Museum** announces publication of a book by **Thomas Strange**, *A Respectable Inhabitant of This City: John Geib and Sons, Organ Builders & Piano Forte Manufacturers* (\$40). At 199 pages and 129 full color illustrations this book traces the work of the Geib family of music instrument makers, including the history of the Geib firm in London and America. For information: sigalmusicmuseum.org or lulu.com.

## Nunc Dimittis

**John J. Binsfeld, III**, died in Ocean City, New Jersey, on September 23. Born in Pottstown, Pennsylvania, on June 4, 1944, he began as a young child studying keyboard with Lotta Young and Barbara Hartenbauer. While still a student at Pottstown High School, he became minister of music at Trinity Reformed Church where he served the congregation from April 1961 to June 1964.

At the Curtis Institute of Music in Philadelphia, he won a full scholarship

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**WEEKEND ORGAN  
MEDITATIONS**  
Grace Church in New York  
www.gracechurchnyc.org

## page 4

in person (with Covid-19 precautions in place) as well as streaming online, with works by Richard Proulx, Maurice Duruflé, James Biery, and George Thalben-Ball. The cathedral houses organs built by the Skinner Organ Company and by Aeolian-Skinner. For information: www.cathedralsaintpaul.org.

## Social media

The **Instituto de Órganos Históricos de Oaxaca, A.C.** (IOHIO) announces its new YouTube channel, which offers aficionados of Oaxaca culture the opportunity to hear the varied sounds of its historic pipe organs. The channel is inaugurated with the CD *Música Oaxaqueña en el Órgano de la Catedral de Oaxaca*, presented by organist Cicely Winter and percussionist Valentín Hernández. The music is complemented with photographs that correspond to each of the 22 songs and dances. For information: youtube.com/playlist?list=PL60D2UQ6A0aODIRCMFnokttvjDEqhdqT.

## Publishers

**Bärenreiter** announces new choral scores: *Mass in C Major*, op. 86 (BA9039-91, €7.95), by Ludwig van Beethoven, edited by Barry Cooper; *St.*

*John Passion*, BWV 245 (BA 5037-91, €9.95), by Johann Sebastian Bach, edited by Arthur Mendel; *Stillae* (Drops) (BA 8528, €4.95), by Mårten Jansson; and *Field Mass*, H. 279 (TP573, €18.95), by Bohuslav Martinů, edited by Paul Wingield, for solo baritone, male choir, wind instruments, piano, harmonium, and percussion. For information: baerenreiter.com.

**Choristers Guild** announces new handbell publications: *Good Christian Friends, Rejoice* (Now Sing We, Now Rejoice) (CGB1176), arranged by Cathy Moglebust, for 2 or 3 octaves handbells or handchimes; *Christmas for Four Ringers* (CGB1184), arranged by Anna Laura Page, for four handbell ringers (2 octave range) and piano; *A Welsh Folk Tune* (Slumber Song) (CGB1181), arranged by Margaret R. Tucker, for 3, 4, or 5 octaves handbells or handchimes; and *Easy Favorites for the Handbell Soloist*, Volume 3 (CGB1183), arranged by Cathy Moglebust, accompaniments by David Moglebust, for handbell soloist with keyboard. For information: choristersguild.com.

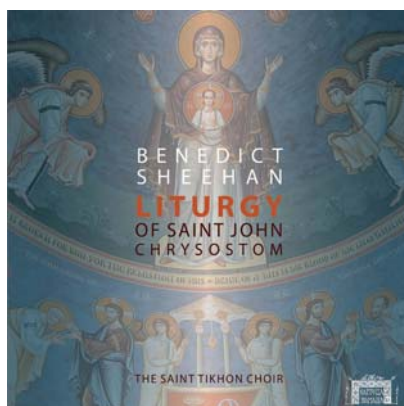
**Editions Walhall** announces new publications. *Europe for Advanced Musicians: 16 Great Christmas Songs* (EW1038, €16.50), includes a selection of little-known Christmas songs for



**Iratelli Ruffatti**  
www.ruffatti.com



## Recordings

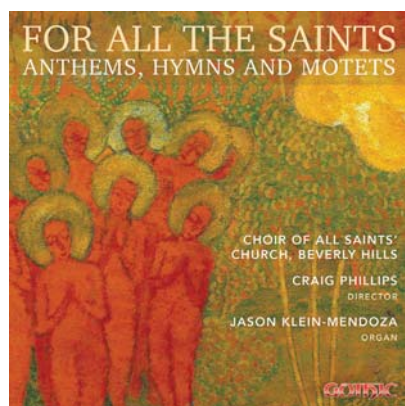


Liturgy of St. John Chrysostom

**Cappella Records** announces new CDs: *Liturgy of St. John Chrysostom* (2 discs, CR 421, \$29.99), by **Benedict Sheehan**, is the premiere recording of this choral work reminiscent of medieval Eastern chant, minimalism, and American folk singing, with homage to Arvo Pärt and late Romanticism. It is performed by the Saint Tikhon Choir, conducted by the composer.

*Lost Voices of Hagia Sophia* (2 discs, CR420-CDBR, \$29.99), features Cappella Romana, **Alexander Lingas**, music director, performing medieval Byzantine chant for the Feast of the Holy Cross in Constantinople. For information: cappellaromana.org.

**Gothic** announces a new CD: *For All the Saints: Anthems, Hymns and Motets from All Saints', Beverly Hills* (G-49325, \$18.98, individual track downloads available). On this recording, the All Saints' Choir is directed by **Craig Phillips**, with **Jason Klein-Mendoza**, organist.



For All the Saints: Anthem, Hymns and Motets

Works featured include several hymns as well as contemporary motets by Tavener, Pärt, and four premiere recordings of Phillips's new compositions. For information: gothic-catalog.com.



Organ Musique - Musik - Muziek 1530-1660

**Raven** announces a new CD: *Organ Musique - Musik - Muziek: 1530-1660*

(OAR-165) features Aude Heurtematte performing music composed in France, Germany, and the Netherlands on a three-manual organ built in 2010 and unique in France because of its design to play early keyboard music. Built by Orgue Dominique Thomas of Stavelot, Belgium, the instrument represents the style of organs built in France ca. 1630, but expanded to 14 notes per octave and a 37-note pedal keyboard, both with split keys, to widen the repertoire that can be played on its meantone temperament. Selections include works by Eustache Du Caurroy, Pierre Attaignant, Jean Titelouze, Louis Couperin, Hieronymus Praetorius, Hans Leo Hassler, Jan Pieterszoon Sweelinck, Samuel Scheidt, and Franz Tunder. The organ is located at the Church of the Assumption, Champcueil. For information: ravened.com.

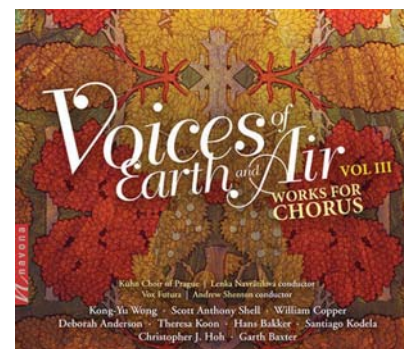


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**Cugate Classics** announces a new CD: *Arvo Pärt: Works for Choir* (CGC051CD, CGCD051LP), performed by the Vilnius Municipal Choir Jauna Muzika, directed by **Vaclovas Augustinas**. Featured works include *The Beatitudes*, *Nun Eile Ich Zu Euch*,

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### In memory of Alan Laufman: the birth of the Organ Clearing House

I have written often about the dynamic renaissance that dominated the history of the pipe organ in the United States in the second half of the twentieth century. In the 1950s and 1960s, E. Power Biggs toured Europe, bringing home recordings of distinguished historic instruments, catching the ears of the listening public. A large, four-manual tracker organ by Rudolf von Beckerath was installed at Trinity Lutheran Church in Cleveland, Ohio, in 1957, the same year that Biggs arranged for the installation of the iconic Flentrop organ in the museum formerly known as the Busch-Reisinger at Harvard University in Cambridge, Massachusetts. American organbuilders and organists developed a renewed interest in organs with mechanical key actions and low wind pressures because of the clarity of tone and sensitivity of touch. Many new firms devoted to building tracker-action instruments were established, and with that came renewed interest in nineteenth-century American organs with their mechanical action and low-pressure voicing.

The change of direction affected electro-pneumatic instruments as well. In June 1956, G. Donald Harrison was hurrying to finish the new Aeolian-Skinner organ at Saint Thomas Church on Fifth Avenue in New York City, a substantial "American Classic" rebuild of the original Skinner organ built in 1912. The national convention of the American Guild of Organists would be held in the city later that month, and Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris, France, was scheduled to play the new organ for the convention. There was both a heat wave and a taxi strike in New York, and after working into the evening on June 14, Harrison had to walk home to his apartment on Third Avenue. After dinner, while watching Victor Borge on television, G. Donald Harrison died of a massive heart attack. He was sixty-seven years old.

By coincidence, John Scott, the brilliant British organist whose tenure as organist at Saint Thomas ended with his untimely death in 2015, was born on

June 18, 1956, four days after the death of G. Donald Harrison.

On June 27, less than two weeks after Harrison's death, with the AGO convention in full swing, a group of ten people interested in historic American organs gathered in the choir room of Saint Bartholomew's Church on Park Avenue to discuss the possibility of forming an organization for like-minded people. Present were Horace Douglas, Dorothy Ballinger, Robert Clawson, Albert F. Robinson, Barbara J. Owen, Donald Paterson, Kenneth F. Simmons, Charlene E. Simmons, Homer D. Blanchard, and Randall E. Wagner. They discussed the possibility of maintaining a list of endangered instruments and publishing a newsletter for the exchange of information of interest to members, and the Organ Historical Society was born. Barbara Owen and Randy Wagner are the two survivors of that group.\*

One of the many reasons why historic organs were being threatened came from an act of Congress. The Federal Aid Highway Act passed in 1956 led to the creation of the Dwight D. Eisenhower National System of Interstate and Defense Highways (the Interstate Highway System). As commander of Allied Forces in Europe during World War II, Eisenhower had been impressed by the importance of the German *autobahn* system in the mobilization of the military, and building highways was a priority of his presidency. It is difficult to imagine the United States without interstate highways, but their construction caused significant collateral damage as rights of way were carved through American cities causing the destruction of countless buildings, including churches and their pipe organs.

Barbara Owen was the first keeper of the endangered organ list. She solicited information from colleagues around the country and published the list in the mimeographed (remember that smell?) newsletter of the founding OHS. Within a couple years, the newsletter was replaced by the society's professionally printed journal, *The Tracker*, and Alan Laufman became interested in the movement to preserve historic organs. Around 1960, Alan assumed responsibility for the list of endangered organs; in 1961, he petitioned the board of the

OHS to allow him to spin "The List" into an independent company, and by 1962, Alan Laufman was listed as director of the Organ Clearing House on the masthead of *The Tracker*.\*

### Alan Miller Laufman (1935–2000)

Alan was born in Arlington, Massachusetts. He taught English at Saint Thomas Choir School and later at the Thomas More School in Harrisville, New Hampshire. He was interested in the organ as a child, an interest that was surely nurtured during his time at Saint Thomas. In the early days of the Organ Clearing House, Alan was able to turn the list into action, finding homes for organs slated for destruction. He organized deals between churches that would cover moving costs and solicited thousands of hours of volunteer labor from organbuilders, organists, and enthusiasts. Parishioners provided lodging and meals, and organs were moved by the dozen at low cost.

Decades before the introduction of cell phones, Alan would commandeer the phone of the church where he was working, calling all over the country to arrange the next deal. Gradually, the operation became professional. Organs were delivered to organbuilders' workshops for restoration. A permanent, paid crew was established, many of whom joined the company because they happened to live near where a project was underway. Alan would approach a group of kids, asking if they wanted to "earn some money over the weekend." Amory Atkins, who first worked with Alan in 1978, and Joshua Wood, who joined in 1986, became Alan's business partners and are officers in the company today.

Dozens, then hundreds of wonderful organs of all sizes by such builders as Hook, Hook & Hastings, Hutchings, Stevens, Erben, Jardine, Barckhoff, and Appleton were given "second wind" through Alan's efforts. Organs facing demolition typically were moved without purchase price; so, from the beginning, the OCH charged a finder's fee to the recipient of an instrument rather than receiving a sales commission.

Alan maintained the list of available organs in large, three-ring binders, typically one page per organ. He called the binders "The Family Album." There would be a snapshot, a stoplist, and a brief description of the organ, its location, and situation. In the late 1980s and through the 1990s, I was running the Bishop Organ Company in the Boston area, and I was able to sell several organs to my clients through OCH with Alan's help. I recall the lengthy phone calls as I described the buildings where an organ might be installed. Alan was often casually munching on something as he rifled through those binders. I would hear the click as he snapped the rings open and the creak of his desk chair as he swiveled toward the fax machine. Through the miracle of then-modern technology, I would receive pages describing a few organs Alan thought might be good



Alan Laufman in 1979 at a Stevens organ, Blue Hill, Maine (photo credit: William T. Van Pelt)

candidates. The snapshots were taped to the three-hole page and showed up on the faxes as black blobs. "Laufman and his black blobs" was a common snicker between organbuilders. Looking back, it seems primitive, but it sure was effective, and I know many other organ guys listened to the munching and creaking as they received their black blobs.

### A few examples

In 1981, the Metropolitan Museum of Art in New York City acquired an organ built in 1830 by Thomas Appleton through the Organ Clearing House. Sacred Heart Catholic Church in Plains, Pennsylvania (near Wilkes-Barre), was closing, and the OCH removed the organ and delivered it to the workshop of Mann & Trupiano for restoration. It was installed in the balcony in the grand acoustic of the marble Equestrian Gallery of the Pierpont Morgan Wing where it joined the museum's iconic collection of musical instruments. The organ has more recently been removed for cleaning and renovation and returned to its lofty location concurrent with the renovation of the gallery. The oldest organ in the United States was built by Snetzler of London in 1762—it is located in the Congregational Church of South Dennis, Massachusetts. There are a few British-built instruments in the Boston area dating from around 1800, and there is a two-manual organ built in 1800 by David Tannenbergh at Old Salem, North Carolina. With those, the Appleton organ at the "Met" is one of the earliest extant American-built organs and perhaps the second oldest with two manuals.

One of the grandest OCH relocation projects involved the 1871 organ with three manuals and fifty-four stops built by E. & G. G. Hook of Boston for Saint Alphonsus Catholic Church on West Broadway in New York City, near the entrance to the Holland Tunnel. The church was to be demolished to make space for a parking garage. There is a luxury apartment complex at that address today. This massive organ is over fifty feet tall, including the seven-foot-tall angels perched high atop the pedal towers. Ithaca, New York, area organbuilder Culver "Cullie" Mowers told of transporting those angels from New York to New Haven in his "Beech Wagon." Driving through a toll booth on Interstate 95, the toll-taker took a look and asked, "Where are you taking them?" Alan gathered a large crew to remove the organ from its original home and created a consortium of organbuilders to renovate the instrument and install

*A. E. Schlueter*

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1830 Thomas Appleton organ, Metropolitan Museum of Art, New York, New York (photo credit: William T. Van Pelt)

it at Saint Mary's Catholic Church in New Haven, Connecticut. The project started in 1981, the same year as the relocation of the Appleton organ, and was completed in 1982.

### Transitions

In July 2000, the Organ Historical Society held its convention in Boston at the Park Plaza Hotel. Though he was suffering from cancer, Alan addressed the convention, traveling across town from the hospital to speak about the history of the Organ Clearing House. During that lecture, he estimated that in nearly forty years he had been involved directly or indirectly in the relocation of more than two thousand pipe organs. Later that week, Amory, Joshua, and I met with Alan in his hospital room to discuss my succeeding Alan as director of the OCH, allowing the company to continue supporting their families and to continue the work that Alan had started and nurtured. We all shook hands, and Amory made the quip that has defined my life since, "Okay John, you kill 'em, and we'll skin 'em."

As Alan's condition worsened, hospice care was set up for him in the front room of Amory's house in Cambridge, Massachusetts, where friends and family, colleagues and associates traveled from far afield to visit Alan. The number of people who passed through that house during the fall of 2000 is tribute to Alan's influence on the world of the pipe organ and the wide reach of his professionalism and friendships. Amory, his wife Virginia, and children Ty and Sydney gave Alan a profound gift by making the farewell procession possible. He passed away during the evening of November 30, 2000.

Alan's memorial service was held at the Church of the Immaculate Conception, the Jesuit Urban Center in Boston, home of the monumental four-manual 1902 Hook & Hastings organ, created by the rebuilding of E. & G. G. Hook's



1871 E. & G. G. Hook Opus 576, Saint Mary's Catholic Church, New Haven, Connecticut (photo credit: William T. Van Pelt)

Opus 322 (1863). Thomas Murray played the organ, and I'll not forget the experience of singing ST. CLEMENT ("The day Thou gavest, Lord, is ended . . .") with the vast, musically sophisticated congregation.

