NOVEMBER 2020

THE DIAPASON

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

20 Under 30 Class of 2021

The Diapason’s 20 Under 30 Class of 2021 will recognize young women and men whose career accomplishments place them among the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday. Please consider submitting nominations for or on behalf of friends worthy of this honor. (Self-nominations are not accepted.) Nominations will be evaluated on the basis of how they demonstrate such characteristics as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, orchestral and significant positions. Nominations will re-open December 1, 2020, and close February 1, 2021. Nominators cannot have reached their 30th birthday before January 31, 2021. Nominations not selected in a previous year can be nominated again.

A free gift with new subscriptions and gift subscriptions

A subscription to The Diapason makes the perfect gift for friends who share your interest in the organ, church music, harpsichord, and carillon. Just in time for the holidays, we are extending our promotional offering of new Raven CDs for new and gift subscriptions. For print subscriptions, you are receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for Concept Tours. But there was no mention of my funds being returned. I would assume this company would have had insurance for a catastrophe situation like this. I would assume they applied for a paycheck protection loan as a small business. I would assume that the State of New York would have funds for distressed businesses considering the pandemic. I wrongly assumed a company would not keep someone’s money when they have returned no services for that money. I have filed a complaint with the Better Business Bureau of New York. I have filed a complaint with the New York Attorney General. I have had an attorney write Concept Tours for an explanation. With all due respect, I would like my money returned.

Of those of us wanting to participate in tours had better have a better understanding of this type of fraud. Has anyone else had similar issues with this company or any other vendor? Thank you for considering this problem.

Shelley Hardin Pocatello, Idaho

Correction

In Colin MacKnight’s article, “Schumann’s A-B-C-H Fugues: the genius of the ‘Character-Fugue’” (October 2020, pages 12-15), the first paragraph should have read: “In German musical parlance, B is Flatt and H is B-natural, allowing one to turn Bach’s surname into the motive B, A, C, B-natural.” The editor regrets the error.

Events

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

Suggested highlights:

Recital at Bridges Hall review

Thank you for your recent review of William Peterson’s recording on the Fisk organ at Fontona College on our Loft Recordings label (September 2020, pages 22-23). The review stated that an online booklet was not available. Perhaps we have missed it in the book itself.

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

Roger Sherman
The Gothic Catalog
gothic-catalog.com

The Cathedral of St. Mary of the Assumption, San Francisco, California, resumes recitals, Sundays at 4:00 p.m. November 1, St. Mary’s Cathedral Choir, Ash Walker, director, and Christopher Tietje, organist. December 19, Joe Yun, organist. December 26, Jonathan Kopp, organist, format:

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

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THE DIAPOSON n NOVEMBER 2020
The Cathedral Church of St. John the Divine, New York, New York, announces organ recitals, Tuesdays at 6:00 p.m., except where noted: November 10, Raymond Nagem; 11/17, David Briggs; 11/24, David Briggs; December 1 (7:30 p.m.), Raymond Nagem, Messiaen, La Nativité du Seigneur; 1/29, Raymond Nagem; 12/15, Raymond Nagem. Recitals are accessible through the cathedral’s Facebook and YouTube pages. For information: stjohndivine.org.

VocalEssence announces its 2020–2021 online season. Concerts will be released on premiere dates and will be available anytime afterward. Chorus and Ensemble Singers Series: December 6, Welcome Christmas; March 6, Imagine; January 16, Believe; March 6, 2021, Witness: Power of Art to Change the World. June 17, Singing the World Awake: showcasing the music of Minnesota.

Singers of This Age Series, featuring high school singers: November 28. Imagination: January 16. Believe; March 6, Create; May 1, Celebrate. Story and Sing, for children: November 14, December 12, February 6, March 20. For information: vocalessence.org.

