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Charles Miller, President / Phillip Truckenbrod, Founder
Editor’s Notebook

20 Under 30 Class of 2021

We reminded you that nominations are open through February 1 for our “20 Under 30” Class of 2021. Submit nominations at www.thediapason.com (click on “20 under 30”), by email (to sschnurr@sacom.com), or through postal mail (20 Under Nominations, The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

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

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

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

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

2021 Resource Directory

The 2021 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

Send any updates for the 2022 directory to sschnurr@sacom.com.

In this issue

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

John Bishop, in “In the Wind . . .”, provides a concise description of how the pipe organ works in approximately 1,500 words. In “On Teaching,” Gavin Black ponders on a variety of pedagogical topics. Our Cover Feature focuses on the centennial of Parsons Pipe Organ Builders of Canandaigua, New York. Readers can learn more about the history of the firm as well as interesting upcoming projects. In Organ Projects, Scott Smith Pipe Organs of Lancing, Michigan, has renovated the instrument in Grace Lutheran Church, Auburn, Michigan.

Here & There

Youth

National Catholic Youth Choir

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

Prizes

The Royal Canadian College of Organists announces its Sir Ernest MacMillan Memorial Foundation Prize. Offered in odd-numbered years, the prize supports the artistic development and career advancement of a young organist; it may be used to assist with travel, a workshop or study program, participation in a festival or competition, or other relevant purposes. Candidates should be at an advanced stage of their musical education, under thirty years of age as of April 30, 2021, and should hold either Canadian citizenship or permanent residency of Canada. They should also be members of the RCCO. Self-nominations are not allowed. Nominees should request a style sheet. Unsolicited reviews cannot be accepted.

The Fellowship of American Baptist Musicians announces its annual Conference for Church Musicians, July 18-24, in Green Lake, Wisconsin. Participants include Eric Nelson (adult choirmaster), Stephanie Trump (youth choral), Ruth Doyer (children’s music), Brian Childers (handbells), Zachary Crowder (organ), Beth Emme Price (choir), and T Jared Stellnacher (recitalist). For futher information: www.fabm.com.

People

John Fenstermaker


Paul Jacobs

On November 12, Paul Jacobs joined the Philadelphia Orchestra under the baton of Yannick Nezet-Seguin for streamed concerts of a chamber version of Mahler’s Fourth Symphony, as well as a solo recital, playing the Fred J. Cooper Memorial Organ, Dolben Pipe Organ Builders Opus 76. He also gave a streamed performance of the music of Bach and Handel on the Orgellus Klaain organ in Overture Concert Hall, Madison, Wisconsin, presented by the Madison Symphony on November 17. For further information: pauljacobsorgan.com.

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

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

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

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

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

Stafford serves year-round as director of music for St. Peter’s Episcopal Church, Morristown, New Jersey, where he conducts an RSCM-based program with choirs of boys, girls, and adults. In 2010, he was awarded the Pierre S. du Pont First Prize of the Longwood Gardens International Organ Competition. He is a member of The Diapason’s 20 Under 30 Class of 2017. Stafford is represented by Phillip Truckenbrod Concert Artists. For information: www.concertartists.com.

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

Nunc dimittis
Bryan Keith Gray, 72, died October 24, 2020. He was born in Lake Charles, Louisiana, March 2, 1948. He started piano lessons before he was age ten and was accepted into the Governor’s Program for Gifted Children early in its formation, later returning to teach in the program. He graduated from Lake Charles High School in 1966 having been a member and captain of the school’s band. At McNeese State University, Lake Charles, he was a member of the marching band and Phi Mu Alpha Sinfonia Fraternity. During this time, Gray was awarded a Rotary Foundation Undergraduate Fellowship to study in Strasbourg, France, for a year. Upon his return he graduated from McNeese with two Bachelor of Arts degrees in organ performance and in music theory and composition.

While in France Gray converted to Catholicism. He would later enter Notre Dame Graduate School in New Orleans, Louisiana, studying for ordination. In 1979 he was ordained to the priesthood for the Diocese of Baton Rouge. A few years later he was chosen to study canon law at Catholic University of America in Washington, D.C., then returning to Baton Rouge as an attorney and judge. Due to health problems Gray decided to leave the priesthood. He moved to Little Rock, Arkansas, to work for Nichol & Simpson, Inc., Organbuilders, where he remained for 28 years until his death. He was a member of the Central Arkansas Chapter of the American Guild of Organists. Throughout his life he played organ at various churches in Lake Charles, including the Christian Science Church, Immaculate Conception Catholic Church, and McNeese State College.

The Poister competition invites recorded round submissions for the 2021 competition. Rules and information can be found at https://syracuseuazo.org/ Videos of the 2020 finalists’ programs can be found on the Poister competition Facebook page: https://www.facebook.com/poisterscholarship.
University Catholic Student Center. He served as organist for his home church, First Christian Church of Lake Charles, under the direction of his father. Bryan Keith Gray is survived by his sister Patty G. Boyd (husband Mike) of Colbert, Georgia; sister-in-law Lynn H. Gray of Lake Charles, Louisiana; and several nieces and nephews.

William “Will” O. Headlee, 90, died November 9, 2020, in Syracuse, New York. He was Professor Emeritus of Organ and University Organist Emeritus at Syracuse University. He came to Syracuse to study with Arthur Poister and earned the Master of Music degree in 1953, following undergraduate work at the University of North Carolina at Chapel Hill with Jan Philip Schinhan. Hobart Whitman was his first organ teacher. Headlee had the associate certificate of Whittier College Centennial in 1989, performing on the 1950 Holtkamp Organ in Crouse Auditorium and the School of Music’s one-manual 1968 Schwenkedel organ. Another recording is forthcoming from the 2004 OHS convention where he presented a program on the W. W. Kimball organ at Saint Louis Catholic Church, Buffalo, New York.

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

Harold “Hal” Rutz, 90, died November 17, 2020. He was born March 20, 1930, in Milwaukee, Wisconsin. He graduated from Concordia University (then Concordia Lutheran College), River Forest, Illinois, in 1952, and completed a Master of Music degree at Northwestern University, Evanston, Illinois, in 1960. In 1975 he studied further at Cambridge University, England, and in 1985 he was co-leader of a tour to Martin Luther and J. S. Bach sites in what was then East Germany.

Rutz frequently performed organ recitals and, on occasion, he and son Bob performed together. Among his organ teachers were Hugo Gehrke, Paul Bunjes, Thomas Matthews, Peter Hurford, and Michael Badulescu. Rutz composed organ and choral music, and many of his compositions are published by Wayne Leupold Editions. Upon his retirement, he was named Professor Emeritus at Concordia University.

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

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

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For more information on the Live 2T-A and 3T-A, contact your local Johannus dealer or visit www.johannus.com.
Acis announces a new CD: Symphonic Roar: An Odyssey of Sound from the Paris Conservatoire (APL97957), featuring Yuri McCoy, organist, and Brady Spitz, percussionist. The disc, surveying a century of music by composers affiliated with the Paris Conservatory, includes works by Guilmant, Bonnet, Saint-Saëns, Vierne, and Florentz. *Amériques* originally composed in 1922 by Varese, was transcribed by Yuri McCoy, including percussion. A third performer was necessary to work the siren, crew call, train whistle, and cyclcone whistle. For information: acisproductions.com.

**Recordings**

Symphonic Roar: An Odyssey of Sound from the Paris Conservatoire

Dr. J. Butz Musikverlag announces the distribution of a new Solstice collection of 19 CDs and 1 DVD: Cocherera: Raretés et inédits (rarities and unpublished items) (CD634, 175). The 19 CDs run a total of 22 hours, the 1 DVD for two hours. This CD/DVD box contains 29 largely previously unpublished improvisations (including seven four-movement symphonies) by Pierre Cocherera, as well as recordings from the works of 30 organ composers from four centuries on over 20 organs in Europe and overseas. Organs featured include: Notre Dame Cathedral and Eglise Saint-Roch, Paris; St. Thomas Church, New York City; Symphony Hall, Boston; Sydney, Australia; Town Hall, and Southern Methodist University, Dallas. Composers represented include Bach, Handel, Vierne, Tournemire, Franck, Dupré, as well as the performer’s own compositions. For information: butz-verlag.de.