Alan lived in Harrisville, New Hampshire, for many years, a community he served as a selectman. He brought a one-manual Hook organ to Saint Denis Catholic Church, which he played for services when he was at home. His ashes were interred in Saint Denis Cemetery, enclosed in a box made by a colleague organbuilder from an old bass Bourdon pipe.

Among his many accomplishments, Alan was especially proud of the twenty-seven issues of *The Organ Handbook* he produced annually as editor from 1972 until 1999. Those publications were the program guides for conventions of the Organ Historical Society, and along with schedules and recital programs, they included organ specifications and historical essays about each instrument visited. Alan spent months in each convention city, visiting each instrument and researching the history of the organs and their buildings. Each volume was scholarly, comprehensive, and impeccably accurate. Complete sets of these vital books documenting hundreds of organs are to be seen in the offices of organists and organbuilders all across the country.\*

Organbuilder David Wallace of Gorham, Maine, first met Alan at the 1963 OHS convention in Portland, Maine, and has been associated with the Kotschmar Organ (Austin Organ Company, 1912, five manuals, ninety-six ranks) in Portland's City Hall since he was a child. David tells of a conversation with Alan at the 1983 OHS/AGO convention in Worcester, Massachusetts, that has helped guide his career. Alan was asking David about the efforts to preserve the Kotschmar Organ that was by then in poor condition having fallen victim to municipal budget cuts a few years earlier. A passerby cut in, "Why don't they get rid of that piece of junk

and get something decent in there." After a stunned silence, Alan replied, "Because it is a noteworthy instrument on a global basis that significantly merits preservation." Now David was stunned, "... here was the sacrosanct nineteenth-century organ hero Alan Laufman advocating for an over-the-hill twentieth-century orchestral organ." Alan went on to say that each individual organ should be looked at with an eye for what it has to offer, not only its past but also what it can carry to the future. Recently, the organ has been thoroughly renovated and is in terrific condition well into its second century.

### And the rest is history.

Since Alan's death, the Organ Clearing House has continued the work of maintaining information about available organs, placing instruments in appropriate new homes. The pace has slowed to an average of about fifteen sales a year, and the emphasis has changed from the ubiquitous ten-stop Hook & Hastings organ to three and four-manual electro-pneumatic instruments. With organists' renewed interest in orchestral transcriptions and complex Romantic music, the organs most likely to sell are those with lots of solo voices and fundamental tone, at least two expressive divisions (preferably more), and state-of-the-art consoles with the latest of whizbang solid-state gadgets allowing hundreds of registration changes at the speed of light.

The company has evolved to offer new services. With the experience of dismantling hundreds (thousands?) of pipe organs, we are specialists in hoisting and rigging delicate and heavy components inside ornate buildings chock full of precious artworks, and we are frequently engaged to assist organbuilders in the installation of new organs, erecting scaffold towers with hoisting equipment that rolls along I-beams on trolleys, and engaging truck transportation and overseas shipments. We have sent organs to Madagascar, Bolivia, New Zealand, China, Australia, Great Britain, and Germany. We cover organs for protection during building renovation, and we provide consultation services, advising owners of organs about their care, improvement, and replacement.



(photo credit: Félix Müller)

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I have been director of the Organ Clearing House for twenty years, and I'm the new guy. Amory Atkins, Joshua Wood, Terence Atkin, and I all worked with and for Alan, and his influence is very much alive in our work. I was invited in 2008 to visit Madagascar by the country's Federal President, Marc Ravalomanana, who was also an official of the national Protestant Church, to study the possibility of bringing American organs to Malagash churches. My "cold call" came from Madagascar's Ambassador to the United Nations, Zina Andrianarivelo. Zina took me to the Presidential Palace in Antananarivo, the capitol city. Sitting in an upholstered chair waiting for my meeting with the president, I thought, "Alan would have loved this."

\* Thanks to the Organ Historical Society Library and Archives and archivist Bynum Petty for supplying and confirming this historical information.

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# An organbuilder's early career explorations

## Bedient Opus 1

By Gene Bedient

My foray into organbuilding was the result of a series of accidental discoveries and explorations. Entering the University of Nebraska, fall semester, 1962, I was an electrical engineering student, also taking a one-hour piano class lesson at the School of Music. Subsequently, I became a piano major with a minor in industrial arts.

During my sophomore year, I was introduced to the first pipe organ of my life—a 1960 Reuter organ at Holy Trinity Episcopal Church, Lincoln, Nebraska. Having always loved machines, technical things, and music, it captivated my imagination in ways I would not have imagined!

I subsequently explored organbuilding as much as I could by way of the university library music section, which had a rather extensive organ collection thanks to professor of organ, Myron Roberts. Concurrently, I learned about the American Guild of Organists and THE DIAPASON magazine. I was able to study organ performance as my instrumental minor.

The next major event was attending the 1965 AGO Region VI convention in Boulder, Colorado. A three-stop, mechanical-action organ had been brought to the convention by Charles McManis, organbuilder from Kansas City. I learned that actual persons made these captivating instruments! Charles was encouraging and based on my described woodworking skills and seeing a couple of wooden pipes I made, months later he wrote a letter offering a job for the following summer.

Arriving in Kansas City, I worked in the shop for some weeks before we left on a trip to Florida, where we were to install a sizable instrument in Sarasota, at Church of the Redeemer. Enroute, we made an unforgettable stop at the 1966 AGO national convention in Atlanta. There, I heard both Virgil Fox and E. Power Biggs give performances. Fox played on a Möller organ in a Baptist

church, probably selected because the console was on a raised platform in the front, and the platform had the essential open spiral staircase to mount and descend! It was stiflingly hot and humid in the church. The sanctuary became hotter and even less pleasant when Fox asked the ushers to shut all of the windows mid-performance so we could “fully enjoy” the quietest sounds of the organ without distraction of outside street noise! At the end, those attending staggered out into the evening for breaths of fresh air!

Biggs played at Saint Anne's Episcopal Church on a new Flentrop organ. He was well aged by then, and the program was not particularly engaging. For me, the excitement occurred when, right after the recital, a young John Weaver sat down to try the organ and played a dazzling *Prelude and Fugue in A Minor*, BWV 543, by Bach, from memory. As part of the trip, we visited the one-manual Tannenburg organ at the Single Brothers' House in Winston-Salem, North Carolina.

The organ installation was informative and educational, and I did my best to be as useful as possible. At the end of the summer, back at the shop in Kansas City, and I was determined to build my Opus 1, and Charles good-naturedly gave me from his salvage inventory an Aeolian-Skinner 4' Harmonic Flute and a tenor C 8' Dulciana by Möller. The latter I cut in half and made into a 2' quasi-Principal.

Armed with information from *Die Kleine Orgel* by Walter Supper, with assistance from an art department professor, and some #2 pine from the local lumber yard, I had already been engaged in making an 8' Gedackt stop in the industrial arts shop at the university. Thus, Opus 1 had begun before I realized it had begun.

At the time I attended the regional convention in Boulder, I met Norman Lane of Meunier organ works in



Bedient Opus 1



Bedient Opus 1 stopknobs

Denver and had a tour of their shop before returning to my western Nebraska home. The Meunier people had given me a keyboard from an old tracker organ. Thus, full of ideas, pipes, a keyboard, and a few completed Gedackt pipes, my Opus 1 began to take shape. It would have the disposition of 8' Gedackt, 4' Harmonic Flute, 2' Principal (49 notes), one-manual.

I was very lucky to have many interested professors in various disciplines of the university, and I was able to do then what one probably could not do today—build an organ in a department of the university! As an industrial arts student, I was required to complete a project that would make use of the various disciplines that I had learned over the coursework of the program. For this project, I would receive one credit hour, and my project was to build a three-stop, mechanical-action pipe organ! I could not have accomplished this task without the support and encouragement of one professor in particular: Neil Munson, professor of industrial arts. As an old-world gentleman interested in all of the creative arts, he was not only fascinated that I would want to do this project, but was forever helpful.

As the project neared completion, I was in need of a wind supply. A small horizontal bellows with rubber cloth gussets had been constructed, but I

needed a blower. I went to the local Sears, Roebuck and Company store downtown, bought a ½-horsepower motor, and made a blower! The impeller was contained in a plywood/sheet metal housing with the motor standing vertically on top. It produced plenty of wind and also the equivalent amount of noise of a 20-horsepower Spencer blower!

With the organ complete prior to the end of my fifth undergraduate year, Neil Munson wanted to have an organ recital in the industrial arts shop, which he arranged and invited professors and friends from across campus for my performance of Bach, Froberger, Sweelinck, etc. He was so excited to see this event accomplished; I think it was one of the high points of his career! There were many small visits to the organ and demonstrations that followed as curiosity got the better of people.

What to do with the completed instrument? I was fortunate that C. Richard Morris—organist, mentor, and dear friend, the person who had introduced me to the Reuter organ years previously—arranged for my Opus 1 to be used at the chapel of First Plymouth Church in Lincoln, preceding the arrival of a Schlicker organ. The instrument was eventually disassembled, moved several times, and on the occasion of leaving my 18th and “L” shop in Lincoln after eleven years occupancy, most of the

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Bedient Opus 1 at First Plymouth Church chapel, Lincoln, Nebraska



Gene Bedient in 1966



Neil Munson

organ was discarded. The only parts that remain are the four stopknobs. Enamored by the photo in *The Organ in Church Design* by Joseph Blanton of the nineteenth-century keydesk at the Jakobikirche, Hamburg, with its impressive carved head stopknobs, my Opus 1 had to have them! One for each of the three stops and one for wind. They are what remain of my Opus 1! ■

Gene Bedient founded the Bedient Organ Company in 1969 and was the director until his retirement in 2010. Since retirement, he has traveled with his spouse, Gwen, who is an employee of the United States Department of State. They have lived in Algeria, Paris, Zimbabwe, Morocco, and currently, Brussels. He has carried out occasional tuning, service, and repair work on organs at these various locations. He spends his retirement time traveling, cooking, practicing the harpsichord, studying French, reading, and fixing things that are not in working order. When Gwen retires in 2021, they will be living in their California home in the Sacramento area.



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Panorama of the A. David Moore main shop area

## Creating a pipe organ

### Artisans at work, Part 3

By Steve Riskind

*Editor's note: the first two parts of this series are found in the August 2020 issue of THE DIAPASON, pages 12–13, and in the October 2020 issue, pages 16–17.*

This is the final installment in a series of photographs of two pipe organ builders. Peragallo Pipe Organ Company in Paterson, New Jersey, was one of four firms I photographed for a series about small artisan businesses, and these images were later incorporated into my book, “art | commerce.” The second organbuilder, A. David Moore, Inc., of North Pomfret, Vermont, was suggested to me by the staff of THE DIAPASON as a contrast because of their very different approach to creating a pipe organ.

My interest in photography has taken two directions. The first is looking at our industrial landscape. This interest grew naturally from my first photography studies in Chicago with Robert Donald Erickson, a brilliant and extremely creative photographer, graphic designer, and teacher. Erickson's own work explored Chicago's Loop, bridges, and the people who inhabited Chicago in the mid-twentieth century.<sup>1</sup> While Bob

Erickson never encouraged us to photograph the subjects he chose, I am certain that he was responsible for my early love of high-contrast, structured, and often grainy black and white images. Growing up in Chicago, it was easy to love the urban landscape.

My second interest in photography is portraiture, a love that came later in my life. For many summers I photographed musicians at the Marlboro Chamber Music Festival in southern Vermont. These two interests—landscape photography and portraiture—fused in the exploration of small artisan businesses.

A visual artist I was photographing once spoke of artists as “transforming their materials.” This description, I have since come to realize, defines what I am trying to capture when I photograph artisan businesses. Indeed, organbuilding is about skilled people transforming materials into musical instruments. In photographing each organbuilder, I was attempting to bring this transformative process to life.

As discussed in the two previous introductions, David Moore's operation is very different from that of the Peragallo Pipe Organ Company. But for both



Installing façade pipes. The instrument, built for the Cathedral of Saints Simon and Jude in Phoenix, Arizona, is in the Peragallo erecting room.



Wiring the valve-opening mechanism. Beneath each pipe in the windchest is a solenoid, which, when energized, opens the valve to allow wind to flow into the pipe. (Peragallo)



Soldering the seam on a metal pipe. With the exception of the seam area, the pipe is coated with “size”—a mixture of ground calcium carbonate and gum arabic. The solder does not adhere where the pipe is coated with size. (Moore)

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organbuilders, the act of transformation is a critical part of their work. My goal in this series has been to show artisans in their work settings, in effect, the landscape, and to show the intensity of skilled people at work. This is not classic portraiture. The subject is not interacting with the camera (and ultimately the viewer), but rather with the task. Lighting, finding a background that is informative and not distracting, and managing the depth of field so that the most important part of the image is in focus, are key elements as I record my subjects at work. Viewing the photographs on the computer and then deciding how to improve the images taken on the next visit is critical. Out of the hundreds of pictures in a typical photo shoot, a good day is when ten percent of the images are “keepers.”

I learned so much more about organbuilding in my interactions with David Moore and the Peragallos. This project has been a joy—the opportunity to photograph intelligent and skilled people building pipe organs, an instrument I have loved since my high school days. It is a pleasure to share these photographs with readers of THE DIAPASON.

#### Notes

1. See *The Lens of the Total Designer*, by Robert Donald Erickson and Diane Erickson, published by The Stephen Daiter Gallery, Chicago, Illinois, 2003.

Steve Riskind, an independent photographer based in Ridgewood, New Jersey, is best known for his portraits of classical musicians. In recent years he has concentrated on artisans and fine artists at work, capturing the relationship between skilled creators and materials. As a long time lover of pipe organ music, photographing organbuilders has been a wonderful addition to this project. Steve Riskind's book “art | commerce: four artisan businesses grow in an old New Jersey city” has just been published. Visit: [www.steveriskind.com](http://www.steveriskind.com).

All photographs by Steve Riskind.

Peragallo Pipe Organ Company  
Telephone: 973/684-3414  
Email: [john4@peragallo.com](mailto:john4@peragallo.com)

A. David Moore, Inc.  
Telephone: 802/457-3914  
Email: [admooreinc@gmail.com](mailto:admooreinc@gmail.com)



## David E. Wallace & Co. Pipe Organ Builders, LLC, Gorham, Maine Canadian Reformed Church, Ancaster, Ontario, Canada

Early in 2011, members of the Canadian Reformed Church in Ancaster, Ontario, contacted David E. Wallace & Co. Pipe Organ Builders about providing an instrument ideally suited for their worship space. When the building was constructed the plan had been to acquire a pipe organ at some point in the future.

The “future” finally arrived when their temporary instrument had suffered one catastrophic malfunction after another. The church body decided the time had come for a permanent solution and determined that their musical needs could be best served by having a fully mechanical organ designed to fit on a relatively small footprint at the front of the room. After several years of discussion, planning, and development, the church signed a contract with David E. Wallace & Company early in 2016, and construction began a few months later.

Visually, structurally, and mechanically our Opus 78 draws inspiration from organs built in New England from the early- to mid-nineteenth century. We designed the new case to support the interior components of the organ as a single cohesive unit that renders the instrument as pleasing to view on the inside as on the outside. We constructed all interior and exterior elements in the classic manner, with traditional mortise-and-tenon and dovetailed joinery. The design of the wind system is historically inspired as well, with a main reservoir patterned after an 1893 George Hutchings example feeding wind through traditional wooden wind trunks. The key action design is centered on simplicity and uses techniques that have stood the test of time to provide the organ with a light and articulate touch.

At ten stops, the Great offers dynamics that range from colorful flutes that have their foundation in a 16' Bourdon to a powerful principal chorus. The Great chorus is topped by a IV Cornet that can either stand out as a solo voice or blend well with the Great chorus.

The foundation of the Swell chorus is a generous scale 8' Violin Diapason that gives the Swell division its own source of power and color while maintaining its ability to complement or contrast the Great. The Swell division also includes a Diapason Celeste, a stop that offers a



The Swell stopjamb

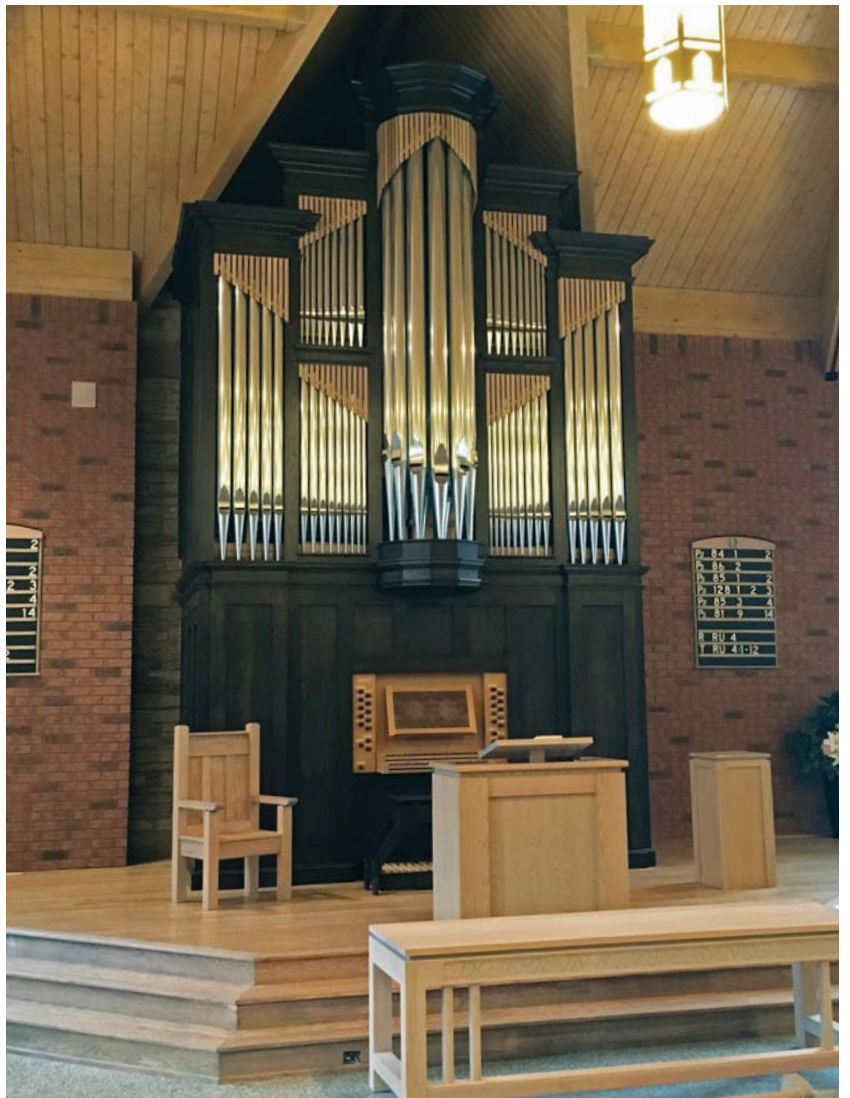
robust sounding celeste with the swell box open and a subtle and warm celeste tone with the box closed.

The two unified ranks of the Pedal division stand on mechanical slider chests. Unification of these stops by means of a second pallet and channel divider assures that pipes speak consistently whether played from the 16' or 8' stop. The Pedal 16' Double Open Diapason was scaled to provide a strong but articulate diapason sound, suitable to underpin both full organ and lighter registrations. The Pedal division delivers a combination of gravity and clarity necessary to support a church filled with inspired singers.

Installation of the organ was completed in August 2018, and the instrument was presented to an enthusiastic public during an open house at that time. We share the pleasure of this congregation in anticipating that this new organ will provide solid, enduring musical support for their worship services, and has already started to serve as an inviting base for long-term musical outreach to area organists, teachers, and music programs.

The project team for Opus 78 included Nick Wallace, Seth Doyle, Jake Hanin, Rebecca Schnell, Joe Lendway, Marissa Hall, Nicole Pelonzi, Alex Stewart, Blair Batty, Derek Verveer, and David Wallace. Additional information and photographs of this project appear on our Facebook page.

The Ancaster organ is our first installation of an instrument in



David E. Wallace & Co. Pipe Organ Builders, LLC, Opus 78, Canadian Reformed Church, Ancaster, Ontario, Canada



The keydesk

## David E. Wallace & Co. Pipe Organ Builders, LLC, Opus 78

Canadian Reformed Church, Ancaster, Ontario, Canada

### GREAT (Manual I, 58 notes)

- 16' Bourdon
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour
- 2' Fifteenth
- 2' Mixture III
- 4' Cornet IV
- 8' Trumpet

### SWELL (Manual II, 58 notes, enclosed)

- 8' Violin Diapason
- 8' Diapason Celeste (TC)
- 8' Stopped Diapason
- 4' Principal
- 4' Flute Harmonique
- 2 2/4' Nazard
- 2' Flageolet
- 1 3/4' Tierce
- 8' Oboe
- Tremulant

### PEDAL (30 notes)

- 16' Double Open Diapason
- 16' Bourdon (Gt)
- 8' Clarabella (ext 16')
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet (ext 16')

### Couplers

- Great to Pedal
- Swell to Pedal
- Swell to Great

- Swell expression shoe
- Wind (Blower switch)

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[www.wallacepipeorgans.com](http://www.wallacepipeorgans.com)  
Church website: <https://ancasterchurch.on.ca>

- 2 manuals
- 25 stops
- 27 ranks
- 1,358 pipes

Canada. We have previously placed an organ in Belgium, 1854 E. & G. G. Hook Opus 173, and relocated a large, modern two-manual tracker organ from Germany to a client church in New Jersey. International placement

of our instruments continues to offer a unique and enjoyable set of challenges for our shop.

—Nick Wallace  
David E. Wallace & Co.,  
Pipe Organ Builders, LLC



## Midmer-Losh, Inc., Merrick, Long Island, New York Opus 5550 (1929–1932) Jim Whelan Boardwalk Hall, Atlantic City, New Jersey

If you ask the average person what Atlantic City, New Jersey, is known for, the most likely response would be “gambling.” However, Atlantic City boasts an international treasure that predates the 1976 referendum legalizing gaming in the seaside resort by more than four decades. Tucked within the walls of Jim Whelan Boardwalk Hall, originally known as the Atlantic City Convention Hall, is an instrument of colossal proportions boasting seven manuals, 449 ranks, and some 33,112 pipes. Built between 1929 and 1932 by the Midmer-Losh Organ Company of Merrick, Long Island, the organ is a monument of music and technology.

The end of the 19th century and the beginning of the 20th century ushered in a dramatic shift in the art of organ-building. Electricity brought about daily changes in all aspects of life, and organbuilders were eager to harness its possibilities. No longer bound by the limitations of mechanical or tubular-pneumatic actions, pipes could be located remotely throughout a building or in some extreme cases, other buildings and outdoors! Builders were pioneering their own electric actions, eager to outdo their competitors and build on their own successes. The Hutchings-Votey Organ Company built a sizable instrument for Yale’s Woolsey Hall from 1902 to 1903 that would see great expansion over the next two decades into the superlative instrument we know today. At the same time, the Los Angeles Art Organ Company was building a lavish instrument for the 1904 St. Louis World’s Fair. At the time of its construction, it was the largest pipe organ in the world with more than 10,000 pipes. It would later become the nucleus of the Wanamaker Organ in Philadelphia, where it has nearly tripled in size.

In the early 20th century, Atlantic City went through a radical building boom, and many of the seaside resort’s cottages and boarding houses were replaced with large hotels. The moderate summer temperatures and ocean breezes brought visitors by the thousands. By the 1920s, tourism was at its peak, causing many historians to deem that era “Atlantic City’s Golden Age.” Prohibition was enacted in 1919 but went largely unenforced in Atlantic City. With many local officials turning a blind eye to the illegal sale and consumption of alcohol, spirits could be readily obtained at restaurants and speakeasies, and the resort’s popularity grew further still.



The Atlantic City Convention Hall, now known as Boardwalk Hall. Construction began in August 1926, and the building was officially opened in June 1929. The main arena, where the Midmer-Losh organ is located, measures 487 feet long, 288 feet wide, and 137 feet high.



A second, “portable” console is currently on display in the lobby of Boardwalk Hall. It was connected by a multi-core cable measuring 150 feet and has five manuals and 673 stopkeys.

In November 1923, Mayor Edward L. Bader initiated a public referendum at which time residents approved the construction of a convention hall. Construction began in August 1926, and the building was officially opened in June 1929. At the time of its construction, the building was the world’s largest auditorium and covered seven acres. The arena, where the Midmer-Losh organ is located, measures 487 feet long, 288 feet wide, and 137 feet high. The barrel-shaped ceiling is supported by the building’s walls rather than pillars, granting an unobstructed view from one end of the room to the other. In its original

configuration, the building was a multi-purpose room that could serve as a convention hall, sports arena, and concert venue. Fixed seating in balconies ran along three of the walls, but the bulk of the seating was in bleachers or moveable chairs on the main floor. When opened the arena could hold more than 40,000 people at full capacity. Following a \$90 million renovation in 1999, the capacity of the arena was reduced to just over 14,000 but with greatly improved sight lines and better access and amenities.

One of the key players responsible for the creation of the mammoth organ was a senator by the name of Emerson Lewis Richards. A lawyer and politician by profession, Richards was enthralled by pipe organs from an early age. He was well-traveled, spending a great deal of time in Europe studying historical instruments, and was well acquainted with many of the finest organbuilders and organists of the time. His family’s wealth enabled him to install numerous pipe organs in his palatial home, located only ten blocks from Convention Hall. His home instruments were a laboratory for testing new pipework, and he was notorious for swapping ranks of pipes with some frequency. One of the largest of his residence instruments, Aeolian-Skinner Opus 1047 (four manuals, 146 ranks), was built for the senator in 1944 and moved a few years later in 1948 to First Baptist Church of Denver, Colorado, where it still resides. His vision of the “perfect” pipe organ morphed considerably throughout his life, and his



There are ten 32’ stops in the organ, including the Pedal-Left Diapason seen here. The 32’ pipe (at left) has a diameter of 24 inches and is thought to be the world’s heaviest metal organ pipe—2,200 pounds. It is made from 5/16” thick zinc that was cold-rolled on a machine designed for making ocean liner funnels.

contributions to organbuilding cannot be overstated.

It was Richards who was the champion and mastermind behind the installation of a pipe organ in the Convention Hall. While a pipe organ would not have been uncommon in a civic building of the time, the senator used his influence to convince city officials that it would be more cost effective to spend a large sum of money up front to build an organ and then only need one organist to play it, rather than to hire a large orchestra or band every time live music was needed in the hall. The size of the instrument would have to be enormous to fill the space and lead 40,000 people in song.

Richards’s initial design called for an astonishing 592 ranks and 43,641 pipes. Space and budget constraints mercifully intervened, and the revised scheme was reduced to 403 ranks and 29,646 pipes. By the time construction was complete, the instrument grew to its present 449 ranks and 33,112 pipes. The twenty divisions of the organ are located in eight chambers at the front and center of the room. W. W. Kimball, M. P. Möller, and Midmer-Losh submitted bids for the contract. Kimball’s price was the highest at \$467,617. Möller came in lower at \$418,850, and the lowest bid of \$347,200 came from Midmer-Losh. All of the bids were still over the \$300,000 budget established by the city, but Richards



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Emerson Richards demonstrates the ergonomic design of the console by reaching for the furthest keys of the uppermost manual while manipulating the outermost stop-keys on the opposite side.

pointed out that if the instrument was to fit the budget exactly, it would have to be smaller than what was, at the time, the largest organ—the Wanamaker organ in nearby Philadelphia. The fact that the city provided the extra money suggests that perhaps having the world's largest organ was indeed part of Atlantic City's agenda. Ultimately, Richards was able to insert a clause into the contract, which the builder accepted; it gave him the power as the architect of the organ to make any change to the contract at any time with the builder bearing the cost. Richards invoked the clause on numerous occasions with devastating financial results for the Midmer-Losh company.

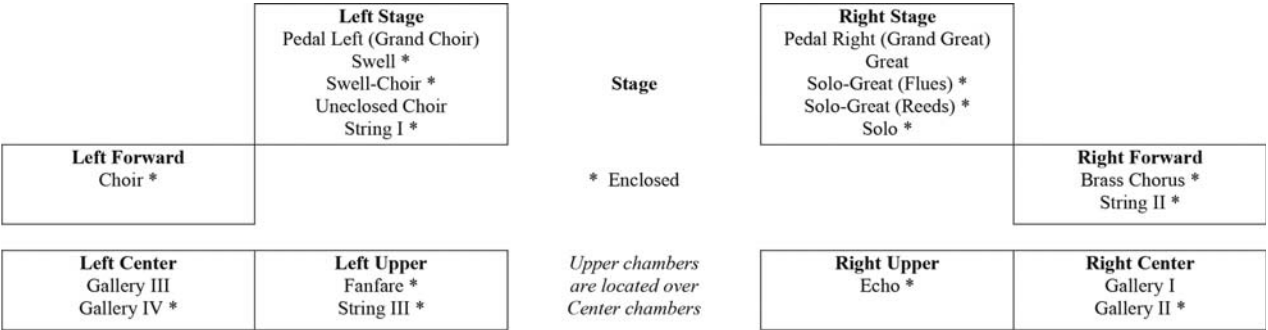
Construction on the organ, Midmer-Losh's Opus 5550, began in May 1929 and was completed in December 1932. The first two divisions to be played were the Brass Chorus and String II on July 28, 1929. They were played from a used three-manual Möller theatre organ console. As construction continued the instrument was played from the five-manual "portable" console until the seven-manual console was completed. James Winter, an electrician for Midmer-Losh, gave the first public recital on May 11, 1932, during the Atlantic City Fair.

The contract for the organ was signed only a few months before the Great Depression began, but the money for the organ was not affected and construction continued. In fact, in some ways, the Great Depression may have contributed to the success of the instrument. While other organbuilding firms were downsizing or ceasing operation altogether, there was plentiful work in Atlantic City and many of the best and brightest minds in organbuilding were associated with the project. Employees from Estey, Steere, Odell, Marr & Colton, Dennison, Gottfried, and Wurlitzer all found their way to Atlantic City, and their contributions can be seen and heard throughout the instrument. In the end, however, the project was not exempt from the financial struggles of the Depression, which led to the Midmer-Losh company and Atlantic City to be in conflict over the completion of the instrument.

The contentious end to the construction of the instrument was perhaps a foreshadowing of its future. Following the official completion of the organ, signed on December 5, 1932, the Midmer-Losh company was required for one year to keep two men at the job to carry out maintenance and, in effect, continue the tonal regulation that would have otherwise been completed during the actual construction period. One of the men tasked with this assignment was Roscoe Evans, who would remain in Atlantic City and become the organ's first curator. His greatest challenge was the combination action for the seven-manual console.



This photograph of the 1964 Democratic National Convention shows the Hall's original seating configuration, capable of holding more than 40,000 people.



The final disposition of the twenty divisions located in the front and center of the room

The complex machinery to control 1,235 stop tabs and 240 pistons was located in two rooms in the basement below the stage. The combination of delicate metal traces and machinery contained in wooden boxes proved a disastrous pairing, especially with a steam line running through one of the rooms! The combination action was so troublesome that it was decommissioned after only two years. The great Atlantic hurricane that struck the island in 1944 inundated the basement levels of the hall with 15 million gallons of seawater, permanently damaging the combination action and requiring extensive repair to the blowers and their motors.

Evans retired in the early 1950s, and his successor was William Rosser. Rosser continued the daunting effort of single-handedly trying to keep the largest pipe organ in the world playing. The organ was used for the 1964 Democratic National Convention held at the Hall, but by that time the instrument was already exhibiting problems. By 1962, the Gallery I reeds were no longer being used. There may have been other portions that were unplayable or only marginally playable by then as well. While there is considerable documentation from Evans's tenure, there are no records from Rosser's time. A stipulation for holding the 1964 convention in Atlantic City was the installation of air conditioning. While no doubt enjoyed by convention attendees and many others in the following years, leaks from condensate pans caused significant problems and plunged more of the instrument into silence. Dennis McGurk joined Rosser as his assistant in 1959. While he had no background in organbuilding, he was a quick learner and in

1984 succeeded Rosser as the third curator of organs. McGurk recalled, "Pretty much all of the organ was working when I arrived in 1959. Since that time, however, it has slowly but surely gone downhill. Roof leaks in the '70s caused most of the damage in the two upper chambers, and the simple fact of the matter is that the authorities had little interest in spending money on repairs at a time when the City as a whole was in decline." McGurk had the unenviable and discouraging task of keeping what little of the organ he could playable with limited budget and materials. But, perhaps his greatest contribution was keeping those who wished to simply discard the instrument at bay, thus preserving it for future restoration. McGurk retired at the end of 1998. Prior to his retirement,

the Atlantic City Convention Hall Organ Society was formed to raise awareness of the instrument and begin the process of fundraising for its restoration. This group was instrumental in protecting the instrument during the 1998 building renovation and furthering McGurk's advocacy that the instrument be saved and not relegated to the scrap pile.