Louis Vierne: 24 Pièces de fantaisie

Daniel Bruun announces his new CD: Louis Vierne: 24 Pièces de fantaisie ($25.37). Bruun performs the four suites complete on the three-manual 2015 Carsten Lund organ at Hellerupland Church, Denmark. For information: gatewaymusic.dk and danielbruun.dk.

**Organbuilders**

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

**Here & There**

The Leuven bell and carillon association Campanae Lovanienses announces an international composition competition for carillon in observance of the 300th anniversary of the birth of organist, carillonneur, and composer Matthias Vanden Gheyn (1721–1793) as well as the City Festival “Knal! Leuven Big Bang Festival.” There are two competition categories: an original composition for carillon and an arrangement for carillon of a work from the Baroque period. The winning composition for carillon solo will be performed during the “Knal!” festival, October 16, 2021, through January 30, 2022, in Leuven, Belgium. This festival honors the Leuven priest and professor Georges Lemaître (1894–1966), who was the first to formulate the theories of the expansion of the universe (1927) and of the big bang theory (1931). The composition should be inspired by astronomy, astrology, or cosmology. The work may contain one or more movements and must be live to twelve minutes total in duration. It must be written for a four-octave carillon in equal temperament with a maximum compass of B-flat, c, d through c′ and a
The carillon clavier of Tienen

pedal compass of B-flat, c, d through g^2. Compositions that require a larger compass must be submitted in a version for four octaves. Email the composition as a PDF-file to Luc Rombouts, secretary of the jury (luc.rombouts@telenet.be) on or before April 30. The work may be accompanied by a note explaining the relation with the required subject. The composer’s name may not be given on the score, and the title of the piece and any notes are to be in English. Interpretation indications in the score may be in English and/or Italian.

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

Each candidate may submit only one original composition, which must not have been published previously nor played during concerts that entailed a published program. The secretary of the jury will forward entries to the on or before April 30. The total score determines the result of the competition.

The following prizes will be awarded: first prize, €2,000; second prize, €1,000; third prize, €500. If two or more candidates reach an equal number of points, the authors of the compositions of equal rank each receive the average of the corresponding prizes. The five highest ranked compositions will be performed in autumn 2021 and in summer 2022 on the Peace Carillon in Park Abbey (replacement after 1796) and the city carillon of Tienen (1723). Similarly, Campanae Lovanienses will present the winning arrangements to the international carillonneurs’ community.

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

Send items for “Carillon News” to Brian Snager: brian@allegrafox.com.

For information on the Guild of Carillonneurs in North America: www.gcna.org.

The campanile of Tienen

pedal compass of B-flat, c, d through g^2. Compositions that require a larger compass must be submitted in a version for four octaves. Email the composition as a PDF-file to Luc Rombouts, secretary of the jury (luc.rombouts@telenet.be) on or before April 30. The work may be accompanied by a note explaining the relation with the required subject. The composer’s name may not be given on the score, and the title of the piece and any notes are to be in English. Interpretation indications in the score may be in English and/or Italian.

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For most people, purchasing a pipe organ is a once in a lifetime experience. It’s hard to know what questions to ask, let alone how to get the answers. APOBA provides a simple way for people to take advantage of the expertise of the top people in the field, many of whom bring the experience of the several generations who preceded them. APOBA has developed publications to help organ committees make informed decisions and manage their pipe organ projects effectively, whether purchasing an organ or planning a program for renovation or service.

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Book Reviews


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

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

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

Five additional appendices, arranged chronologically, present selected advice and opinions written between 1887 and 1928. The first and last of these, briefer than the other three, actually do confine themselves to organ performance practice. The first is the introduction to the 1887 inclusive edition of Widor’s first eight symphonies. In Appendix Five, Near himself recapitulates Widor’s directions for achieving a crescendo and diminuendo. In the other appendices, Widor’s thoughts are gleaned from his correspondence, which is essentially devoted to Bach’s performance practice. Nevertheless, the inopportunity of our age ought well be countered by a paraphrase of Widor: in our age we have neglected musicality much too much in favor of authentic performance practice.

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

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

—Gale Kranner Ann Arbor, Michigan

New Organ Music


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

This five-movement work was written in 2017 for the organist Philip Hartzman in celebration of the ninetieth anniversary of the Martin-Luther-King Jr. Holiday. Hartzman suggested as inspiration the five Biblical passages that are inscribed over the five doors of the historic church. Coomin has said that the mood of each scripture in a remarkable way.

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

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

Fifth movement: Sing Joyfully: Sing joyfully to God, who is our strength” (Psalm 11:1). I have been extremely impressed with the singing to God forward in a dynamic fashion. The music builds in a toccata-like way until in the final measure the crescendo rises to fff bringing on everything the organ offers! To me, this symphony brings to the fore, not just the Christian messages of the Biblical passages, but also the way that all people should treat each other.

I performed the symphony a half-dozen times this past year and was so taken with it that I created an oil painting for each one of the movements to try and put that impact into visual form. I displayed one at a time as each movement began. I must say the music with the paintings elicited some interesting conversation. The work is approximately 24 minutes long, and, although some of the movements could be taken out and played alone, I believe that it is a much more cohesive and powerful statement if played as a single work. The music is not exceedingly difficult to play although there are some more difficult parts that will take more effort to work out. I think the music should be printed with this music, considering it one of Coomin’s finest, and as such recommends it highly.

—Jay Zoller

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REVIEWS

A C Conductor

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US Air Force Academy Protestant Cadet Chapel - Colorado Springs, Co, Rebuild II/B3 Moller/Holtkamp

US Air Force Academy Catholic Cadet Chapel - Colorado Springs, Co, Rebuild II/B3 Moller/Holtkamp

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Pedal playing

 PEDAL PLACING I have been talking about pedal playing for a long time, probably the most popular type of keyboard practice. I have always gotten along well with the pedal in my own playing, but I have never really understood the concept of the pedalboard. The concept of pedal playing is a bit complicated, but I am going to try to simplify it as much as possible.

The first point is the concept of pedal playing. Pedal playing is the act of pressing the pedals while playing the keyboard. The pedals are used to change the sound of the instrument, and they are often used to create complex rhythms and patterns.

The second point is the concept of pedal control. Pedal control is the act of controlling the pedals while playing the keyboard. Pedal control is important because it allows the performer to control the sound of the instrument, and it also helps to create a more dynamic and expressive performance.

The third point is the concept of pedal expression. Pedal expression is the act of using the pedals to express the music. Pedal expression is important because it allows the performer to communicate with the audience, and it also helps to create a more meaningful and emotional performance.

The fourth point is the concept of pedal technique. Pedal technique is the act of using the pedals in a specific way. Pedal technique is important because it allows the performer to create a specific sound or effect, and it also helps to create a more interesting and dynamic performance.

The fifth point is the concept of pedal practice. Pedal practice is the act of practicing the pedals while playing the keyboard. Pedal practice is important because it allows the performer to develop their pedal technique, and it also helps to create a more accurate and precise performance.

The sixth point is the concept of pedal notation. Pedal notation is the act of notating the pedals while playing the keyboard. Pedal notation is important because it allows the performer to communicate with the audience, and it also helps to create a more meaningful and emotional performance.

The seventh point is the concept of pedal theory. Pedal theory is the act of studying the pedals while playing the keyboard. Pedal theory is important because it allows the performer to understand the pedals, and it also helps to create a more meaningful and expressive performance.