My first visit to Atlantic City was in the winter of 2007. At that time, the organ could not be played from the console, but that did little to dampen my excitement. The sheer size of the room, the scaling of the pipework, and seemingly endless chambers were enough of a sensory overload for a first visit. The downside to the visit was the confirmation of my study of and readings concerning the condition of the organ and the sad state of affairs of

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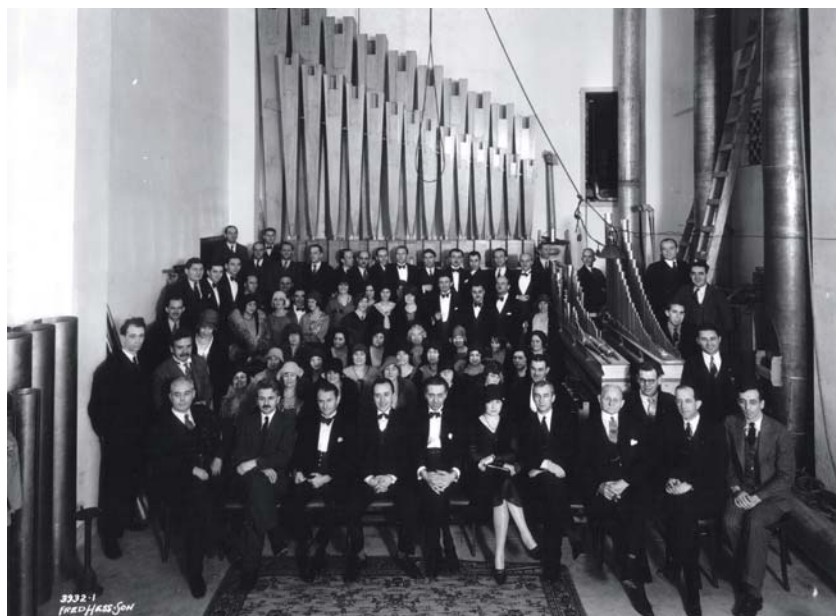


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Midmer-Losh staff and others associated with the project. At the height of construction Midmer-Losh employed more than sixty people.

the instrument. Thankfully by that time, there was a glimmer of hope as Carl Loeser, the fourth curator of organs, was leading his staff and volunteers to mitigate the worst of the damage and prevent further destruction or loss.

Fast forward to September 1, 2015, when I began my tenure as the fifth curator of organs. The Midmer-Losh was basically a large two-manual instrument with about 25% functionality. Only the Right Stage chamber was working, with the Great, Solo, and Solo-Great divisions playing from their respective keyboards with limited sub and super coupling available to other manuals. Expression was negligible, and the shades were more for visual effect, flapping earnestly for the audience to see, but doing little to change the actual volume or timbre of the sound emanating from the chamber. Making music was a challenge at best, and subtlety and nuance were almost totally elusive. By 2015, much restoration work had already been done to the Swell division in the Left Stage chamber, but much more work in the chamber needed to be completed before pipe-work could be returned to the Swell chests. The other divisions in the Left Stage chamber—Swell-Choir, Unenclosed Choir, and String I—all must be accessed through the Swell, and to have put in even a few ranks in the Swell would have been far too risky. Work began in earnest to remove pipework and chests for restoration. The Swell-Choir manual windchests were sent to Columbia Organ Leathers of Columbia, Pennsylvania, for restoration, while the offset chests, tremulants, and regulators were completed in-house. Fifty-eight

ranks of pipes were sent to Oyster Pipe Works of Louisville, Ohio, for restoration and repair.

On-site work at Boardwalk Hall is accomplished by a staff of six; four are full-time and two are part-time. We are assisted in our efforts by a significant group of dedicated volunteers. While this may seem like a large number by today's standards, at the height of construction the Midmer-Losh company employed more than sixty! An early aid was a work symposium co-sponsored by the American Institute of Organbuilders and the Historic Organ Restoration Committee (the 501(c)(3) non-profit organization now overseeing the restoration of the pipe organs at Boardwalk Hall). The symposium was held in February 2016 and brought fifteen organbuilders from across the country to join the staff and volunteers at Boardwalk Hall. During that symposium, we focused on the restoration and releathering of much of the Pedal Left chest work. These efforts combined with the work completed in the Unenclosed Choir and String I allowed those divisions to be played publicly for the first time in decades during the Organ Historical Society convention on July 1, 2016.

The Swell division is the powerhouse of the Left Stage chamber, boasting 55 ranks, twenty of which are mixtures. While most Swell divisions are usually based on a 16' string or stopped flute, the chorus here is based on a 16' Double Diapason. The diapason chorus continues with two 8' diapasons and extends logically upwards to the lower-pitched Furniture V, the spicy Cymbal VIII, and finally the Plein Jeu VII for brilliance and



The organ restoration staff (left to right): James Martin, shop apprentice; Carl Her-som, shop apprentice; Scott Banks, membership and events coordinator; Brant Duddy, senior shop technician; Nathan Bryson, curator of pipe organs; Chuck Gibson, professional assistant to the curator

sparkle. The Harmonic Flute 8' and its Celeste are the softest stops in the division and are hauntingly beautiful. Three pairs of celestes provide lushness, and unison strings at 16', 8', and 4' provide additional clarity. Two reed choruses on 15 inches and 30 inches crown the ensemble. The lower-pressure chorus is based on the chocolatey Double Horn 16' and is a darker and more noble chorus. The high-pressure chorus adds fire and gravity to the full ensemble with the Field Trumpet 8' blazing through for a final punch. Perhaps the most unique reed in the Swell division is the Muted Trumpet 8'. Its 3/4-length, thin-scaled resonators remind one of an orchestral oboe. While its tone is quite lovely alone, it is perhaps most useful in coloring other stops, and its application opens up a wealth of solo possibilities.

On paper, the Swell division is curiously devoid of mutations, particularly given its large number of ranks! The answer lies immediately adjacent to the Swell. The appropriately named Swell-Choir division is meant to supplement both the Swell and Choir divisions with the entirety of its resources playable independently from both the Swell and Choir keyboards. This division provides color reeds, softer flues, and an extensive array of mutations. Independently expressive from the Swell, the division contains 3rd, 5th, 7th, 9th, and 11th mutations. Their use is further enhanced through unification providing pitches from 6 1/2' all the way up to 1/4'. Also available in the Swell-Choir are a clarinet, oboe, and vox humana, all available at 16', 8', and 4'. A trio of gemshorns, one celeste tuned sharp and the other flat, further expand the utility of this division. Also in the Left Stage chamber is the String I division. Twenty ranks of strings all voiced on 25 inches of wind provide unmistakably powerful beauty. Housed within its own expression box, the String I division rounds out the immense expressive capabilities of the Left Stage chamber.

While the vast majority of the Left Stage chamber's resources are enclosed, the loudest and softest voices are unenclosed. The Unenclosed Choir is voiced on 3 1/4 inches, the lowest pressure in the organ, and was a significant forerunner of the organ reform movement. By contrast, the Grand Choir division is the upward extension of the Pedal Left voices and boasts pipework voiced on 20 inches to 50 inches. In the Pedal Left division, the Bombarde 32' has wooden resonators for the 32' and 16' octaves giving it a darker, heavier bass. Shallot construction

changes no fewer than three times throughout the compass, and metal construction from 8' C up with harmonic and double harmonic length resonators gives this voice powerful treble ascendancy and allows it to bloom into a powerful solo voice in the upper register. The Major Posaune 16' is voiced on 50 inches and is a staggeringly powerful voice reminiscent of a trombone playing *fff*. Finally, the Fagotto 32' with its smaller resonators and relatively lower pressure of 20 inches finds great use under softer ensembles and is equally at home undergirding a full string ensemble.

By the latter half of 2018, the restoration work in the Left Stage chamber was largely complete, and we were able to turn some of our attention back to the Right Stage chamber. The Right Stage chamber has always been considered the "show chamber" due to its immediate proximity to the organ shop and curator's office. Even during the darkest days of Dennis McGurk's tenure when he was forced to shut off large portions of the instrument, he was able to continue to maintain and care for this chamber. The timing was fortuitous as another convention was looming: the Mid-Atlantic regional convention of the American Guild of Organists was to be held on July 3, 2019. While the chamber had been playing regularly since 2013, it was still riddled with dead notes and problematic issues. Carl Loeser completed considerable work in 2013 and 2014, releathering the three large pitman chests in the Solo division. This made it the most reliable of the divisions in the Right Stage chamber. Several of the lower and more accessible windchests in the Great division had also been releathered under the supervision of Dennis McGurk. To best utilize time and materials, we took on the task of releathering and repairing chests with the loudest and most important stops in the Great. The 30-inch-pressure windchest containing the First and Second 8' Open Diapasons and Rausch Quint II was taken out of the chamber and completely restored. Two levels above it, the chest holding the Furniture VI was repaired in place. The Grand Great chests, the upward extensions of the Pedal Right stops, were also taken out of the chamber for complete restoration with new leather, gasketing, and magnets. A systematic process of rebuilding all of the pedal primaries has eliminated the vast majority of the irritating dead notes in the pedal.

The Great division boasts an incredible ten 8' diapasons, each with its own character through the use of various

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construction techniques and pressures. These ten 8's are undergirded by a 32' Sub Principal and three 16' Double Diapasons. Continuing up the chorus, you will find no fewer than five 4' Octaves and three 2' Fifteenths. An eleven-rank Grand Cornet, five-rank Major Sesquialtera, and two mixtures serve to complete the chorus. In a letter dated April 11, 1932, Senator Richards wrote to Henry Willis, III, saying "When the whole chorus is on from 32' up to Mixtures, even the 50-inch reeds have no chance with it in power and brilliance. A demonstration that reeds are unnecessary except for a change in color." Indeed, the Great reed chorus is quite small considering the size of the division, with only three trumpets at 16', 8', and 4' pitches, albeit playing on 30 inches of wind.

The Solo division stands its own ground with a powerful Stentor Diapason 8', Octave 4', and Grand Chorus IX mixture; the division includes two sets of celestes and a complete flute chorus including the soaring Tibia Rex. The division's real claim to fame, however, is its brilliant reed chorus. With pressures ranging from 30 inches to 100 inches, the chorus includes a softer Trumpet Profunda playing at 16', 8', and 4', frequently used as a chorus reed. By contrast the Tuba Magna, also 16', 8', and 4', plays on 50 inches and has a powerful, clear tone. Providing blazing clarity is the brass Bugle 8', also on 50 inches. Finally, the whole ensemble is crowned by the Tuba Imperial, voiced by Roscoe Evans and playing on 100 inches of wind. Where the Solo division excels in sheer power, the neighboring Solo-Great division shines through with subtlety and color. Divided into separately expressible flue and reed ensembles, the Solo-Great is similar in concept to the Swell-Choir division in the Left Stage chamber. Like the Swell-Choir, the Solo-Great has a wealth of mutations from 10% to 1/4', two sets of softer celestes, and delicate flutes. Eleven ranks of color reeds, six extended down to 16', provide a wide array of solo choices.

Where the Pedal Left division is predominately darker in order to support the expressive divisions above it, the Pedal Right division must stand up to the bold choruses in the Great and Solo divisions. The 32' Tibia is colossal in scale, and more than a few pipes in the 32' octave have been repaired by crawling in the mouth and standing upright in the pipe. The 32' Bombardon is voiced on 40 inches of wind and has metal resonators, the lowest of which is 24 inches in diameter. The Diaphone Phonon 16' on 50 inches is unmistakable in its power from practically anywhere in the building. Perhaps the most notorious stop on the Midmer-Losh organ is the loudest organ

stop in the world: the Grand Ophicleide. Voiced on 100 inches of wind, it is actually a pedal stop that is extended up to 85 notes to allow it to play on the seven-octave Great keyboard. In the Pedal, the stop plays at 16' and gives an unrelenting power to the pedal line, while in the manuals its sheer power and tone cut through even the largest of registrations with ferocious clout. When a chord is released its tone seems to reverberate in the cavernous hall, long after the rest of the organ's sound has died away. The 64' Dulcian, one of only two real 64' stops in the world, gives a final dramatic punch when a 32' just won't do!

A continuing project since 2017 has been the restoration of the Choir division. Located in the Left Forward chamber, this is the first of the Gallery level chambers that we have addressed. Funding already in place from a settlement following damage to the winding and relay for this chamber during the 1999-2000 renovation of the building made this the most logical and financially feasible chamber to begin with (outside of the two main chambers). The Choir division is no diminutive organ, boasting 37 ranks. It has a wealth of undulating stops, complete diapason chorus, orchestral and high-pressure reeds, and multiple open 16' stops. Restoration is now approximately 50% complete with all of the offset chests, tremulants, and four of the six large pitman chests completed. Flue pipe restoration has been completed in house or by A. R. Schopp's Sons of Alliance, Ohio, who restored the badly damaged Dulciana, Dulciana Celeste, and Acuta VI. Along with other projects in the shop, work will continue on this chamber as time permits.

Perhaps the most significant musical turning point for the Midmer-Losh organ in modern times has been the installation of a new combination action. While it was a technological marvel of its time, its complexity and installation in a difficult environment prevented it from ever working properly. The initial plan had been to restore the movable five-manual console first and the larger seven-manual console at a later date. However, as more and more of the instrument was brought online, it became clear that not having a functioning combination action was a major hindrance. After many months of tracing cables and intensive study, we determined that a portion of the existing system in the seven-manual console could be put to use again. The existing tablets and their magnets were in good working order, and the boxes containing the mechanical components for the system in the basement made for a logical and accessible location to tie new wiring into the system. The piston rails from each of the seven keyboards were taken

off and rewired, allowing all the thumb and toe pistons to be used. While it is a departure from our desire to restore the organ to its original state, the incorporation of a modern multilevel combination action has proven remarkably beneficial, and organists are now able to showcase the instrument as it was intended.

With the completion of the Left Stage chamber and the extensive repairs completed in the Right Stage chamber, the organ is now a reliable and manageable instrument. We have turned the corner from simply having a large collection of pipes to hearing a beautiful and truly musical instrument. At the time of this writing, 238 of the 449 ranks are playing—53% of the organ—all in only two of the eight chambers! With each rank brought online and the instrument becoming a more cohesive whole, the brilliance of the organ's designer and architect, Senator Emerson Richards, becomes ever more apparent. New and exciting projects are already on the horizon as we work to restore the first of the ranks in the Center chambers. Both of the 100-inch reeds in Gallery I will soon come online as we work to bring more sound to the center of the room. Upon the completion of the Choir division, we will move to the Gallery I and II divisions, across to Gallery III and IV, and finally to the String II and Brass Chorus, completing the work on the Gallery level divisions before we undertake the herculean task of restoring the Echo and Fanfare organs in the ceiling of Boardwalk Hall.

Not to be forgotten is the magnificent W. W. Kimball pipe organ located in the Adrian Phillips Theater, adjacent to the main arena where the Midmer-Losh organ resides. In any other setting, this organ would be the showcase instrument with four manuals and 55 ranks,

but it is often overshadowed by its larger neighbor. The Kimball organ is largely playable and restored thanks to efforts by previous curator Carl Loeser who had the console restored by the Crome Organ Company. Through the generosity of the American Theatre Organ Society, a pair of grants were awarded to HORC to complete the releathering of chests in the Main (left stage) and Solo (right stage) divisions and to restore the Brass Trumpet, a unique example of this stop in a Kimball organ.

Both pipe organs at Boardwalk Hall have now returned to regular use and are a significant part of the life and events here. Recitals are enjoyed every week year-round on Wednesdays at noon and every weekday during the summer season from Memorial Day through Labor Day. In 2019, we welcomed 1,688 visitors for the Curator's tour, 1,249 for the brief tour, and 4,093 visitors for the noon recitals. Through creative collaboration with the management of Boardwalk Hall, we are able to offer the organ for use to a multitude of events. The Midmer-Losh has been requested to play the prelude to a rodeo as well as for wrestling championships, numerous graduation ceremonies, and Miss America pageants. Likewise, the Kimball organ sees regular use for award ceremonies, banquets, and religious gatherings in the Theater. We look forward to bringing more of the instruments back online and furthering their outreach to the Atlantic City community and the world!