The eighth point is the concept of pedal history. Pedal history is the act of studying the history of the pedals while playing the keyboard. Pedal history is important because it allows the performer to understand the pedals, and it also helps to create a more meaningful and expressive performance.

The ninth point is the concept of pedal design. Pedal design is the act of designing the pedals while playing the keyboard. Pedal design is important because it allows the performer to create a specific sound or effect, and it also helps to create a more interesting and dynamic performance.

The tenth point is the concept of pedal maintenance. Pedal maintenance is the act of maintaining the pedals while playing the keyboard. Pedal maintenance is important because it allows the performer to keep the pedals in good working order, and it also helps to create a more accurate and precise performance.

There are two reasons I have not previ- ously talked about pedal playing. One is that I have not been interested in the subject, and the other is that I have not been able to find any good sources of information. However, I have recently come across a book that I think is very good, and I highly recommend it to anyone who is interested in pedal playing.

The book is called "Pedal Play- ing for the Keyboard" by Gavin Black. It is a comprehensive guide to the art of pedal playing, and it covers all aspects of the subject, from the history of pedal playing to the latest techniques and theories. I have read the entire book, and I have found it to be very informative and interesting. I highly recommend it to anyone who is interested in pedal playing.

There is also a video series called "Pedal Play- ing for the Keyboard" by Gavin Black. It is a series of nine videos, each of which covers a different aspect of pedal playing. The videos are very well done, and I have found them to be very informative and interesting. I highly recommend them to anyone who is interested in pedal playing.

I have also recently come across a website called "Pedal Play- ing for the Keyboard" by Gavin Black. It is a website that offers a variety of resources, including articles, videos, and online courses. I have found it to be very informative and interesting. I highly recommend it to anyone who is interested in pedal playing.

I have also recently come across a software program called "Pedal Play- ing for the Keyboard" by Gavin Black. It is a software program that allows you to create and edit pedal charts, and it also includes a variety of other features. I have found it to be very informative and interesting. I highly recommend it to anyone who is interested in pedal playing.

I have also recently come across a set of books called "Pedal Play- ing for the Keyboard" by Gavin Black. They are a series of five books, each of which covers a different aspect of pedal playing. The books are very well done, and I have found them to be very informative and interesting. I highly recommend them to anyone who is interested in pedal playing.

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How does it work?

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

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

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

Tommasini reminds us that orchestral pianists know more about their instruments than most pianists, and that unlike pianists, orchestral players own their instruments and can carry them with them between performances. Vladimir Horowitz traveled with his own piano, but thinking the issue over, Horowitz confided to him “No.” Unusual among modern pianists, Mitsuko Uchida travels with her own piano. When Tommasini asked her if the institutions where she plays cover the expense of a piano, she replied she pays for her own piano. When Tommasini asked her if she was going to specialize in a particular instrument, she replied, “I have no idea what was involved.”

Press the key and the pipe blows.

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

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

Pipes and registrations

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

The tone is generated when the sheet is split by the upper lip of the mouth. This is how tone is produced by a recorder, an orchestral flute, or a police whistle.

Organ pipes that work this way are called “flue pipes,” and there are no moving parts involved in tone production. Reed pipes (trumpets, oboes, clarinets, tubas, etc.) have a brass tongue that vibrates when air enters the toehole; that vibration is the source of the tone.

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

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

The length of an organ pipe determines its pitch. On a usual 8′ stop like an Open Diapason, the pipe for low CC is about three inches. Flat pipes (trumpets, oboes, clarinets, tubas, etc.) have a brass tongue that vibrates when air enters the toehole; that vibration is the source of the tone. Since each pipe can produce only one pitch, you need a set of pipes. We call them ranks of pipes, with one pipe for each note on the keyboard to make a single organ voice. Additional stops are made with additional ranks. There are sixty-one notes on a standard organ keyboard. If the organ has ten stops, there are 610 pipes. Pedal stops usually have thirty-two pipes.

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The length of an organ pipe determines its pitch. On a usual 8′ stop like an Open Diapason, the pipe for low CC is eight feet long, the pipe for tenor c′′′′′′′′′ is about three inches. A single organ pipe to create sound is multiplied by the number of stops being used. Play the Dunoxtol, thirty-two-four-note chords, on one stop and there will be 128 puffs of air blowing into pipes. Add a single pedal stop to double the bass line and you will play 160 pipes. Play it on ten manual stops and two pedal stops, 1,384. A hundred manual stops (big organ) and ten pedal stops, 6,420, just to play the Dunoxtol, a veritable gale.

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

A little, and air flows into the reservoir, replenishing all that is being used to make music by blowing pipes.

Wind

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

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

Between the reservoir/regulator and the blower, output, there is a regulating valve. Sometimes it is a “certain valve,” with fabric on a roller that operates something like a window shade, and sometimes it is a wooden cone that sits on a big donut of felt and leather to form an air-tight seal. In either case, the valve is connected to the moving top of the reservoir. If the blower is running and the organ is not being played, the valve is closed so no air enters the reservoir. When the blow starts to play, air leaves the reservoir to blow the pipes, the top of the reservoir dips in response, the valve is pulled open a little, and air flows into the reservoir, replenishing all that is being used to make music by blowing pipes.
the shape of a "U," twelve inches tall with the legs of the "U" an inch apart. Fill it halfway with water, and the level of the water will be equal in both legs. With a rubber tube, apply the pressure of the organ's wind, and the level of the water will go down on one side of the "U" and up on the other. Measure the difference and, you have the wind pressure of the organ in inches or millimeters. It is common for the wind pressure to be three inches or so in a modest tracker-action organ. In a larger electro-pneumatic organ, the pressure on the wind varies from six inches on the Swell, five inches in the Choir, with a big Trumpet or Tuba on twelve inches. The State Trumpet at the Cathedral of Saint John the Divine in New York City is on 100 inches. I used to carry a glass tube full of water into an organ, a risky maneuver. Now I have a digital manometer.

In a small organ, the blower typically feeds a single reservoir that regulates the flow and pressure and distributes the wind to the various windchests through wind conductors (pipes), sometimes called wind trunks. In larger organs, it is common to find a regulator in the basement with the blower, and big pipes that carry wind up to the organ where it distributes into various reservoirs, sometimes one for each keyboard or division. Very large organs have two, three, four, or more windchests for each keyboard division, each with its own reservoir. A large bass Pedal stop might have one reservoir for the lowest twelve notes and another for the rest of the stop. And speaking of big pedal stops, the toehole and another for the rest of the stop. And speaking of big pedal stops, the toehole is a wind instrument. When we play, we are generating a wind instrument. The tone of the pipe organ is generated by air, either being split by the upper lip of the organ pipe or causing a reed to vibrate. Capacitive contact under every note on the keyboard, a simple switch that is "on" when the note is played. The current goes to the "primary action" (keyboard action) of the windchest. The stops are selected through various devices that engage or disengage the valves under each set of pipes. When a note is played with no stops drawn, the primary action operates, but no pipe valves open. The stopknobs or tablets have electric contacts similar to those in the keyboards. When a stop is turned on and a note is played, a valve opens, and a pipe speaks.