—Nathan L. Bryson, Curator of Pipe Organs at Boardwalk Hall

*The organ's stoplist follows on the next three pages.*

*Cover photo credit: Michael Sluzenski.*



Church of Saint Jude the Apostle  
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Midmer-Losh, Inc., Opus 5550 (1929–1932)

<b>PEDAL RIGHT</b>		10⅞′	Stopped Quint		<i>Persian Cymbal</i>	16′	Contra Oboe	85 pipes
64′	Diaphone	10⅞′	Cone Quint		<i>Persian Cymbal</i>	16′	Bass Clarinet	97 pipes
32′	Sub Principal	8′	Octave Gemshorn		<i>Chinese Gong Roll</i>	16′	Bass Vox Humana	97 pipes
32′	Contra Tibia	8′	Octave Diaphone (50″)		<i>Chinese Gong Strike</i>	8′	Oboe	
21⅞′	Tibia Quint	8′	Octave Diapason		<i>Cymbal</i>	8′	Clarinet	
16′	Diaphone Phonon (50″)	39	Octave Phonon		<i>Snare Drum Roll</i>	8′	Vox Humana	
16′	Diapason		8′	Gross Flute	<i>Snare Drum Roll</i>	4′	Octave Oboe	
16′	Principal	109	8′	Flute Clarabella	<i>Bass Drum Roll</i>	4′	Octave Clarinet	
16′	Diapason		8′	Cello	<i>Bass Drum Strike</i>	4′	Vox Humana	
16′	Geigen Principal		6⅞′	Terz	<i>Bass Drum Roll</i>	8′	Marimba Repeat	
16′	Tibia Major	85	5⅞′	Twelfth	<i>Bass Drum Strike</i>	8′	Marimba Stroke	61 bars
16′	Grand Bourdon		4⅞′	Octave Septieme	<i>Bass Drum Roll</i>	4′	Marimba Repeat	
16′	Major Flute		4′	Fife (50″)	<i>Bass Drum Strike</i>	4′	Marimba Stroke	
16′	Wald Flute		4′	Super Octave	FF <i>Contra Drum Roll</i>	4′	Glockenspiel Single	49 bars
16′	Tibia Clausa		4′	Gemshorn Fifteenth	FF <i>Contra Drum Strike</i>	4′	Glockenspiel Repeat	
16′	Viol	85	4′	Flute Fifteenth	MP <i>Contra Drum Roll</i>	2′	Glockenspiel Single	
12⅞′	Gross Tierce	68	3⅞′	Tierce				
10⅞′	Diaphone Quint (50″)		2⅞′	Nineteenth	16′	<b>SWELL (Manual III)</b>		
10⅞′	Tibia Quint		2⅞′	Twenty-First	8′	Double Diapason	104	pipes
10⅞′	Tibia Quint		2′	Gemshorn Twenty-Second	Chimes	16′	Contra Gamba	104
10⅞′	Principal Quint		2′	Twenty-Second		8′	Diapason	80
10⅞′	Minor Quint		2′	Fife	<b>PEDAL SECOND TOUCH</b>	8′	Diapason	80
9⅞′	Septieme	68	1′	Twenty-Ninth	64′	<i>Dulzian Diaphone</i>	8′	Waldhorn
8′	Octave Principal			Stentor Sesquialtera VII	32′	<i>Diaphone (50″)</i>	8′	Tibia Plena
8′	Octave Major			<i>Grave Mixture VI</i>	16′	<i>Diaphone</i>	8′	Hohl Flute
8′	Octave Diapason		32′	Contra Bombard (50″)	16′	<i>Tibia Major</i>	8′	Gross Gedeckt
8′	Octave Geigen		32′	Fagotto	16′	<i>Contra Viol</i>	8′	Harmonic Flute
8′	Gross Gemshorn		16′	Major Posaune (50″)	8′	<i>Tibia Major</i>	8′	Harmonic Flute Celeste
8′	Tibia Major		16′	Bombard (50″)	8′	<i>Viol</i>	8′	Gamba
8′	Tibia Clausa		16′	Trumpet	4′	<i>Tibia</i>	8′	Gamba Celeste
8′	Doppel Gedeckt		16′	Horn	4′	<i>Viola</i>	8′	Violin
8′	Octave Viol		16′	Bass Clarinet	64′	<i>Dulzian</i>	8′	Viol Celeste I (2 ranks)
6⅞′	Gross Tierce		16′	Fagotto	32′	<i>Contra Bombard (50″)</i>	8′	Viol Celeste II (2 ranks)
5⅞′	Tibia Quint		16′	Oboe	32′	<i>Contra Bombardon</i>	4′	Ocarina
5⅞′	Principal Quint		16′	Vox Humana	16′	<i>Ophicleide (100″)</i>	4′	Octave
5⅞′	Tibia Quint		8′	Major Posaune (50″)	16′	<i>Posaune</i>	4′	Octave
4⅞′	Gross Septieme		8′	Octave Bombard (50″)	16′	<i>Bombard (50″)</i>	4′	Traverse Flute
4′	Super Octave		8′	Octave Clarinet	16′	<i>Bombardon</i>	4′	Silver Flute
4′	Super Octave		8′	Octave Fagotto	8′	<i>Octave Ophicleide (100″)</i>	4′	Viol Salicet
4′	Tibia Fifteenth		8′	Octave Oboe	8′	<i>Posaune (50″)</i>	4′	Viol Gambette
4′	Flute Fifteenth		5⅞′	Horn Twelfth	8′	<i>Bombardon</i>	2′	Fifteenth
4′	Viol Fifteenth		4′	Bombard Fifteenth	8′	<i>Dulzian</i>	2′	Orchestral Piccolo
3⅞′	Tierce		4′	Oboe Fifteenth	4′	<i>Bombard (50″)</i>		Plein Jeu VII
2⅞′	Flute Nineteenth		4′	Horn Fifteenth	4′	<i>Dulzian</i>		Cymbal VIII
2⅞′	Tibia Major Nineteenth		2⅞′	Horn Nineteenth	Chimes	<i>Brass Chorus (floating)</i>		Furniture V
2⅞′	Viol Nineteenth		2′	Fagotto Twenty-Second	<i>Fanfare (floating)</i>	16′	Double Trumpet	104
2⅞′	Septieme			String I (floating)	<i>String I (floating)</i>	16′	Double Horn	104
2′	Tibia Twenty-Second			String II (floating)	<i>String II (floating)</i>	8′	Harmonic Trumpet	80
2′	Flageolet			String III (floating)	<i>String II (floating)</i>	8′	Field Trumpet	80
1⅞′	Octave Tierce			Gallery I Reeds (floating)	<i>Gallery Reeds I (floating)</i>	8′	Posaune	80
1⅞′	Tibia Twenty-Sixth			Gallery II Flutes (floating)	<i>Gallery Diapasons III (floating)</i>	8′	Cornopean	80
1⅞′	Octave Septieme			Gallery III Diapasons (floating)		8′	Muted Trumpet	80
1′	Flute Twenty-Ninth			Gallery IV Orchestral (floating)		8′	Flugel Horn	80
	<i>Mixture</i>				<b>SWELL-CHOIR (Manual III)</b>	8′	Krummhorn	80
64′	Dulzian	85		<b>PEDAL RIGHT GALLERY</b>	16′	Gross Gedeckt	8′	Vox Humana
42⅞′	Contra Dulzquint		32′	<i>Contra Violone</i>	16′	Stopped Diapason	4′	Trumpet Clarion
32′	Contra Bombardon	85	16′	<i>Diaphone</i>	8′	Cone Gamba	4′	Octave Horn
32′	Contra Dulzian		16′	<i>Flute Maggiorre</i>	8′	Gemshorn		<i>Brass Chorus (floating)</i>
21⅞′	Dulzian Quint		16′	<i>Flute Bourdon</i>	8′	Gemshorn Celeste		<i>Gallery I Reeds (floating)</i>
16′	Grand Ophicleide (100″)	85	16′	<i>Spire Flute</i>	8′	Gemshorn Celeste		<i>Gallery II Flutes (floating)</i>
16′	Tuba Magna (50″)		16′	<i>Contra Bass</i>	8′	Dopple Gedeckt		<i>Gallery III Diapasons (floating)</i>
16′	Bombardon		16′	<i>Contra Viol</i>	8′	Dopple Spitz Flute		<i>Gallery IV Orchestral (floating)</i>
16′	Trumpet Profunda		16′	<i>Double Bass</i>	8′	Clarabella		String I (floating)
16′	Dulzian		16′	<i>Contra Viol</i>	8′	Stopped Diapason		String II (floating)
16′	Trumpet	97	16′	<i>Contra Gamba</i>	8′	Muted Gamba		String III (floating)
16′	Saxophone		10⅞′	<i>Flute Quint</i>	6⅞′	Terz	97	
16′	Krummhorn		8′	<i>Cone Flute</i>	5⅞′	Major Fifth	97	
16′	Oboe Horn		8′	<i>Viol</i>	5⅞′	Gamba Quint		
16′	English Horn		4′	<i>Viol</i>	5⅞′	Gemshorn Quint		
16′	French Horn		16′	<i>Trumpet Sonora (100″)</i>	4⅞′	Septieme	97	
16′	Vox Baryton		16′	<i>Tuba D'Amour</i>	4′	Octave Gemshorn		
10⅞′	Bombard Quint		16′	<i>Chalumeau</i>	4′	Spitz Flute		
10⅞′	Dulzian Quint		16′	<i>Contra Bassoon</i>	4′	Clarabella		
8′	Ophicleide (100″)		16′	<i>Contra Bassoon</i>	4′	Dopple Flute		
8′	Octave Bombardon		16′	<i>Vox Baryton</i>	4′	Stopped Flute		
8′	Octave Dulzian		8′	<i>Bassoon</i>	4′	Zauber Flute	97	
8′	Bugle (50″)			<b>PEDAL LEFT GALLERY</b>	4′	Cone Flute		
8′	Trumpet		16′	<i>Grand Diapason</i>	3⅞′	Ninth	85	
8′	Octave Krummhorn		16′	<i>Dulciana</i>	3⅞′	Major Tenth		
8′	Vox Baryton		16′	<i>Major Flute</i>	3⅞′	Gemshorn Tenth		
5⅞′	Trumpet Quint		16′	<i>Double Melodia</i>	2⅞′	Eleventh	85	
5⅞′	Bombardon Quint		8′	<i>Melodia Flute</i>	2⅞′	Gemshorn Twelfth		
4′	Dulzian Fifteenth		32′	<i>Contra Trombone</i>	2⅞′	Twelfth		
4′	Trumpet Fifteenth		16′	<i>Posaune (50″)</i>	2⅞′	Flute Twelfth		
	<i>Reed Mixture V</i>		16′	<i>Bombardon</i>	2⅞′	Stopped Flute Twelfth		
	<i>Brass Chorus (floating)</i>		16′	<i>Trombone</i>	2⅞′	Octave Septieme		
	Pedal Divide		16′	<i>Trombone</i>	2′	Gemshorn Fifteenth		
			16′	<i>Trombone</i>	2′	Gedeckt Fifteenth		
			16′	<i>Saxophone</i>	2′	Magic Flute		
			10⅞′	<i>Tromba Quint</i>	1⅞′	Sixteenth		
			8′	<i>Trombone</i>	1⅞′	Major Seventeenth		
			8′	<i>Tromba</i>	1⅞′	Gemshorn Seventeenth		
			6⅞′	<i>Tromba Tierce</i>	1⅞′	Eighteenth		
			5⅞′	<i>Tromba Quint</i>	1⅞′	Major Nineteenth		
			3⅞′	<i>Tromba Seventeenth</i>	1⅞′	Gemshorn Nineteenth		
				<b>PEDAL PERCUSSION</b>	1⅞′	Twenty-First		
				<i>Cymbal</i>	1′	Twenty-Second		
				<i>Persian Cymbal</i>	1′	Zauber Flute Twenty-Second		
				<i>Snare Drum Roll</i>	⅞′	Twenty-Third		
				<i>Snare Drum Roll</i>	⅞′	Twenty-Fourth		
				<i>Snare Drum Strike</i>	⅞′	Twenty-Fifth		
				FF Bass Drum Strike	⅞′	Twenty-Sixth		
				FF Bass Drum Roll	⅞′	Twenty-Ninth		
				FF <i>Contra Drum Roll</i>	⅞′	Thirty-Third		
				FF <i>Contra Drum Strike</i>	⅞′	Thirty-Sixth		
					32′	Fagotto		
32′	Diaphone (50″)	97						
32′	Diapason	97						
16′	Diaphone (50″)							
16′	Major Diapason	32						
16′	Diaphone	85						
16′	Diapason							
16′	Diapason							
16′	Tibia Clausa	85						
16′	Doppel Gedeckt							
16′	Stopped Diapason							
16′	Bass Viol	85						
16′	Bass Viol							
16′	Bass Gamba							
16′	Cone Gamba							
10⅞′	Quint Diapason							



2'	Clarine Fifteenth	
	Gallery I Reeds (floating)	
	Gallery II Flutes (floating)	
	Gallery III Diapasons (floating)	
	Gallery IV Orchestral (floating)	
	String I (floating)	
	String II (floating)	
	String III (floating)	
<b>GALLERY I (floating)</b>		
16'	Contra Diaphone	85 pipes
8'	Diaphone	
8'	Diapason (fr. Mixture Mirabilis VII)	
4'	Octave (fr. Mixture Mirabilis VII)	
	Mixture Mirabilis VII	511 pipes
16'	Trumpet Mirabilis (100")	85 pipes
16'	Trumpet Melody (melody coupler)	
8'	Tuba Maxima (100")	73 pipes
8'	Trumpet Imperial (100")	
4'	Clarion Mirabilis (100")	
4'	Clarion Melody (melody coupler)	
4'	Clarion Real (100")	
<b>GALLERY II (floating)</b>		
16'	Flute Maggiore	97 pipes
8'	Jubal Flute	73 pipes
4'	Jubal Melody (melody coupler)	
8'	Harmonic Flute	73 pipes
4'	Melodic Flute	
4'	Harmonic Flute	73 pipes
2 3/4'	Harmonic Twelfth	61 pipes
2'	Harmonic Piccolo	61 pipes
	Harmonic Mixture III	183 pipes
<b>GALLERY III (floating)</b>		
16'	Contra Diapason	97 pipes
8'	Diapason I	73 pipes
8'	Diapason II	73 pipes
4'	Octave I	73 pipes
4'	Octave II	
2'	Fifteenth	73 pipes
	Mixture IV	292 pipes
16'	Grand Piano	
8'	Grand Piano	
4'	Grand Piano	
<b>GALLERY IV (floating)</b>		
16'	Contra Saxophone	85 pipes
8'	Brass Trumpet	73 pipes
8'	Egyptian Horn	73 pipes
8'	Euphone	73 pipes
8'	Major Clarinet	73 pipes
8'	Major Oboe	73 pipes
8'	Musette Mirabilis	73 pipes
8'	Cor D'Orchestre	73 pipes
8'	Saxophone	
4'	Octave Saxophone	
<b>STRING I (floating)</b>		
16'	Contra Basso	97 pipes
8'	Cello	73 pipes
8'	Cello Celeste I (2 ranks)	146 pipes
8'	Cello Celeste II (2 ranks)	134 pipes
8'	Violins I (2 ranks)	146 pipes
8'	Violins II (2 ranks)	134 pipes
8'	Violins III (2 ranks)	146 pipes
8'	Violins IV (2 ranks)	134 pipes
8'	Viol Secundo I (2 ranks)	146 pipes
8'	Viol Secundo II (2 ranks)	134 pipes
4'	Octave Viola	
4'	Viol Secundo (2 ranks)	146 pipes
16'	String Melody (melody coupler)	
4'	String Melody (melody coupler)	
	String Pizzicato	
<b>STRING II (floating)</b>		
16'	Double Bass	97 pipes
16'	Contra Bass	97 pipes
16'	Contra Viol	97 pipes
8'	Viola Diapason	73 pipes
8'	Viol Cello	73 pipes
8'	Cello Phonon	73 pipes
8'	Cello	73 pipes
8'	Cello Celeste (2 ranks)	146 pipes
8'	Viola Phonon	73 pipes
8'	Viola Celeste (2 ranks)	134 pipes
8'	Violin Phonon	73 pipes
8'	Violin	73 pipes
8'	Viol Celeste I (2 ranks)	146 pipes
8'	Viol Celeste II (2 ranks)	134 pipes
8'	Viol Celeste III (2 ranks)	134 pipes
8'	Viol Celeste IV (2 ranks)	134 pipes
8'	Viol Celeste V (2 ranks)	134 pipes
4'	Viol Principal	73 pipes
4'	Violin (2 ranks)	146 pipes
4'	Viola (2 ranks)	146 pipes
4'	Octave Cello I	
4'	Octave Cello II	
4'	Octave Violin	
5 1/2'	Quint Flute	78 pipes
4'	Stopped Flute	
2 3/4'	Flute Twelfth	73 pipes
2'	Piccolo	
	String Mixture V	305 pipes
8'	Tromba D'Amour	73 pipes