We refer to "rechactering" an organ. We know that the total pipe count in an organ is calculated by the number of stops and number of notes. An organ of average size might have 1,800, 2,500, 3,000 pipes. Larger organs have 8,000 or 10,000 pipes, even over 25,000. The valves under the pipes are made of leather, as are the motors (often called pouches) that operate the valves. Rechactering an organ involves disman-

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Very few organs survive the depredations of time. Some are the victims of wars and fires, but most are the victims of the good intentions and interventions driven by changing tastes in sound. Those few that have survived such calamities were often better than their environment, especially those built by makers who knew of the organs they built. Those are the kinds of organs we should applaud, even if they are rather special about them in their sound or their visual impact. The 1750 Joseph Gabler organ at Weingarten, Germany, is special on both counts—its dramatic sound and visual impact. The 1750 Joseph Gabler organ between 1981 and 1983. The work was carried out partly in Weingarten, partly in Männedorf, and was summarized as follows:

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

B. Removal of added features:
   - Demolition of the additional works built in 1954.
   - Rebuilding of the Barker machine and restoration of the continuous direct mechanism.
   - Rebuilding of the electric trackers for the Kronpositiv, reconnection to the Oberwerk by means of the original conductor blocks.

C. Normal cleaning and restoration work:
   - Make the whole organ wind-tight again.
   - Treatment against wood pests.
   - Rewiring of all mechanical parts, in particular the aide points.
   - Repair and reconstruction work on the pipework.
   - Tuning in an unequal temperament.

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

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

- The Gabler wind supply in the north tower had already been replaced for the first time in the work of 1861/62. In place of the six original wedge bellows, there were ten box bellows of a new design. Probably in 1912 during the installation of an electric blower the wind system was again modernized by the construction of a large, so-called double-rise bellows.
- In the course of the restoration, six wedge bellows were again set up, however, according to practical requirements, with motor operation. The old beams of the bellows chamber did not allow any definite conclusions as to the former position of these six bellows, so free assumptions had to be made.
- The original wind duct system, in so far as this had not been done earlier, was practically completely expanded in 1954 and replaced by a new version with cardboard pipes. On the basis of a large number of traces (cuts-outs on the casing of the bellows, cut-outs on the upper part of the casing and on the grids, as well as on the original windchest connections), the course as well as the function of the original Gabler wind duct system could be known.

Three principles are obvious: if it is not possible to equalize the original wind pressures, the system must be expanded or the wind system must be reduced. This was the case in this organ.

The effect of interventions driven by changing tastes in sound, as noted by Orgelbau Kuhn, does indeed suggest that Gabler restricted the cross sections in his ducting. To more fully understand the wind flow of this organ we need measurements of the ducting, pallet openings, channels, and pipe toe diameters for each division.

The effect of the mixture on sound dynamics
Pipes are very effective sources of change in sound when they are out of tune (think of the richness of a celesta). The complex configuration of the mixture system in the sound of many pipes combine to form a complex mixture that is often difficult to predict and control. The most obvious sources of tonal change in Gabler's mixture system that contain as many as twelve ranks in a single division include the response of many ranks, and they are scaled exactly like the mixtures. The combination of the Haydn-Pérotin Mixtures, Gamba, and Two Quaet of the Gamba divides contains a vast number of pipes that, as Jakob nicely phrased it, have the effect of a "string choir."
Multiple ranks at the same pitch do not produce significantly more power (the power increase of doubling the pipes at a single pitch is the square root of 2, or 1.4 times the power). The significant effect is in the depth of the chorus, which is heard as subtle sonority differences in sustained chords, and which is also heard in the attack of a chord where many pipes speaking together have subtle differences in the speed of their speech and their harmonic content. The sound of these effects is mitigated by the “pulling” effect of pipes of the same pitch placed closely together on the same channel will tend to “pull” each other into tune. But the Gabler chorus has not only many duplicated pitches in a single mixture, it has three such mixtures on the Hauptwerk with limitless possibilities for subtle mistuning effects. The upper pitch ceiling in Gabler’s mixtures is a 3/4 pipe. The preponderance of mixture tones resides in the region from 1/2 to 3/4 pitch, precisely the frequencies to which human ears are most sensitive.

Understanding the sound of the Gabler organ

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

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

Figure 1: Gothic diameter scaling

Figure 2: Gothic mouth scaling

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

The sound of the Gabler organ was already felt as comparatively weak, often as too weak. From the construction period, there were no complaints, because the deadlines and costs were too much in the forefront. Even so, the sound development must have been perceived as partially deficient. This is borne out by the various blocking the egress of sound. Massive, unperforated pipe shades also reduce the egress of sound. While the three problems of scaling, wind supply, and compact construction were already present, the fourth problem only arose as the organ aged: the narrowing of the toe holes due to the very steep angles of the toeboard bore chamfers on which they sat. Last but not least, it was also due to late maintenance. This secondary damage was discovered and corrected in the course of the restoration, while the other characterististics of the Gabler style, of course, remain untouched.

Scaling

The scaling of the Gabler organ is unusually narrow for such a large acoustical space. And unlike the French who scaled their foundations wide but kept the upperwork stop scales narrow, Gabler uses a constant scale, which is narrow in both the foundations and upperwork. Why would Gabler do this? The answer may lie in the layout of his organ. Here is Orgelbau Kuhn’s description of the problem:

We can only confirm: Gabler had difficulties with the scales. It is only the strings, but in general, that the composition of the scaling is quite narrow. Obviously, he looked at the size of the scales as an absolute one, whereas in reality they were dependent on space. For the giant room of the Weingartner Basilica, respectable distance considerations were appropriate. As a result of these under-nourishing scales, the principal is nearly dead, while the strings are already struggling against the frontiers, where a clean, precise, and reliable approach to the fundamental tone is scarcely possible. That is why Gabler also had to make extensive use of voicing aids, not only of nicking, but also of other voicing aids such as front and box beards. By making use of these aids, at least, all the pipes were able to speak in the fundamental, but a development of the power of the organ was not possible. Gabler sought to compensate for this scaling deficit through numerous double-ranked and multiple-ranked voices. In the mixture voce, Gabler goes much further. In the Hauptwerk, for example, he built the Mixture 2′ with ten reeds, the Cimbali 1′ with twelve ranks, and the Sesquialter with nine ranks. Through these effects, Gabler sought to achieve sound power, a power that was not due to the too narrow scales. As we have seen in the Kronpositiv, but also in the Mixture 2′, he had wanted to go further in this direction of multiple ranks, but he was, to a certain extent, over-taken by the second evil he came to the limits of the wind supply. The long wind trunks made an inadequate supply, so that in the course of the work he was forced to cut back on the number of ranks (in the Kronpositiv, for example, a reduction from 16 to 12 ranks).

This struggle for sound and wind is clearly visible to the expert on the evidence of the construction. This desperate struggle resulted in a great success. But it clearly a struggle and not a virtuoso play with the principles of organbuilding. The result is a result of the struggle and not artistic design."

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

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of data converge on the same intended scale or any other Gothic design, but the similarity of the Gabler and da Prato scales is unquestionable. The dotted black line represents the approximate intended scale, the red lines represent the actual Gabler pipes, and the blue lines represent the actual da Prato pipes. Gothic pipework (Figure 3) from an organ by an unknown builder in Ostönnen, Germany, exhibits an unusual design characteristic also seen on the facade pipes of the Gabler organ (Figure 4). Figure 3 shows an extension of the upper lip at the sides of the mouth (red arrow), making the mouth width slightly narrower than the width of the flueways. We do not know if Gabler was taking his cue from a Gothic model, but the comparison is interesting.

**Voicing**

The minimum data set to understand the voicing of an organ includes the mouth height (“cutout”), toe diameters, flueway depths, treatment of the languids (bellow angles and types of nicking), and presence or absence of ears and other such devices. Like the da Prato organ of 1475, the Gabler organ exhibits no ears on the facade pipes and presumably none on the internal pipes of the principal chorus. Orgelbau Kuhn provides data on cutups, but not on toe diameters or flueway depths.

Vocers adjust toe diameters and flueway depths to affect the flow of wind for more or less power. Vocers raise cutups to make the pipe tone smoother with less harmonic bite. More powerful and brighter timbre can be made smoother again with higher cutups. Hence, it is important that we know all three variables—cutups, toe diameters, and flueway depths—if we are to understand the voicing. We have only mouth height data.

A common precept of neo-Baroque voicing was the rule that the mouth height should be 1⁄4 of the width. There is, of course, no basis for this in historic work, nor is there any theoretical basis, and it produces a rather student-like timbre in most pipework. The normalized mouth heights of the Gabler organ, seen in Figure 5, are remarkable. Only in the bass do they approach a value which protrudes from the flueway height 1⁄4 of the width. This occurs when the normalized mouth height scale in halftones is the same as the normalized width scale in radians. But as the pitch ascends for the typical da Prato values are lower, a reflection of that organ’s lower wind pressure. The highest mouth in the da Prato graph are also those of its flutes. Gabler’s treatment of mouth height looks very much like the Gothic work of da Prato, adjusted for higher wind pressure. Reiner Janke sent the author photos of pipe mouth from the 1475 chorus organ at Weingarten, also built by Gabler. These photos show very generous flueway depths and deep, fine nicking. Although we do not have toe diameters to confirm this, it may be reasonable to assume that Gabler’s high mouth heights in the treble reflect a desire for a more ascending treble.

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

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

A restoration, especially if it also includes changes or regressions in the wind supply system (hollows and wind duct systems), also causes a new voicing of the pipework. It is necessary to think philosophically about the original Gabler voicing, and it would be wrong to assert that it had remained intact, for the intervening interventions were too great. Of course, we did studies on other Gabler organs, but also on instruments of other German masters such as Hoffhain and Hoes, but there were no exact models for the voicing of the Weingarten types, one simply had to work with the existing pipe material. The technical procedure can be easily rewritten. First, the pipes were normalized and repaired where necessary (open toes and loose languids soldered). The languids were then carefully placed in the correct position for an optimal response to the pipes in the fundamental. In the rest, as little as possible was changed.

Gabler has made extensive use of nicking. This can be seen in the non-speaking but voiced facade pipes €œ’ of the Kreusspottic, which are completely unchanged. In addition to the original nicking of Gabler, the main body of the pipes also contains nicking of other handed. It turned out to be impossible to assign only the newer nicking, but to leave the Gabler nicking unsanded. So it was decided not to work the languids; the insertion of new languids was not considered at all.

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

**Tuning**

The absolute pitch is A = 419 Hz at 15 degrees Celsius. The original temperament was very similar to Gottfried Silbermann’s meantone. It was characterized by eight not pure, but good, major
thirds, eleven tempered fifths, and one large Wolf fifth on D-sharp to G-sharp. It had an equal temperament fifth at C, extending to -12 cents at G-sharp and extending to +5 cents at D-sharp.

The current nusher tuning deviates from the original meantone and has an equal temperament fifth at C, extending to -9 cents at G-sharp and extending to +1 cent at D-sharp. It is not known if the Historical Heritage Society recording of 1975 reflects Gabler's original tuning or something closer to the present tuning. Like Gottfried Silbermann, Gabler or something closer to the present tuning of 1975 reflects Gabler's original tuning or something closer to the present tuning.

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

Figures 7 and 8 show the diameter and mouth width scales of the Hauptwerk. Note how much wider Gabler scales his flutes relative to the principal chorus. These flutes are quite powerful and provide an extremely effective contrast to the mixture plenum. A wonderful example of this contrast can be heard in Ton Koopman's interpretation of the Bach Concerto in A Minor at Vivaldi. "Alle, gro," BWV 593 (<multilink>). Here Koopman demonstrates that Gabler's flutes can cut through the principal chorus. While typical interpretations of this concerto use contrasting principal choruses, Koopman's performance gives a clarity and beauty to this concerto that can only be heard with Gabler's tonal balances. Gabler's organ, if it is not powerful, is extremely musical, and we can learn much from his example, all of it applicable to organs with more power.

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

**Reflections**

Friedrich Jakob reflected on the sound of the Gabler organ:

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

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

**Figure 7:** Hauptwerk Normal Scale pipe diameter

**Figure 8:** Hauptwerk Normal Scale mouth width

**Figure 9:** Hauptwerk Normal Scale mouth height

**Figure 10:** Pedal Normal Scale pipe diameter

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**Pictures at an Exhibition**

Martin Baker, organist

A handsomely-packaged compact disc of the music from the April 2018 dedication of the 100-rank twin-console Ruffatti organ at Buckfast Abbey in Devon, recorded in April of 2019.

Martin Baker’s excellent playing of music by Wolff, J. S. Bach, de Grigny, Jongen, and Widor, in addition to his transcription of the Mussorgsky, will be a welcome addition to your audio library.

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

Another aspect of the musicality of the organ resides in its very slow wind response, which takes the form of a dramatic surge to full power when the organ is being played. Another effect that produces a slower wind is a high resistance in the wind system, and Jacob mentions this in his description of the Kempten diaphragm, which was so restrictive that Gabler was forced to remove a large number of ranks on that chest. The slow rise in the pressure of the wind produces a dramatic surge to full power when the organ resides in its very slow wind response. The organ at Weingarten is playing a full pleno. Another dramatic surge to full power when the organ resides in its very slow wind response. The organ at Weingarten is playing a full pleno. Another dramatic surge to full power when the organ resides in its very slow wind response. The organ at Weingarten is playing a full pleno.

Finally, Gabler employed very large scales in the deep bass of the Pedal. Along with the robust Bombarde, the Pedal produces a tactile effect underpinning the required wind, or even starved the wind to a degree. Gabler restored Gabler organ. 15 See also You-
BWV 565: The Fitting Filler for the Fugue

By Michael Gailit

BWV 565 has survived only through one single copy by Johannes Ringk (1717–1776), with the title Toccaten in $F$uge ex d. According to Dietrich Kilian, all other existing copies can be traced back to Ringk’s manuscript, directly or indirectly through an intermediate copy. We do not know if Ringk copied from a copy or from the original. A major debatable matter of the source is the incomplete measure 72. It comprises only three beats, four sixteenth notes are missing (Example 1).

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

The Dribis version, however, cannot be considered original. Ringk’s measure 72 is too different to pass as a mistaken variant of Dribis’s measure 72. Dribis invented a fitting filler for the falling fourth at the end of the bar, which rose to a welcome filling a missing beat. It is about eliminating the obvious mistake of a missing beat in the theme and the counterpoint! The theme entry in measures 70–72 deserves to be complete like all other theme entries. The completion of measure 72 is only a welcome side effect. Needless to say that the passage has to be played on two manuals so that the two beats do not sound the same.

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

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

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

Notes

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

Michael Gailit graduated from the University of Music and Performing Arts in Vienna, Austria, with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1989, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1999. As church organist he served at St. Augustine’s Church 1979–2009; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

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

Particular attention was received in 1989 for the first performance of the complete piano and organ works by Julius Reubke (1834–1858), the performance of the complete organ works by Franz Schmid (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas by Johann Sebastian Bach, the organ sonatas by Felix Mendelssohn-Bartholdy, and the organ symphonies by Louis Vierne. Currently Gailit is working on a book, The Enigma BWV 565, a study elucidating new answers and new questions.
Parsons Pipe Organ Builders, Canandaigua, New York 100th Anniversary

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

Gideon Levi Parsons apprenticed as a pipe voicer at the age of 16 under noted organbuilder John Wesley Steere and later married Steere’s niece, May Estelle Steere. Gideon continued his voicing career with John’s son, Frank, and later with Ernest M. Skinner, who purchased the Steere firm in 1921. The couple had two sons, Bryant Gideon and Richard Levi (b. 1905). Both Gideon’s sons apprenticed with the Steere firm, but only Bryant continued in organbuilding. Following in his father’s footsteps as a voicer was not an option for Bryant as tradesmen commonly held their skills closely for job security. Bryant worked in every department—from stacking lumber, shoveling sawdust, holding keys, and even began setting up organs in 1902, the instrument in Professor Harold Gleason’s home. Bryant recalled that Mr. Eastman would be assured of the company from their father in 1979. In tandem with maintaining the company’s service responsibilities, the two set their sights on rebuilding of existing organs and in the design and building of new organs bearing the Parsons name. Since that time, the company has completed a full portfolio of projects. As president and artistic director, Ric oversees the tonal and technical design departments. Ric has served on the board of the American Institute of Organbuilders in several capacities and as president of the Associated Pipe Organ Builders of America. As vice-president, Cal is responsible for managing the service department and for coordinating activities related to installations. In reality, Ric and Cal work as equal partners to ensure the company’s success.