16'	String II Melody (melody coupler)	
4'	String II Melody (melody coupler)	
	String II Pizzicato	
<b>STRING III (floating)</b>		
8'	Cello Celeste I (2 ranks)	146 pipes
8'	Cello Celeste II (2 ranks)	146 pipes
8'	Viola Celeste (2 ranks)	146 pipes
8'	Violins I (2 ranks)	146 pipes
8'	Violins II (2 ranks)	134 pipes
8'	Violins III (2 ranks)	146 pipes
8'	Violins IV (2 ranks)	134 pipes
8'	Viol Secundo (2 ranks)	146 pipes
8'	Cor Anglais	73 pipes
16'	Grand Piano	
8'	Grand Piano	
4'	Grand Piano	
<b>UNENCLOSED CHOIR (Manual I)</b>		
16'	Quintaton	73 pipes
8'	Diapason	73 pipes
8'	Holz Flute	73 pipes
4'	Octave	73 pipes
2'	Fifteenth	73 pipes
	Rausch Quint II	146 pipes
	Mixture II	146 pipes
<b>CHOIR (Manual I)</b>		
16'	Contra Melodia	109 pipes
16'	Contra Dulciana	92 pipes
8'	Diapason	73 pipes
8'	Diapason	73 pipes
8'	Gemshorn	73 pipes
8'	Gemshorn Celeste	73 pipes
8'	Dulciana	
8'	Dulciana Celeste	73 pipes
8'	Philomela	73 pipes
8'	Melodia	
8'	Concert Flute	73 pipes
8'	Unda Maris	73 pipes
8'	Nachthorn	73 pipes
8'	Viola Pomposa	73 pipes
8'	Viola Celeste	73 pipes
8'	Voix Celeste II	134 pipes
5 1/4'	Dulzquint	
4'	Fugara	73 pipes
4'	Dolce	85 pipes
4'	Spindle Flute	73 pipes
4'	Flute Overte	73 pipes
2 3/4'	Melodia Twelfth	
2 3/4'	Dulzard	
2'	Flageolet	73 pipes
2'	Melodia	
2'	Dulcett	
1 1/2'	Dulce	
1'	Dulcinett	
	Acuta VI	438 pipes
	Flute Mixture III	219 pipes
	Brass Chorus (floating)	
16'	Contra Tromba	97 pipes
8'	Tromba Real	73 pipes
8'	Brass Cornet	73 pipes
8'	French Horn	73 pipes
8'	Clarinet	73 pipes
8'	Bassett Horn	73 pipes
8'	Cor Anglais	73 pipes
8'	Kinura	73 pipes
4'	Tromba Clarion	
	String I (floating)	
	String II (floating)	
	String III (floating)	
	Gallery I Reeds (floating)	
	Gallery II Flutes (floating)	
	Gallery III Diapasons (floating)	
	Gallery IV Orchestral (floating)	
<b>GRAND CHOIR (Manual I)</b>		
16'	Diaphone (50")	
16'	Diapahone Melody (coupler)	
8'	Diaphone (50")	
8'	Diapason	
8'	Diaphonic Diapason	
8'	Tibia Clausa	
8'	Viol Cello	
16'	Bombard (50")	
16'	Fagotto	
8'	Posaune	
8'	Bombard (50")	
4'	Bombard Melody (melody coupler)	
8'	Chalumeau	
4'	Octave Oboe	
<b>CHOIR SECOND TOUCH (Manual I)</b>		
16'	Double Bass	
16'	Contra Bass	
16'	Contra Viol	
8'	Viola	
8'	Viol Cello	
8'	Viol Cello	
4'	Viol Cello	
4'	Viol Cello	
	String I (floating)	
	String II (floating)	
	String III (floating)	
	Fanfare (coupler)	

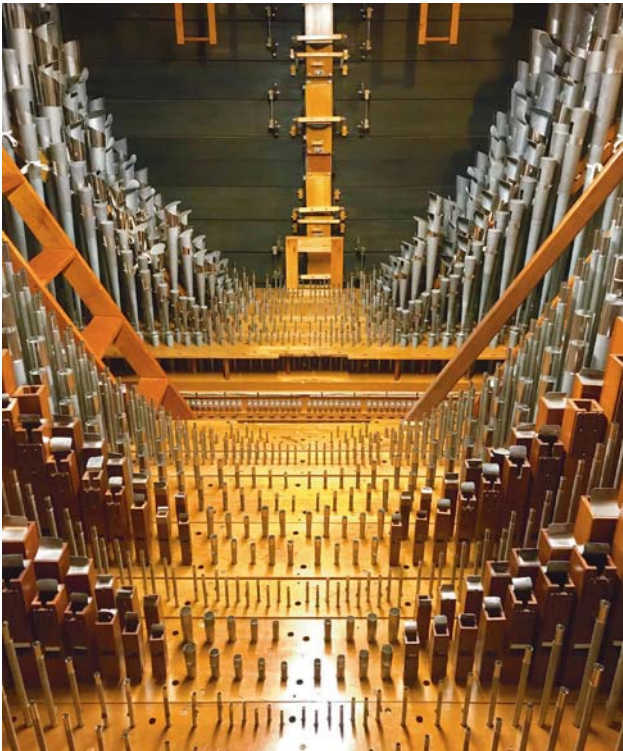
<b>CHOIR-SWELL (Manual I)</b>		
16'	Doppel Gedeckt	
16'	Stopped Diapason	
16'	Cone Gamba	
8'	Doppel Gedeckt	
8'	Stopped Flute	
8'	Clarabella	
8'	Spitz Flute	
8'	Gemshorn	
8'	Gemshorn Celeste I	
8'	Gemshorn Celeste II	
8'	Muted Gamba	
6 3/4'	Third	
5 1/2'	Fifth	
5 1/2'	Cone Gamba Fifth	
5 1/2'	Gemshorn Fifth	
4 1/2'	Seventh	
4'	Doppel Flute	
4'	Stopped Flute	
4'	Clarabella	
4'	Spitz Flute	
4'	Zauber Flute	
4'	Gemshorn	
4'	Cone Flute	
3 3/4'	Ninth	
3 3/4'	Tenth	
3 3/4'	Gemshorn Tenth	
2 11/11'	Eleventh	
2 3/4'	Flute Twelfth	
2 3/4'	Flute Twelfth	
2 3/4'	Gemshorn Twelfth	
2 3/4'	Twelfth	
2 3/4'	Fourteenth	
2'	Flute	
2'	Magic Flute	
2'	Gemshorn	
1 7/4'	Sixteenth	
1 3/4'	Gemshorn Seventeenth	
1 3/4'	Seventeenth	
1 3/4'	Eighteenth	
1 1/2'	Nineteenth	
1 1/2'	Gemshorn	
1 1/2'	Twenty-First	
1'	Twenty-Second	
1'	Gemshorn Twenty-Second	
3/4'	Twenty-Third	
3/4'	Twenty-Fourth	
3/4'	Twenty-Fifth	
3/4'	Twenty-Sixth	
1/2'	Gemshorn Twenty-Ninth	
1/4'	Gemshorn Thirty-Sixth	
32'	Fagotto	
16'	Contra Oboe	
16'	Clarinet	
16'	Vox Humana	
8'	Oboe	
8'	Clarinet	
8'	Vox Humana	
4'	Oboe	
4'	Clarinet	
4'	Vox Humana	
	Chimes	
8'	Marimba Repeat	
8'	Marimba Stroke	
4'	Glockenspiel Repeat	
4'	Glockenspiel Single	
2'	Glockenspiel Single	
	Snare Drum Roll	
	Snare Drum Tap	
	Snare Drums Roll	
	Snare Drums Tap	
	Wood Block	
	Castinets	
	Triangle	
	Tom Tom	
<b>GREAT (Manual II)</b>		
32'	Sub Principal	121 pipes
16'	Double Diapason I	97 pipes
16'	Double Diapason II	73 pipes
16'	Double Diapason III	73 pipes
10 3/4'	Sub Quint	73 pipes
8'	Principal	
8'	Diapason I	73 pipes
8'	Diapason II	73 pipes
8'	Diapason III	73 pipes
8'	Diapason IV	73 pipes
8'	Diapason V	73 pipes
8'	Diapason VI	73 pipes
8'	Diapason VII	73 pipes
8'	Diapason VIII	73 pipes
8'	Diapason IX	73 pipes
8'	Diapason X	73 pipes
8'	Harmonic Flute	73 pipes
8'	Flute Overte	73 pipes
5 1/2'	Quint	73 pipes
4'	Octave I	73 pipes
4'	Octave II	73 pipes
4'	Octave III	73 pipes
4'	Octave	
4'	Octave IV	73 pipes
4'	Octave V	73 pipes
4'	Harmonic Flute	73 pipes
3 1/2'	Gross Tierce	73 pipes

2 3/4'	Major Twelfth	73 pipes
2'	Fifteenth I	73 pipes
2'	Fifteenth II	73 pipes
2'	Fifteenth III	73 pipes
2'	Principal	
5 1/4'	Rausch Quint	146 pipes
2 3/4'	Rausch Quint	146 pipes
	Grand Cornet XI	803 pipes
	Major Sesquialtera V	365 pipes
	Furniture VI	414 pipes
	Schulze Mixture V	365 pipes
	Scharff Mixture III	
	Doublette Mixture II	
16'	Trumpet	73 pipes
8'	Harmonic Trumpet	73 pipes
4'	Clarion	73 pipes
	Brass Chorus (floating)	
	Chimes	37 tubes
8'	Harp	61 bars
4'	Harp	
4'	Xylophone	49 bars
2'	Xylophone	
	Snare Drum Roll	
	Snare Drum Tap	
	Snare Drums Roll	
	Snare Drums Tap	
	Triangle	
	Tambourine	
	Castinets	
	Wood Block Stroke	
	Wood Block Roll	
	Tom Tom	
	Chimes S. T.	
	Drums Muffled S. T.	
	String I (floating)	
	String II (floating)	
	String III (floating)	
	Gallery I Reeds (floating)	
	Gallery II Flutes (floating)	
	Gallery III Diapasons (floating)	
	Gallery IV Orchestral (floating)	
<b>BRASS CHORUS (floating)</b>		
16'	Trombone	73 pipes
8'	Trombone	73 pipes
8'	Tromba	73 pipes
5 1/2'	Tromba Quint	73 pipes
4'	Trombone	73 pipes
2 3/4'	Tromba Twelfth	73 pipes
2'	Trombone	73 pipes
	Tierce Mixture III	219 pipes
<b>GRAND GREAT (Manual II)</b>		
8'	Principal	
8'	Tibia Clausa	
8'	Tibia Major	
4'	Tibia Melody (melody coupler)	
8'	Viol	
4'	Viol Melody (melody coupler)	
4'	Octave	
2'	Super Octave	
32'	Dulzian (currently playing at 16')	
16'	Trombone	
8'	Trombone Melody (melody coupler)	
8'	Ophicleide (100")	
8'	Trumpet	
4'	Clarion	
4'	Clarion Melody (melody coupler)	
<b>GREAT SECOND TOUCH (Manual II)</b>		
8'	Viol Phonon	
8'	Viol Cello	
8'	Viol	
8'	Viol	
8'	Solo (coupler)	
4'	Solo (coupler)	
8'	Fanfare (coupler)	
	String I (floating)	
	String II (floating)	
	Gallery I Reeds (floating)	
	Brass Chorus (floating)	
<b>GREAT-SOLO (Manual II)</b>		
16'	Wald Flute	97 pipes
16'	Tibia Clausa	97 pipes
16'	Contra Geigen	97 pipes
10 3/4'	Wald Quint	
10 3/4'	Tibia Quint	
8'	Diapason Phonon	73 pipes
8'	Horn Diapason	85 pipes
8'	Geigen Principal	
8'	Gemshorn	121 pipes
8'	Gemshorn Celeste	89 pipes
8'	Wald Flute	
8'	Tibia Clausa	
8'	Doppel Gedeckt	73 pipes
8'	Viola D'Gamba	73 pipes
8'	Vox Celeste	73 pipes
6 3/4'	Gemshorn Terz	97 pipes
5 1/2'	Wald Quint	
5 1/2'	Gemshorn Quint	109 pipes
4 1/2'	Septieme	97 pipes
4'	Octave Phonon	
4'	Octave	





The Swell high-pressure (30'') reed chorus. From left to right: Double Trumpet 16', Harmonic Trumpet 8', Field Trumpet 8', Harmonic Clarion 4'



Some of the 55 ranks of the Swell division. The low-pressure (15'') reed chorus is closest to the expression shades.

- 4' Principal
- 4' Gemshorn
- 4' Gemshorn Celeste
- 4' Wald Flute
- 4' Stopped Flute
- 4' Doppel Flute
- 4' Viola
- 4' Viola Celeste
- 3 3/4' Gemshorn Tenth
- 3 3/4' Tenth
- 2 3/4' Flute Twelfth
- 2 3/4' Minor Twelfth
- 2 3/4' Twelfth
- 2 3/4' Octave Septieme
- 2' Fifteenth
- 2' Geigen
- 2' Gemshorn
- 2' Piccolo
- 1 3/4' Gemshorn Seventeenth
- 1 3/4' Seventeenth
- 1 3/4' Nineteenth
- 1 1/4' Twenty-First
- 1' Twenty-Second
- 3/4' Twenty-Fourth
- 3/4' Twenty-Sixth
- 1/2' Twenty-Ninth
- 1/4' Thirty-Sixth (currently plays Gong)
- 16' Oboe Horn 97 pipes
- 16' Krummhorn 97 pipes
- 16' Saxophone 97 pipes
- 16' English Horn 97 pipes
- 16' French Horn 97 pipes
- 16' Vox Baryton 97 pipes
- 8' Oboe
- 8' Clarinet 85 pipes
- 8' Krummhorn
- 8' Orchestral Saxophone 85 pipes
- 8' Saxophone
- 8' English Horn
- 8' Orchestral Horn 85 pipes
- 2 3/4' Flute Twelfth 73 pipes (originally 8' French Horn)
- 8' French Horn
- 8' Kinura 73 pipes

- 8' Vox Humana 85 pipes
- 8' Vox Humana
- 4' Octave Horn
- 4' Krummhorn
- 4' Saxophone
- 4' English Horn
- 4' French Horn
- 4' Vox Humana

SOLO (Manual IV)

- 16' Major Flute 85 pipes
- 10 3/4' Quint Flute
- 8' Stentor Diapason 61 pipes
- 8' Diapason (fr. Grand Chorus IX)
- 8' Tibia Rex 61 pipes
- 8' Major Flute
- 8' Hohl Flute 61 pipes
- 8' Flute Overtone 61 pipes
- 8' Cello Pomposa 61 pipes
- 8' Cello Celeste 61 pipes
- 8' Violin 61 pipes
- 8' Violin Celeste 61 pipes
- 5 1/4' Quint Flute
- 4' Stentor Octave 61 pipes
- 4' Octave (fr. Grand Chorus IX)
- 4' Wald Flute 61 pipes
- 4' Major Flute
- 4' Viola Pomposa 61 pipes
- 2' Harmonic Piccolo 61 pipes
- Grand Chorus IX 549 pipes
- Carillon IV 244 pipes
- 16' Tuba Magna (50'') 85 pipes
- 16' Trumpet Profunda 85 pipes
- 10 3/4' Quint Trumpet
- 8' Tuba Imperial (100'') 61 pipes
- 8' Tuba Magna (50'')
- 8' Trumpet Royal 61 pipes
- 8' Trumpet Profunda
- 8' Bugle (50'') 61 pipes
- 8' English Post Horn 61 pipes
- 8' French Horn 61 pipes
- (originally 2 3/4' Flute Twelfth)
- 5 1/4' Magna Fifth (50'')
- 4' Tuba Clarion (50'')

- 4' Trumpet Clarion
- Brass Chorus (floating)
- String I (floating)
- String II (floating)
- String III (floating)
- Gallery I Reeds (floating)
- Gallery II Flutes (floating)
- Gallery III Diapasons (floating)
- Gallery IV Orchestral (floating)

SOLO-GREAT (Manual IV)

- 16' Wald Flute
- 16' Tibia Clausa
- 16' Contra Geigen
- 10 3/4' Wald Quint
- 10 3/4' Tibia Quint
- 8' Diapason Phonon
- 8' Horn Diapason
- 8' Geigen Principal
- 8' Gemshorn
- 8' Gemshorn Celeste
- 8' Wald Flute
- 8' Tibia Clausa
- 8' Doppel Gedeckt
- 8' Viola D'Gamba
- 8' Vox Celeste
- 6 3/4' Gemshorn Terz
- 5 3/4' Wald Quint
- 5 3/4' Gemshorn Quint
- 4 3/4' Gemshorn Septieme
- 4' Octave Phonon
- 4' Octave
- 4' Octave Geigen
- 4' Gemshorn
- 4' Gemshorn Celeste
- 4' Wald Flute
- 4' Stopped Flute
- 4' Doppel Flute
- 4' Viola
- 4' Viola Celeste
- 3 3/4' Gemshorn Tenth
- 3 3/4' Gemshorn Tenth
- 2 3/4' Flute Twelfth
- 2 3/4' Flute Twelfth (originally 8' Fr. Horn)
- 2 3/4' Minor Twelfth
- 2 3/4' Gemshorn Twelfth
- 2 3/4' Octave Septieme
- 2' Fifteenth
- 2' Geigen
- 2' Gemshorn
- 2' Piccolo
- 1 3/4' Gemshorn Seventeenth
- 1 3/4' Gemshorn Seventeenth
- 1 3/4' Gemshorn Nineteenth
- 1 1/4' Twenty-First
- 1' Twenty-Second
- 3/4' Twenty-Fourth
- 3/4' Twenty-Sixth
- 1/2' Twenty-Ninth
- 1/4' Thirty-Sixth
- 16' Oboe Horn
- 16' Krummhorn
- 16' Saxophone
- 16' English Horn
- 16' French Horn
- 16' Vox Baryton
- 8' Oboe
- 8' Clarinet
- 8' Krummhorn
- 8' Orchestral Saxophone
- 8' Saxophone
- 8' English Horn