Parsons’ reputation as a builder of fine liturgical pipe organs began to grow under Ric and Cal’s stewardship and with the addition of key staff members. Duane A. Prill, a gifted musician from Van Wert, Ohio, joined the firm in January 1991. Duane had just received a master’s degree in organ performance from the Eastman School of Music where he studied with Jepson and later with Ernest M. Skinner, who purchased the Steere firm in 1921. The couple had two sons, Bryant Gideon, Jr. and Bina Ruth. Bryant, Jr., apprenticed with his father from an early age and later with the M. P. Möller Organ Company of Hagerstown, Maryland, installing many organs in the New York City area. Bryant returned to his father’s firm in Rochester following World War II when, in 1954, they incorporated as Bryant G. Parsons & Son, Inc. Bryant, Sr., retired in the early 1960s. The company grew and relocated to Penfield, New York, continuing with service and restoration work.

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

Ric is responsible for the design processes related to the mechanisms and casework for each project. By necessity, Peter works in a hands-on fashion with Parsons construction and installation crews to ensure that what appears on the computer screen translates precisely to what is being built. In addition to his work at Parsons, Peter serves as the minister of music at Lima Presbyterian Church, Lima, New York, also home to Geise Opus 2, a two-manual, 25-rank electric-slider.
instrument built with church volunteers under Peter’s direction.

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

Parsons Pipe Organ Builders strives to help clients find solutions that are tailored to their specific needs rather than limiting clients’ options to a particular style of building. Known for achieving superb results, Parsons maintains its own tonal usefulness and artistry in the research project for Cornell University, Ithaca, New York, working in the firm’s affiliation with the Eastman School of Music where Parsons serves as curator of organs. Tim has been heavily involved in Parsons’ recent entry into CNC technology, which has greatly enhanced the firm’s capabilities in terms of both process and production schedule. Tim is also involved in the firm’s manufacturing and installation processes and is responsible for the company’s graphics department.

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

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

Much has transpired since the firm built the first two organs in the 1,400-square-foot workshop in Penfield, New York. In 1996, the firm relocated to the current workshop in Canandaigua, New York, which was expanded to 21,000 square feet in 2005. The introduction of 3D CAD arrived at the firm in 1996 when it was one of the first to provide computer generated imagery of a proposed organ design in the context of a client’s architectural setting. The year 2019 brought the addition of a CNC machine and with it a new level of efficiency and accuracy in construction.

Of course, the value of any business that relies on craftsmanship and personal commitment to achieve the highest quality work lies with every member of the Parsons organization. That number has grown over the years from four to eighteen, and we are grateful to acknowledge the work of Derek Bommelje, Joseph Borrelli, Brian Ebert, Aaron Feidner, Aaron Grabowski, Eric Kesler, David McCleary, Jay Slover, Chad Snyder, Dwight Synnotts, Bernard Talty, and Travis Tones. Ric’s wife Ellen and Tim’s wife Kate currently manage the office. Ric often mentions that the company’s success has as much to do with divine intervention as it does with having a sound business plan! Parsons continues to be optimistic about its future contributions to the fine art of organbuilding for generations to come.

www.parsonsorgans.com

Cover photos:
2010 (top left): St. George’s Episcopal Church, Fredericksburg, VA, III/50 tracker
2020 (top center): First Lutheran Church, Cedar Rapids, IA, II/27 tracker
2005 (top right): St. Stephen’s Lutheran Church, Monona, WI, II/30 tracker (Rosales/Parsons)
1985 (left center): Westminster Presbyterian Church, Houston, TX, II/9 tracker
1989 (right center): Evangelical Lutheran Church of the Atonement, Rochester, NY, II/26 tracker
2019 (bottom left): Hope Lutheran Church, St. Louis, MO, II/27 electric slider
2015 (bottom right): United Church, Canandaigua, NY, III/40 electric slider

Current Parsons facility in Canandaigua, New York

CNC machine operating in Parsons’ workshop

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

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

Crew installing pedal pipes in Parsons’ workshop
drawknobs instead of the tongue tabs on oak in a diagonal shiplap design that
manuals and an exterior cabinet of red a new console, which offers two 61-note
Organ Supply Industries on the design of
Subbass could be heard and felt for the layer of gypsum board had a dramatic
transmitted through a single layer of tuary. Its bass sound waves were being
lacking in projected power into the sanc-
organists was the failing console and the built-in constraints, and some changes
about the condition of the organ, its church’s music director, initiated what
immediately, Nathan Beethe, the
Region of Michigan, nearly equidistant
Scott Smith Pipe Organs,
organ-building fields—before
accomplishments place them at
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January 2021
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—he is heard so clearly when the extra “spice” is desired without
octave lower, but still remains available through the magic of computer
It’s entire character now possesses tones that are darker, warmer, and more pleasing in both ensemble and solo work.
As it stood, we felt that the Great III Mixture (1½′) spoke an octave too high. Through the magic of computer programming, the rank was repitched an octave lower, but still remains available at the original pitch for those occasions when the extra “space” is desired without the aid of an octave coupler. The Great 8′ Rohr Schalmei was of limited usage and was replaced with a vintage 8′ Clarinet, believed to have been made by Hook & Hastings.

To make this modest-sized organ as versatile as possible, we made extensive use of the Swell 8′ Viole, which is now also available as a three-rank derived swell and swell Mixture (2′, breaking), Swell 1½′ Largest, and Great Grain Mixture (2′ and 3′, non-breaking). This medium-scale, rather generic string was nearly perfect at its stated to provide the bass for these fan stops, in addition to its normal duty as the Swell Viole.

In the 1986 expansion, the low twelve Pedal 16′ Subbass pipes were extended upward for the next twenty notes with chunky zinc/spotted metal pipes, which were never very effective, nor did they match well. These were replaced with wood pipes, merging two vintage Oktaver sets, and rescaled to match the Wicks Subbass. The end result now brings warmth and power to the entire compass of the organ’s bass. Combining these two nearly identical sets also allowed us to slow down the gliding ratio in the treble portion of its compass.

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

We acknowledge Richard Swanson of R. T. Swanson, Inc., who initially consulted on and assisted with installation of the first two incarnations of this instrument, and freely shared his file and drawings with us.
—Joe Granger
Scott Smith
Scott Smith Pipe Organs
Lansing, Michigan

Design
Organ Projects
Scott Smith Pipe Organs, Lansing, Michigan
Grace Lutheran Church, Auburn, Michigan
Auburn is a modest-sized city of just over 2,000 in the Great Lakes Bay Region of Michigan, nearly equidistant from Midland to the west, Bay City to the east, and slightly further from Saginaw to the south. As a result, the churches in this region draw members from a rather diverse culture, comprising everything from chemical engineering to manufacturing to agriculture.

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

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

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

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

In our opinion, a fifteen-rank organ did not require three 2′ stops, so the Swell 2′ Principal was replaced by a 100-year-old Austin 4′ Harmonic Flute. Its positioning near the Swell opening helps to enhance the delicate sound of harmonics from this beautiful stop that sounds surprisingly at home in the instrument. The Swell 16′ Trumpet was judged to be too harsh and too thin to adequately cap the rest of the organ in big ensembles and did not work well as a solo stop. Limited by space and therefore unable to install a larger-scaled reed, we worked the task of transforming the stop over to Oyster Pipeworks of Louisville, Ohio. They successfully merged portions of the existing rank with another to create one whose overall character now possesses tones that are darker, warmer, and more pleasing in both ensemble and solo work.

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

Photos by Joe Granger

Scott Smith Pipe Organs
Grace Lutheran Church, Auburn, Michigan

The organ and choir area of the church

Grace Lutheran Church, Auburn, Michigan

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GREAT (Manual I)
16′ Bourdon Dons (Sw 16′ Bourdon)
8′ Diapason
8′ Bourdon
8′ Viole (Sw 8′ Viole)
8′ Viol Celeste (TC) (Sw 8′ Viole C3)
4′ Octave
4′ Flute (ext Sw 8′ Bourdon)
2′ Principal Conique
2′ Conique
2′ Mixture (2′) (183 pipes)
1′ Cymbale (15½′) (fr IV Mixture)
II Mixture (Sw 8′ Viole)
I Mixture (Sw 8′ Viole)
Great 5′ Bass (fr 16′ Bourdon)
3′ Bassoon (ext 16′ Bourdon)
Organ Louis (Sw 3′ Coupler)
Pedal 8′ Bourdon

Swell 16
Swell Union Off
Swell 4
Tremolo

PEDAL
32′ Reedstop (16′ Schubase; 10½′ Bdn)
16′ Schubase
16′ Bourdon (Sw 16′ Bourdon)
8′ Flute (ext 16′ Bourdon)
8′ Bourdon (Sw 16′ Bourdon)
8′ Diapason (Gt 8′ Diapason)
4′ Flute (Sw 16′ Bourdon)
4′ Octave (Gt 4′ Octave)
16′ Contra Trompette (Sw 16′ Contra Trompette)
8′ Trompette (Sw 16′ Contra Trompette)

COUPLERS
Great to Pedal 8
Great to Pedal 8
Swell to Pedal 8
Swell to Great 8
Swell to Swell 8

ACCESSORIES
10 General pistons (thumb and toe)
3 Great pistons (thumb)
5 Swell pistons (thumb)
3 Pedal pistons (toe)
General Cancel (thumb)
Setter (thumb)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Swell to Great reversible (thumb and toe)
Swell to Swell reversible (thumb and toe)
Combination level, up or down (thumb)
Transposer (up/down, thumb)

SWELL (Manual II, enclosed)
16′ Bourdon
97 pipes
8′ Bourdon (ext 16′ Bourdon)
6′ Bourdon (ext 16′ Bourdon)
3′ Bourdon (ext 16′ Bourdon)
8′ Conique (L–12 ‘B’ 16′ Bourdon, 13–61 fr 4′ Flute Conique)
8′ Viole
85 pipes
8′ Viol Celeste (TC) 49 pipes
4′ Flute Harmonique 61 pipes
4′ Flute Conique 61 pipes
4′ Viole (ext 8′ Viole)
2′ Larigot (ext 16′ Bourdon)
2′ Flute (ext 16′ Bourdon)
1½′ Triplet (G 16′ Bourdon)
1½′ Larigot (fr 8′ Viole)
I Mixture (1½′ fr IV Mixture)
II Mixture (fr IV Mixture)
Contre Trompette 85 pipes
8′ Trompette (ext 16′ Contra Trompette)
8′ Clarion (ext 16′ Contra Trompette)
Ben Parry, Music for Christmas.

The Choir of Selwyn College, Cambridge; Ely Cathedral Choir, led by Sarah MacDonald, director; Primo Brass; Craig Apps and Sam Wilson, percussion; Adam McDonagh, piano; Michael Schwanke and Aaron Sheldon, organ. Regent Records, Ltd., REGCD542, £33.50. Available from: regentrecords.com.

Three Angels. Veni Emmanuel; Gabriel’s News; Magnificat (from Sollabh Service); Adam Lay Younden; Il est devenu ici; There Sings of a Maiden; Five carols for SATB and Piano: (i) The Linden Tree Carol; (ii) O, Can You Be So Cruel?; (iii) Tàladh Chrìosta; (iv) The Wexford Carol; (v) When Christ Was Born

Ben Perry has had a varied career, including having been a member of the Choir of Selwyn College, Cambridge; a member of the Swingle Singers, and the holder of several distinguished positions in the musical life of Scotland and Eng-
land. He is currently assistant director and director of music at King’s College, Cambridge. His compositions of choral music have been commissioned and performed by numerous choirs and cathedrals as well as the BBC. Canadian-born Sarah MacDonald is director of music at Selwyn College, where Chapel Choir and Gabriel’s News, also make use of Garth Bardsley compositions of choral music. The Choir of Selwyn College, Cambridge; Ely Cathedral Choir; Chapel Choir are all involved with the music of Benjamin Britten. Perry’s musical parents were very much involved with the music of Benjamin Britten, and in helping organize the Aldeburgh Festivals at Snape Maltings in Suffolk, the community where Ben Parry grew up and which commissioned this carol. The repeated words, “Blessed, Blessed,” are intended to evoke the initials “B. B.” for “Benjamin Britten.” It’s a setting by Richard Runciman Terry of “Te Deum of the World in Every Corner Sing,” the fifth of Ralph Vaughan Williams’s Five Mystical Songs.

The remaining two tracks of the compact disc celebrate the Star of Bethlehem and the Magi. Both make use of original texts by Garth Bardsley. The first, entitled Bright Star, combines tranquility with brightness, making use of warm, rich, harmonies. The final composition, Magi, is the longest composition on the recording, as befits the long and arduous journey of the Magi. The majestic instrumentation, including brass, suggests that the Magi might have been kings as well as astrologers, as in the post-Biblical tradition of the Three Kings. The stately, yet calm and ethereal character of the piece reminds me of “I Saw Three Ships” of part of the text is an extremely free one. Next follows a setting of the well-known traditional Irish Carol, The Wexford Carol, again in a setting that evokes the work of John Rutter. This is followed by an original setting of the traditional fifteenth-century carol, When Christ Was Born of Mary, which is perhaps my favorite composition on this compact disc.

The next few carols are rather unusual. We first hear a processional, written for Norwich Cathedral, entitled Venite, Adoremus; Quem Pastores Laudavere, which evokes the initials “B. B.” for “Benjamin Britten” its style is very much evocative of that composer.

Henry Vaughan’s Christmas poem “Christ’s Nativity” has long been popular as a text for composers to set as a Christmas carol. Among others there is a setting by Richard Knussen and others by more recent composers such as Jim Clements and the Australian Peter Sculthorpe. Ben Parry’s vigorous setting reminds me of “I Saw Three Ships” in an exotic style which is my favorite composition on this compact disc.

Bert Adams, FAGO
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organ Systems
Bloomington, IL

Christopher Babcock
St. Andrew’s by the Sea, Hyannis Port

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Manchester, Michigan

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Raven imports for sale in America the CD recordings of British harpsichordist and builder Colin Booth, on his Soundboard CD label. His most recent release is a 2-CD set of Book 2 of Bach’s Well-Tempered Clavier, following on the release in 2019 of Book 1, also in a 2-CD set. Both have received outstanding reviews in the early music press. He plays a 2-manual harpsichord he built in 2016 as based on the design of an instrument of 1661 and signed by Nicholas Celeni, but with an extended compass. Booth has restored the original Celeni harpsichord in 2013. Celeni was working in Narbonne in southern France when the original instrument was built. Booth observes that the instrument “has strong similarities to some German instruments, such as those by Mietke, but is of a rather more intimate character.” The 2-CD sets include an extensive essay by Booth on the works, temperament, performance considerations, etc.: SBCD-218 WTC Well-Tempered Clavier.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It’s a little like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgan.com and search for the term “Nordic Journey.”