- 8' Orchestral Horn
- 8' French Horn
- 8' Kinura
- 8' Vox Humana
- 8' Vox Humana
- 4' Octave Horn
- 4' Krummhorn
- 4' Saxophone
- 4' English Horn
- 4' French Horn
- 4' Vox Humana
- Chimes
- 8' Harp
- 4' Harp
- 4' Xylophone
- 2' Xylophone

ECHO (Manual VI)

- 16' Contra Violone 97 pipes
- 16' Contra Gamba 85 pipes
- 16' Contra Spire Flute 109 pipes
- 8' Diapason 61 pipes
- 8' Waldhorn 61 pipes
- 8' Clarabella 97 pipes
- 8' Spire Flute
- 8' Spitz Flute 61 pipes
- 8' Flute Celeste I 61 pipes
- 8' Flute Celeste II 77 pipes
- 8' Flute Sylvestre 61 pipes
- 8' Flute Celeste 61 pipes
- 8' Tibia Mollis 61 pipes
- 8' Violone
- 8' Violone Celeste 54 pipes
- 8' Gamba
- 4' Open Flute
- 4' Rohr Flute 61 pipes
- 4' Cone Flute
- 4' Viol
- 4' Gamba
- 3 3/4' Spitz Tenth
- 2 3/4' Flute Twelfth
- 2 3/4' Spire Flute Twelfth
- 2' Flute Fifteenth
- 2' Spire Flute Fifteenth
- 1 3/4' Spitz Seventeenth
- 1 1/4' Spire Flute Nineteenth
- 1' Spire Flute Twenty-Second
- Aetheria VI 366 pipes
- 16' Tuba D'Amour 85 pipes
- 16' Contra Bassoon 85 pipes
- 16' Chalumeau 85 pipes
- 16' Vox Humana 85 pipes
- 8' Tuba D'Amour
- 8' Trumpet Minor 61 pipes
- 8' Clarinet
- 8' Cor D'Amour 61 pipes
- 8' Bassoon
- 8' Vox Humana I 61 pipes
- 8' Vox Humana II
- 4' Octave Clarinet
- 4' Tuba D'Amour
- 4' Octave Bassoon
- 4' Vox Humana
- Chimes 25 tubes
- String I (floating)
- String II (floating)
- String III (floating)
- Gallery I Reeds (floating)
- Gallery II Flutes (floating)
- Gallery III Diapasons (floating)
- Gallery IV Orchestral (floating)

GALLERY MASTERS

- Gallery I Reeds to Bombard
- Gallery II Flutes to Bombard
- Gallery III Diapasons to Bombard
- Gallery IV Orchestral to Bombard

TREMOLOS

- Trem Master (affects all Tremolos)
- Tremolos Left:
- String III
- Fanfare Pileata
- Fanfare
- Gallery IV
- Sw-Ch Vox Humana
- Swell-Choir
- Swell
- String I
- Choir Philomela
- Choir
- Open Choir
- Tremolos Right:
- Great Tibia
- Solo 20''
- Gt-Solo Organ Tone
- Gt-Solo Wood Wind
- String II
- Echo

Items in italics await restoration and thus are not operating at present.

Further information about the Midmer-Losh and Kimball pipe organs, including detailed specifications and documentation, can be found at [www.boardwalkorgans.org](http://www.boardwalkorgans.org).

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# 20 UNDER 30



## Reviews

### Book Reviews

**Organ Historical Society at Stoneleigh: Aeolian-Skinner No. 878, by Rollin Smith.** OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2019, 133 + xvi pages, 30 black and white illustrations, hardbound, \$29.95. Available from [www.organhistoricalsociety.org](http://www.organhistoricalsociety.org).

This volume is the fourteenth in the OHS Monographs in American Organ History series. The book was compiled and written to celebrate the completion of the relocation and restoration of Aeolian-Skinner Organ Company Opus 878 for the new headquarters of The Organ Historical Society at Stoneleigh, just outside Villanova, Pennsylvania. The OHS now has one location to house its headquarters, library and archives, and catalogue operations, which has not previously been possible in the sixty-plus-year history of the society. The OHS moved into its new home at Stoneleigh in the fall of 2017. (See "The Library of Congress for the organ: The OHS Library and Archives moves to Villanova, Pennsylvania," by Bynum Petty, THE DIAPASON, October 2018, page 29.)

Stoneleigh was built as a residence of impressive proportions in 1900 for the Bodine family. The Haas family moved into the house in the 1930s and occupied it for more than eight decades. In recent years, much of Stoneleigh's property was turned over by the Haas family to Natural Lands to run as a nature preserve, and the house was repurposed for the use of the OHS. At this same time, Aeolian-Skinner Opus 878 became available for relocation, and it found its new home at Stoneleigh.

The organ was the cover feature for THE DIAPASON's December 2018 issue (pages 1, 26–28). The contract for the organ was signed in early 1931 for the Aeolian Company's final residence organ, to be built for Pleasantdale Farm, the residence of Charles Walter Nichols in West Orange, New Jersey, and assigned Aeolian's Opus 1790. With the formation of the Aeolian-Skinner Organ Company in 1932 with assets from the Aeolian Company and the Skinner Organ Company, this organ was built with an Aeolian-Skinner nameplate and reassigned as Opus 878.

This book provides a thorough history of the instrument, from its conception through installation, from its maintenance and thoughtful additions by the builder through its acquisition by Curt Mangel in 1995 and its subsequent restoration by Emery Brothers for installation at Stoneleigh. The Aeolian "Concertola" player mechanism and accompanying rolls have been restored by Kegg Pipe Organ Builders. The instrument now has a home where it is once again appreciated, likely more than ever before, and certainly is made available for experience by larger audiences than most any other residence organ. The OHS celebrated the project with a symposium at Stoneleigh in October 2019.

An annotated specification of the organ provides excellent documentation, as well as detailed photographs of the organ's console and pipework. The five appendices include a reproduction of the original contract (always interesting to read these documents), a biographical sketch of Joseph Hunter Dickinson, an employee of Aeolian whose patents for the company's roll playing mechanisms follow, concluding with a list of Aeolian Duo-Art rolls in the collection of Stoneleigh. A helpful index is also included.

The volume is hardbound, sturdy, printed on quality paper, with excellent reproduction of its illustrations. It

is an interesting read not only for OHS members, but also for all who harbor an interest in the residence organ and its history in the United States. (See also: <https://organhistoricalsociety.org/stoneleigh/organ/>)

—Stephen Schnurr  
Gary, Indiana

### New Organ Music

**Joyful We Adore: Organ Settings for the Harvest Season, by Franklin D. Ashdown.** Augsburg Fortress, 9781506457254, 2019, \$24. Available from [augsburgfortress.org](http://augsburgfortress.org).

This collection embodies eleven compositions by Franklin D. Ashdown. Dr. Ashdown is a retired physician as well as a composer and an organist, having pursued these dual careers for thirty years. His organ studies were with Judson Maynard and James Drake. In addition, he was privately coached in composition by Fred Tulan of San Francisco and Leonard Raver of New York's Juilliard School. His choral and organ music has been widely published, and he is recipient of several consecutive Standard Panel and ASCAP Plus awards from the American Society of Composers, Authors, and Publishers.

Ten of the eleven works in the collection are based on hymntunes. The tunes included are DIX, HARVEST GIFTS, HYMN TO JOY, KREMSE, MELITA, NUN DANKET ALLE GOTT, ROEDER, ST. GEORGE'S WINDSOR, TERRA PATRIS (also known as TERRA BEATA), and WIR PFLÜGEN. The majority of the tunes that Ashdown chose for this collection are associated with Thanksgiving and the harvest season. There are also tunes associated with texts centering on creation or nature, such as "The Dawning of Nature," which is freely composed. Not all of the selections are what one might consider a traditional chorale prelude style. Ashdown's approach incorporates various compositional techniques and forms, including variations, trumpet tunes, a gigue, and the "fantasia" style.

KREMSE is the basis of "A Thanksgiving Antiphon," wherein Ashdown weaves fragments of the hymntune into original material. ST. GEORGE'S WINDSOR features a rather strong setting of the tune in the style of a trumpet tune that alternates with fanfare-type material. There is not an overabundance of settings available for MELITA, the tune used with the text "Eternal Father, Strong to Save," commonly known as "The Navy Hymn." Ashdown provides a two-part work based on the tune. Part I, "Fantasia," will work well as a prelude; Part II, "Recessional," equally as well as a postlude. Because Veteran's Day is observed in November, this piece fits within the theme of the collection. Ashdown's setting will be useful at other times and occasions such as patriotic programs, services, or concerts.

"For the Beauty of the Earth," paired with the tune DIX, is a favorite hymn for both Thanksgiving and general use. Ashdown creates a series of five variations on the tune, two of which are for manuals alone. A mistake occurs in the score in the fourth variation; the left-hand part should be notated in the treble clef beginning with measure two, rather than in measure four as indicated in the score. An unexpected gem in this collection is Ashdown's arrangement of the tune ROEDER. This tune, composed by Carl F. Schalk and coupled with Jaroslav J. Vajda's thoughtful text "God of the Sparrow," has become a part of mainline hymnody during the past three decades. In Ashdown's setting, the melody is featured prominently. This approach is advantageous to the piece's use in

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[egler1s@cmich.edu](mailto:egler1s@cmich.edu)

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Professor of Music  
University Organist

Valparaiso, Ind.

[valpo.edu](http://valpo.edu)

219-464-6796

[sunghee.kim@valpo.edu](mailto:sunghee.kim@valpo.edu)



## WILL HEADLEE

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

## RICHARD BARRICK HOSKINS

Director of Music & Organist  
St. Chrysostom's Church  
Chicago  
richard@sainte.org

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Collegeville, MN 56321

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## Reviews

worship services as it assists congregations in becoming familiar with the tune.

Larry J. Long, formerly director of music and organist at the Church of the Epiphany in New York City, composed HARVEST GIFTS, a tune paired with the text "God, Whose Farm Is All Creation." According to [www.hymnary.org](http://www.hymnary.org), *Evangelical Lutheran Worship* is the only current hymnal that includes both this text and tune. John Arlott (1914–1991), an English civil servant, police detective, newspaper columnist, and sportswriter, penned the text. For organists associated with ELCA churches, the use of this piece will aid congregations in becoming familiar with the tune.

Ashdown's setting of HYMN TO JOY consists of four variations; the melody is prominent in all variations. Variation IV has an active "walking" bass pedal line, which will make it enjoyable for organists. NUN DANKET ALLE GOTT is in an A-B-A form of gigue-chorale-gigue. The gigue sections, as expected, are in a compound meter; the chorale is in common meter. TERRA PATRIS (also known as TERRA BEATA) comprises three continuous variations of the tune. Much of the tune's variation is created through the technique of ornamentation.

A noteworthy Thanksgiving text is "We Plow the Fields and Scatter" commonly used with WIR PFLÜGEN, a tune adapted from music by the eighteenth-century musician Johann A. P. Schulz (1747–1800). The composer indicates in the score that this setting is in the style of a *capriccio*. This sprightly piece often goes in unexpected harmonic directions. It offers great promise as an upbeat postlude that will catch the attention of a congregation.

A unique and personal style is apparent in Ashdown's compositional approach. At first reading, some of the harmonic progressions, musical material, and compositional techniques are not what one might traditionally expect. However, after one spends time practicing and learning the music, the harmonies and developmental techniques used are convincing and quite effective. Performances of a majority of the pieces will require an investment in preparation time on the part of the performer. The result will be some useful and effective music for services or recitals.

—Charles W. Steele  
Pisgah Forest, North Carolina

## New Recordings

**Tell of His Love. The Choirs of the Cathedral of St. John, Albuquerque, New Mexico.** Maxine Thévenot, director of cathedral music and organist; Edmund Connolly, assistant organist. Raven OAR-144, \$15.98. Available from [www.RavenCD.com](http://www.RavenCD.com).

*Variations on Ubi Caritas*, Denis Bédard; *Ubi Caritas*, Ola Gjeilo; *O sacrum convivium*, McNeil Robinson; *Pie Jesu (Requiem)*, Gabriel Fauré; *Si iniquitates observaveris*, Samuel Wesley; *Improprium*, M. Robinson; *O vos omnes*, Pablo Casals; *O sacrum convivium*, Philip Moore; *O Lord of Life*, Barrie Cabena; *Ave Maria*, Simon Lindley; *Magnificat*, *Nunc Dimittis*, Aaron David Miller; *Fairest Lord Jesus*, Richard DeLong; *Haec Dies*, M. Robinson; *Fanfare*, Kenneth Leighton; *Praise*, George Dyson; *Chorale Prelude on LLANFAIR*, M. Robinson; *Brother James's Air*, J. L. M. Bain, arr. James Gibson; *Alleluia!*, Stephanie Martin; *Consider the Lilies*, Andrew Carter.

The luminous singing and skilled accompaniment of a beautifully designed program make this a recording to enjoy, to treasure, and to share with others—an excellent choice to feed and soothe one's soul. Highly recommended.

—Joyce Johnson Robinson  
Niles, Illinois

also serves on the University of New Mexico music faculty and as director of its women's ensemble, Las Cantantes. On this recording, Thévenot leads the Cathedral Choir, Chamber Choir, and Choristers in a varied program that includes seven recording premieres. The disc comprises masterful material, both familiar and new, including four compositions by McNeil Robinson (Thévenot's former teacher), works by Gabriel Fauré, George Dyson, James Gibson, and Stephanie Martin, as well as works by composers who have written for the cathedral's commissions program: Philip Moore, Aaron David Miller, and Andrew Carter. (See Maxine Thévenot, "The Cathedral of St. John Celebrates Ten Years of Cathedral Commissions," THE DIAPASON, November 2016, pages 18–20.) Carter's *Consider the Lilies*, the concluding work on the disc, was a commissioned work from this program.

Denis Bédard's *Variations on Ubi Caritas*, a lush setting for organ of the traditional chant with interesting harmonic shadings and melodic turns, is followed by Ola Gjeilo's richly harmonic a cappella setting of the *Ubi Caritas* text. McNeil Robinson's and Philip Moore's settings of *O Sacrum Convivium* are finely wrought, and how wonderful to hear two different approaches to this text. The Cathedral Choristers deliver pure, sweetly beautiful performances of Barrie Cabena's plaintive *O Lord of Life* and of Simon Lindley's *Ave Maria*, which shows how lovely simple melody in a limited range can be. Aaron David Miller's 2016 *Magnificat* and *Nunc Dimittis* setting offers energy in the former and gentle peace in the latter. The choristers' rendition of Richard DeLong's unison setting of *Fairest Lord Jesus* is balm for the soul. Andrew Carter's *Consider the Lilies* is a setting sensitive to the nuances of text and structure within Christina Rossetti's text.

The performances—by the Cathedral Choir, its subset Chamber Choir, the Cathedral Choristers, and the soloists—are all first rate. Thévenot's preparation of the young choristers makes for a purity and accuracy that is marvelous. Organist Edmund Connolly provides attractive registrations and accompaniments and demonstrates the many beauties of the 65-rank Reuter organ, Opus 2210. He takes an assured solo turn on Kenneth Leighton's muscular *Fanfare*. Thévenot sensitively plays the other organ compositions here—Bédard's *Variations on Ubi Caritas* and McNeil Robinson's lovely *Chorale Prelude on LLANFAIR*.

The accompanying booklet is also noteworthy. Thévenot authored the program notes and contributed photos, as did soprano Lauren Breden and recording engineer Peter Nothnagle. Edmund Connolly designed the booklet, which includes the organ's specification, publishers of the works performed, credits and biographies, and a tribute to the late bass section leader, Lee J. Rickard.

The luminous singing and skilled accompaniment of a beautifully designed program make this a recording to enjoy, to treasure, and to share with others—an excellent choice to feed and soothe one's soul. Highly recommended.