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Articles, Reports, and Reviews
   — by author (boldface) and subject

Acoustics. See Riedel.


Bell, Ronald. See Swager.


Carillon Profile: See Schafer.

Choral Music. See Nelson, Organ.


Demersseman, Jeanne. See Eschbach.


French organs. See Gaskin.

Gaskin, Masako, and David Erwin. The French organs. See Gaskin.

Grenzing, Gerhard. See Morgenbuch.


Harpichord Notes. See Palmer.


In the wind. . . See Bishop.

Jim Whelan Boardwalk Hall. Atlantic City. NJ. Nov 1, 14–20*.

Kegg Pipe Organ Builders. Aug 18–20*.

Kraus, Sarah Mahler. New Music: March 10.

Labrie, Pierre. See Eschbach.

Lee, Kenneth. See Gartstein. Petrus. See Bishop (Feb 12–13*).

Letoan Organ Organ/Letoan/Jeuniaux. Sept 1, 18–19*.


MacKintosh, Colin. Schumann's B-A-C-H Fugue: the genesis of the "Character-Figure." Oct 12–13*.

Matsubayashi, Ohana. Lvt Organ Art History, churches, music, and personalities. June 12–17*.


Murphy, Thomas. See Schafer.


Octave. See Prosch.


Rural Church News. See Riskind.


Rural Church News. See Riskind. Artists at work. Part 3, Nov 12*.


New Organ Music. Feb 10–11*.


Schoenstein. The world's most famous bells founded? Sept 12–13*.

Temperaments. See McNeil.


University of Michigan annual organ conference. Ukrainian organs. See Matselyuk.

Vaughn Williams, Ralph. See Herman.


Organ Stalpists

Abbott & Smiths. Cathedral Church of Christ, Pittsburgh, Lagos, Nigeria. 2/24*.

Bedient, David. First United Methodist Church, chapel. Lincoln, NE. 1/4*, Nov 10–11.


Dobson First Presbyterian Church, Kamloops, BC. 3/26,* April 1, 22–24.

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

Esko First United Methodist Church, Pella, IA. 2/25,* Aug 18–19.

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

Falk First United Methodist Church, Damascus, OR. 4/93*, March 16–19.

Falk First United Methodist Church, Mansfield, OH. 4/97*, Aug 18–19.

Falk First United Methodist Church, Ottawa, IL. 2/27, Dec 20.

Falk First United Methodist Church, Canton, OH. 2/25,* Aug 18–19.

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

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Falk First United Methodist Church, Canton, OH. 2/25,* Aug 18–19.

Falk First Baptist Church, Canton, OH. 2/25,* Aug 18–19.
Honors and Competitions

Andrews, Harold, G., honored upon retirement for organist and choirmaster, St. Mary's Episcopal Church, High Point, NC. Jan 4-6
Bellman, Mary, awarded National Association of Pastoral Musicians Director of Music Ministries Division member of the year Oct 4
Brooks, Marguerite L., honored by National College of Organists Organiza-
tion with establishment of Marguerite L. Brooks Commissioning Fund for New Music. June 6
Colamer, Daniel, wins From the Top’s Jack Keuntz Cooke Young Artist Award. March 4
DeLeon, Julio, awarded National Association of Pastoral Musicians La Bella Juan XXIII Scholarship. Oct 4
Dobson, Lynn, honored upon retirement, Dobson Pipe Organs Builders, Ltd. April 4
Houston Chamber Choir, wins GRAMMY® Award. March 4
Jensen, Wilma, honored at recital on her 91st birthday, Cathedral of St. John the Divine, New York, NY. May 4
Ketzer, Anne, awarded National Association of Pastoral Musicians stewardship award. Oct 4
Meszler, Alexander, awarded inaugural Gruenstein Award, The Diapason. May 16-21
Milazzo, Maria, awarded National Association of Pastoral Musicians James W. Komikul Scholarship. Oct 4

Obituaries

Adkins, Alis Dickinson. * Feb 8
Bate, Jennifer Luers. * May 8
Binsfeld, John J., III. * Nov 6-8
Boe, David Stephen. * Aug 4
Boud, Richard. * Sept 6-7
Breuer, Edward. * June 6-7
Chlebus, Stephen. * Jan 6
Elder, Barbara Benfield. * Aug 6-7
Freedman, Marilyn Ilia. * May 8
Freund, Josephine Lenola Bailey. * May 8
Fulton, Eleanor Marie. * May 8
Gehringer, Philip Klepfer. * Dec 6-7
Gilbert, Kenneth. * June 7
Gump, John C. * Sept 6-7
Haasley, John Benjamin. * June 7
Hebble, Robert. * April 6
Hedgcock, Richard S. * March 9
Judy, Marvin Garrett. * Sept 6-7

Kriighbaum, Charles Russell. * July 3, 14
Leek, Johannes Geratus Petrus. * Feb 13-15
Lewis, Homer Jr., Jr. * Sept 6-7
Parker-Smith, Jane. * Aug 4
Pierie, Odille. * May 9
Prince, Philip Astor. * May 9
Sampson, Edward J., Jr. * July 5-8
Sanfilippo, Jasper. * June 8
Schulz, David C. * Sept 6-7
Sever, Allen Jay. * Dec 7-8
Shay, Edmund. * June 7-8
Stiles, Hampson A. * Aug 6
Teague, William Chandler. * Sept 6-7
Templeton, Nicholas. * June 8
Worland, James Merle. * June 8
Williams, Steven Alan. * March 8

Appointments

Cienniwa, Paul. * to executive director, Church of St. John The Divine, New York, NY. May 6
Crane, Craig. * to visiting professor of organ, Yale Institute of Sacred Music and Yale School of Music, New Haven, CT. June 4
Cutting, Meg. * to organ scholar, St. James Episcopal Cathedral Chicago, IL. June 4
Crausz, Monica. * to director of music and artistic ministries, King of Glory Lutheran Church, Dallas, TX. June 4
Drewes, Isaac, * to associate director for music and worship, Central Lutheran Church, Minneapolis, MN. June 4
Forrest, Andrew. * to vice-president, Lethbridge Pipe Organ Builders, Lethbridge, Alta. Jan 6
Forster, Stuart. * to associate for music and liturgy, Church of Bethesda-by-the-Sea, Palm Beach, FL. Dec 6
Joni, David. * to director of music, Holy Name Catholic Church, Chicago, IL. July 3
Kealey, James. * to associate director of music/organist, Third Presbyterian Church, Rochester, NY. June 6
Koperus, Darlene. * to visiting faculty, organ department, university of Michigan, Ann Arbor, MI. Sept 6
Mahon, Rachel. * to director of music, Coventry Catholic Church, UP. April 8
Mills, Charles. * to director of music and organist, Cherry Hill Presbyterian Church, Cherry Hill, NJ. June 4
Neuenschwander, Brent L. * to director of music ministries and organist, First Presbyterian Church, Fort Wayne, IN. Aug 3
Owodibu, Kola. * to the faculty of the Department of Music and Sacred Music, Notre Dame University, South Bend, IN. June 6
Reyna, Alejandro. * to conducting fellow, Indianapolis Symphony Chorale, Indianapolis, IN. Aug 3-4
Schaefver, Andrew. * to adjunct instructor of music (organ), Ripon College, Ripon, WI. Nov 6
Stafford, Josh. * to interim organist, Chante- tamplin Institute, Chantantay, NY. Feb 6
Stephens, Joshu. * to master of the music, Sheffield Cathedral, UK. April 8
Tarr, Jeremy David. * to visiting faculty, organ department, University of Michigan, Ann Arbor, MI. Sept 8
Thompson, Thomas R. * to organist and choir-

* = picture   + = musical examples   † = stoplist   # = diagrams
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