**As a seed bursts forth: Choral music by Annabel Rooney. The Choir of Christ's College, Cambridge, UK, David Rowland, director, Gabriel Harley and Edward Lilley, organists. Regent Records, Ltd., REGCD525, £8.33. Available from [regentrecords.com](http://regentrecords.com).**



## Reviews

*Evening Service (Latin) in D Major; O nata lux; Bless the Lord; Hear my prayer; O Lord; Sweet was the song the Virgin sung; Gaudete; The Lord's Prayer; Be still, and know that I am God; Jubilate Deo; Come, my way, my truth, my life; Misterium mirabile; Glorificamus Deum; Close thine eyes; How calmly the evening; Evening Service (Latin) "Fourths;" Round me falls the night; Praise ye the Lord; This Infant of mankind; To her son.*

The English composer Annabel McLauchlan Rooney began her musical career as a cellist in the National Youth Orchestra, before going to Christ's College, Cambridge, to read music in 1991. She then did graduate work at Cambridge, obtaining master's and doctoral degrees specializing in eighteenth-century opera. She works as a freelance composer, teacher, and cellist and has been based in the Exeter, Devon, area since 2006. Her music has been widely performed in England and is starting to become better known in North America, too. It is natural that this compact disc features the choir of Annabel Rooney's own college, Christ's College, Cambridge, but the recording was actually made in the Chapel of Queen's College, Cambridge, which has the advantages both of warmer acoustics and of a substantial organ built in 1892 by J. J. Binns, popularly known as "Battleship Binns," owing to the solid manner in which his instruments were constructed.

Annabel Rooney's music is probably beyond the competency of the average choir and is intended mainly for cathedrals, colleges, and large churches. Probably the most accessible piece is *Glorificamus Deum*, which Dr. Rooney wrote for her children's elementary school. It is scored for treble voices and organ with an optional second voice part. Annabel Rooney's rich textures remind me of the music of Herbert Howells and Francis Poulenc. Some of the music uses Latin texts, and some of it incorporates medieval harmonies and plainsong themes. Dr. Rooney often uses the choral parts and instrumental parts interchangeably as equal voices. *To her son* contains music imitative of joyful Christmas bells. Annabel Rooney and her husband Gabriel wrote the poem that forms the text. As one might expect from the choir of a Cambridge college, the singing on this

compact disc is first rate. I furthermore have no hesitation in recommending this recording for its showcasing of Annabel Rooney's extremely fine and interesting choral music.

—John L. Speller  
Port Huron, Michigan

### New Handbell Music

**Four Easter Hymns for Twelve Bells, Set 1, arranged by Sandra Eithun. Concordia Publishing Company, #977855, Level 2 – 2+ (E+ – M-), \$4.50.**

Each piece uses only twelve bells, spanning F5 to C7. Because not every piece is in the key of F, this set offers plenty of harmonic possibilities while maintaining a small number of ringers. Titles include "Jesus Christ Is Risen Today," "Alleluia! Sing to Jesus," "The Day of Resurrection," and "Christ Has Arisen, Alleluia."

**Alleluias without End, arranged for 3–5 octaves of handbells, with optional 3 octaves of handchimes, by Jeffrey Honoré. MorningStar Music Publishers, MSM-30-405, Level 3+ (D), \$4.75.**

Inspired by William Boyce's *Alleluia Round*, this energetic piece takes off with a boisterous 7/8 rhythm, alternating with 4/4. This seemingly difficult pattern should become comfortable with the ringers quickly, as it is repeated over and over. A slower middle section interrupts the busy rhythmic scheme and would be even more colorful on handchimes. Here is a challenge for any choir.

**Praise and Worship Classics, arranged for 3–5 octaves of handbells, by Peggy Bettcher, Agape (a division of Hope Publishing Company), Code No. 2768, Level 3 (M), \$59.95.**

Filled with seven well-known praise songs, this engaging collection works well for worship services that incorporate a contemporary flavor. They should appeal to both the ringers and the audience. This is a reproducible set, buy one book and copy all the music for use for your choir—60 pages. A bargain.

—Leon Nelson  
Vernon Hills, Illinois

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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.

UNITED STATES  
East of the Mississippi

15 NOVEMBER  
• **Jean Herman Henssler**; United Presbyterian Church, Binghamton, NY 4 pm  
**Isabelle Demers**; Independent Presbyterian, Birmingham, AL 2 pm and 4 pm  
• **Collin Whitfield**, with soprano; Memorial Presbyterian, Midland, MI 4 pm (livestream)

17 NOVEMBER  
**David Briggs**; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)

20 NOVEMBER  
**Peter Latona**; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

24 NOVEMBER  
**David Briggs**; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)

1 DECEMBER  
**Raymond Nagem**, Messiaen, *La Nativité du Seigneur*; Cathedral of St. John the Divine, New York, NY 7:30 pm (livestream)

5 DECEMBER  
**Thomas Murray**; Church of the Transfiguration, Orleans, MA 7:30 pm

6 DECEMBER  
**Scott Lamlein**; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)  
VocalEssence, Christmas concert; (on demand)

8 DECEMBER  
**Raymond Nagem**; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)

12 DECEMBER  
**James Kennerley**, with brass and bells; Merrill Auditorium, Portland, ME (on demand)

13 DECEMBER  
Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm (livestream)

15 DECEMBER  
**Raymond Nagem**; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)

17 DECEMBER  
TENET, German Advent music; New York, NY (on demand)

24 DECEMBER  
TENET, Christmas concert; New York, NY (on demand)

UNITED STATES  
West of the Mississippi

15 NOVEMBER  
**Crista Miller**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

22 NOVEMBER  
**Ken Cowan**; Cathedral Church of St. John, Albuquerque, NM 3 pm  
**Jin Kyung Lim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

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

29 NOVEMBER  
**Jonathan Kroepel**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

13 DECEMBER  
**Ton Koopman**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

18 DECEMBER  
Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm

INTERNATIONAL

15 NOVEMBER  
**Benoît Mernier**; Saint-Sulpice, Paris, France 4 pm  
**Benjamin Alard**, harpsichord; Chapelle Notre-Dame de Compassion, Bulle, Switzerland 5 pm

22 NOVEMBER  
**Sophie-Véronique Cauchefer-Choplin**; St. Nikolaus, Frankfurt, Germany 5 pm  
**Gerhard Löffler**, works of Bach and Reger; St. Jacobi, Hamburg, Germany 6 pm

23 NOVEMBER  
**Benjamin Alard**, harpsichord; Palau de la Música Catalana, Barcelona, Spain 8 pm

25 NOVEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm

2 DECEMBER  
**Holger Gehring**, with Baroque orchestra; Kreuzkirche, Dresden, Germany 8 pm

5 DECEMBER  
**Silvius von Kessel**; Dom, Erfurt, Germany 5 pm

6 DECEMBER  
**Dominik Axtmann**, with trumpets; Hofkirche, Bruchsal, Germany 6 pm

8 DECEMBER  
**Suzanne Z'Graggen**; St. Jacobi, Hamburg, Germany 8 pm

11 DECEMBER  
**Andreas Boltz**, works of Bach and Messiaen; Dom, Frankfurt, Germany 8 pm

12 DECEMBER  
**Silvius von Kessel**; Dom, Erfurt, Germany 5 pm

25 DECEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 9 pm  
**Jean-Christophe Geiser**; Cathedral, Lausanne, Switzerland 5 pm

27 DECEMBER  
**Gerhard Löffler**; St. Jacobi, Hamburg, Germany 6 pm

28 DECEMBER  
**Barbara Pibernik & Ulrich Theißen**; St. Martin Pfarrkirche, Bamberg, Germany 5:30 pm

31 DECEMBER  
**Dominik Axtmann**; Hofkirche, Bruchsal, Germany 9 pm  
**Gerhard Löffler**; St. Jacobi, Hamburg, Germany 10:30 pm  
**Jean-Christophe Geiser**; Cathedral, Lausanne, Switzerland 10:30 pm

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ANDREA ALBERTIN, Cathedral, Lausanne, Switzerland, August 23: *Variations on a Theme of Haydn*, op. 56a, Brahms, transcr. Rogg; *Vexilla Regis*, Pange lingua, Lucis Creator Optime, Placare Christe Servulis (*Le Tombeau de Titelouze*), op. 38, Dupré; *Deux Chorals*, Alain; *Choral-Fantasy on Hallelujah!* *Gott zu loben*, op. 52, no. 3, Reger.

LORETO ARAMENDI, Stiftskirche, Stuttgart, Germany, August 21: *Ciacona in e*, BuxWV 160, Buxtehude; *Funérailles*, Liszt, transcr. Robilliard; *Prélude*, Sicilienne (*Pelléas et Mélisande*), Fauré, transcr. Robilliard; *Prélude (Suite)*, op. 5, Duruflé; *Batalla de sexto tono*, Jiménez.

ENNIO COMINETTI, Cathedral, Lausanne, Switzerland, August 9: *Passacaglia in c*, BWV 582, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Praeludium in D*, BuxWV 139, *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Fantasy and Fugue in c*, BWV 537, *Partite diverse sopra Christ, der du bist der helle Tag*, BWV 766, Bach; *Festival Toccata*, Fletcher.

LAURENS DE MAN, Stiftskirche, Stuttgart, Germany, August 14: *La Morisque (Het derde musyck boexken)*, Susato; *Stirb in mir (Gott soll allein mein Herze haben)*, BWV 169, Bach; *Danse macabre*, Saint-Saëns, transcr. Lemare; *Vorspiel (Tristan und Isolde)*, Wagner, transcr. Karg-Elert; *Par ma vie, par ma mort (Le Tombeau d'Olivier Messiaen)*, Hakim.

GIAMPAOLO DI ROSA, Cathedral, Lausanne, Switzerland, August 7: *Sonata in e*, op. 31, no. 2, *Sonata in C*, op. 53, Beethoven, transcr. di Rosa.

JIM FACKENTHAL, carillon, St. Chrysostom Episcopal Church, Chicago, IL, August 2: *Suite in d*, de Visée.

ANTONIO GARCIA, Cathedral, Lausanne, Switzerland, August 21: *Preamble for a Solemn Occasion*, Copland; *Kyrie, Gloria (Organoedia ad missam lectam)*, Kodály; *Variations on America*, Ives; *Sanctus, Benedictus (Organoedia ad missam lectam)*, Kodály; *Sonatine pour les étoiles (Livre Ouvert)*, op. 6, Epilogue planétaire (*Matière celeste*), Aubertin; *Kyrie (Organoedia ad missam lectam)*, Kodály.

STEPHEN HAMILTON, St. Matthäus Lutheran Church, Munich, Germany, August 7: *Transports de joie (L'Ascension)*, Messiaen; *Hommage à Messiaen*, Robinson; *Prélude on Veni Creator Spiritus*, Larson; *Choral Variations on Veni Creator*, Duruflé; *Toccata, Villancico, y Fuga on BACH*, op. 18, Ginastera; *Passacaglia in c*, BWV 582, Bach; *Prélude (Trois Pièces pour Orgue)*, Boulanger; *Final (Symphonie I in d)*, op. 14, Vierne.

KAY JOHANNSEN, Stiftskirche, Stuttgart, Germany, August 28: *Prelude and Fugue in G*, BWV 541, Bach; *Choral in b*, CFF 106, Franck; *Colours in Motion*, Johannsen; *Improvisation*.

BÁLINT KAROSI, Stiftskirche, Stuttgart, Germany, August 7 (two programs): *Prelude and Fugue in b*, BWV 544, Bach; *Feux Follets (24 Pièces de Fantaisie, Deuxième suite)*, op. 53, no. 4, Vierne; *Choralpartita on Es ist genug*, Karosi; *Weinen, Klagen, Sorgen, Zagen*, Liszt. *Allegro (Sonata II)*, Koloss; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Fantasia (Symphonische Fantasia und Fuge)*, op. 57, Reger; *Weinen, Klagen, Sorgen, Zagen*, Liszt.

ANDREAS MEISNER, Cathedral, Lausanne, Switzerland, August 16: *Sonata IV in d*, op. 61, Guilmant; *Jesu, meine Freude*, BWV 610, Bach; *Scherzo*, op. 49, no. 2, Bossi; *Prelude in c-sharp*, op. 3, no. 2, Rachmaninoff; *Symphonic Chorale, Jesu meine Freude*, op. 87, no. 2, Karg-Elert.

JOHANNES SKUDLIK, Cathedral, Lausanne, Switzerland, August 28: *Toccat and Fugue in d*, BWV 565, Bach; *Air (Orchestral Suite No. 3, BWV 1066)*, Bach, transcr. Karg-Elert; *Prélude, fugue, et variation*, op. 18, Franck; *Scherzo symphonique*, Cochereau; *Overture (Lo-hengrin)*, Wagner, transcr. Lemare; *Final (Symphonie I in d)*, op. 14, Vierne.

MARTIN STURM, Stiftskirche, Stuttgart, Germany, July 31: *Prelude and Fugue in D*, BWV 532, Bach; *Improvisation: Capriccio von der lieblich Nachtygall; Deuxième Fantaisie*, JA 117, Alain; *Improvisation: Symphonische Variationen und Fuge über ein Thema von Ludwig van Beethoven*.

ANDREA TROVATO, with Silvia Martinelli, soprano, Cathedral, Lausanne, Switzerland, August 14: *Nun danket alle Gott*, Liszt; *Ave Maria*, Franck; *Agnus Dei*, attr. Bizet; *Toccata*, Dubois; *Coeur de Jésus enfant*, Guilmant; *Pie Jesu (Requiem)*, Fauré; *Un bal (Symphonie fantastique)*, op. 14, Berlioz, transcr. Trovato; *Salve Maria*, Mercadante; *March au supplice (Symphonie fantastique)*, op. 14, Berlioz, transcr. Trovato; *O divin Rédempteur*, Gounod.

NICOLAS VIATTE, Cathedral, Lausanne, Switzerland, August 30: *Veni Creator, Titelouze; Hymnus Veni Creator Spiritus de Sancto Spiritu*, SSWV 153, Scheidt; *Komm, Gott Schöpfer, Heiliger Geist*, Walther; *Veni Creator*, de Grigny; *Komm, Gott Schöpfer, Heiliger Geist*, Walther; *Komm, Gott Schöpfer, Heiliger Geist*, Bach; *Komm, Gott Schöpfer, Heiliger Geist*, Walther; *Triptych de Pentecôte*, Tissot; *Choral varié sur le Veni Creator*, op. 4, Duruflé.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, July 5: *The Star-Spangled Banner*, Smith; *Praeludium quasi una Fantasia*, van Hoof; *Vom Himmel*

*hoch da komm' ich her, Freu dich sehr, O meine Seele*, 't Hart; *Torches, Torches, Run with Torches*, Watson; *Arioso (Cantata 156)*, Bach; *Preludio IX in F*, van den Gheyn; *The Moon Had Climbed the Highest Hill (Johnson's Museum)*, Corbett; *Leezie Lindsay*, Barnes; *Serenade for Carillon*, op. 61, Peeters; *Toccat Lirica (A Simple Suite)*, Barnes; *Keep the Fires Burning*, Novello, transcr. Giszczak; *The Cascades-A Rag*, Joplin, transcr. Arai; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, August 9: *The Star-Spangled Banner*, Smith; *Menuet Alternatif*, de Croes; *Cecilia*, de Grijters; *Gavotte and Double*, de Fesch; *March of the Men of Harlech, The Ash Grove, Ar hyd y nos*, Watson; *Nocturne*, Leahy; *All the Pretty Little Horses*, Myhre; *Harmony Suite*, de Klerk; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, August 16: *The Star-Spangled Banner*, Smith; *Caprice*, Bigelow; *Preludio VI in g*, van den Gheyn; *Air (Orchestral Suite in D)*, Bach, transcr. 't Hart; *Rondeau in B-flat*, van den Gheyn; *Memorial Chimes*, Elgar; *Serenade*, Wesson; *Old McDonald's Festival (Variations)*, Knight; *Air with Variations in Classic Style*, Price; *Evening*, Walker; *Hymn Prelude on Jewels*, transcr. Gould; *Abide with Me*, Monk.

NICHOLAS WILL, St. Paul Catholic Cathedral, Pittsburgh, PA, July 12: *Prelude in b*, BWV 544i, Bach; *Fugue in G*, BuxWV 175, Buxtehude; *Toccata Per L'Elevazione*, Frescobaldi; *Évocation à la Chapelle Sixtine*, S. 658, Liszt; *Cantabile*, FW 36, *Pièce héroïque*, FW 37 (*Trois pièces*, nos. 2, 3), Franck.

JAMES D. WETZEL, Cathedral of St. Paul, Pittsburgh, PA, August 2: *Prelude and Fugue in E-flat*, BWV 552, *Trio Sonata in G*, BWV 530, Bach; *Fantasia in f*, K. 608, Mozart; *Passacaglia (Sonata VIII in e)*, op. 132, Rheinberger.

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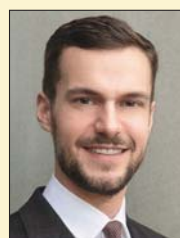
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