The Friends of the Kotzschmar Organ, Portland, Maine, will offer their annual “Christmas with Kennerley” concert from Merrill Auditorium in an online-only viewing event this year. The concert will be pre-recorded and available online between December 12 and 28. Portland Municipal Organist Raymond Nagem at his home setup for Tuesdays at 6 concerts.

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

Church of the Transfiguration, Orleans, Massachusetts.

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

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

Competition has two categories: a work for large organ and a work for small organ and voices. The Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l’Église Saint-Sulpice celebrates its 30th anniversary with a composition competition. The competition has two categories: a work for large organ and a work for small organ and voices. The jury is Philippe Hersant (chair), Martina Batic, Estelle Lowry, Kajia Saarialo, Yves Castagnet, Bernard Focourelle, and Thomas Lacôte. They will select four works for each category that will be performed at Saint-Sulpice Church, Paris, France, November 21, 2021. Organists at the event will include Slain-Young Lee, Yoann Tardivel, Loraine Llorca, Constance Taillard, Ronan Chouinard, and Louis Jullien, joined by Ensemble Sequenza 9.3, directed by Catherine Simonpierri. The jury will award a first prize and a second prize for each category. Deadline for submission of works for large organ is July 1, and the deadline for works with organ and voices is August 1. For each category, first prize is €4,000, second prize is €2,000, and audience prize is €1,000. For information: aross.fr/en/composition-competition/.

People

Christopher Ganza

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

DECEMBER 5, 7:30PM
Church of the Transfiguration
Rock Harbor, Orleans, MA
churchofthetransfiguration.org
Social media

The Instituto de Órganos Históricos de Oaxaca, A.C. (IOHIO) announces its new YouTube channel, which offers aficionados of Oaxaca culture the opportunity to hear the varied sounds of its historic pipe organs. The channel is inaugurated with the CD Música Orquestal y Órgano en el Instituto de la Catedral de Oaxaca, presented by organists Cecily Winter and percussionist Valerinita Hernández. The music is complemented with photographs that correspond to each of the 22 songs and dances. For information: youtube.com/playlist?list=PL60D2UQ6A0aODlRCM

Publishers

Baerenreiter announces new choral scores: Missa in C Major, op. 86 (BA9039-91, €7.95), by Ludwig van Beethoven, edited by Barry Cooper; St. John Passion, BWV 245 (BA 5037-91, €9.95), by Johann Sebastian Bach, edited by Arthurl Mendel, Stillac (Drop) (BA 5526, €14.95), by Märtens Janssen, and Field Mass, H. 279 (TP573, €18.95), by Bobslud Martinii, edited by Paul Wingerld, for solo baritone, male choir, wind instruments, piano, harmonium, and percussion. For information: baerenreiter.com

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

Editions Walhalla announces new publications: Europe for Advanced Musicians: 16 Great Christmas Songs (EW1038, €16.50), includes a selection of little-known Christmas songs for 1–2 low instruments in C and piano or guitar voice ad lib.; arranged and edited by Dagnar Wilgo and Nico Oberhanschiet; The Bachetem Tablature Book (c. 1490/70) (EW1110, £21.90), includes 25 two- to three-part pieces for melody instruments or a keyboard in a practical playing score, edited with an introduction by Martin Erhardt. For information: edition-walhalla.de

MorningStar Music Publishers announces a new instrumental work for Thanksgiving: Thank We All Our God: Three Hymn Settings for Clarinet in B-flat, Horn in F and Piano (25–878, $20, downloadable score also available), by Anne Krentz Organ. Hymn tune settings include Nun Danket Alle Gott, The Ash Grove, and Wie Lieblich ist der Morgen. For information: morninstarmusic.com

Here & There

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

Aeolian-Skinner. For information: www.aeolianskinner.com. The 30-stop, mechanical action organ was built by the Bedient Organ Company and designed by Ripon’s former organ professor, Donald Sikes, in consultation with Gene Bedient. Schaeffer succeeds Sarah Mahler Kraaz, who recently retired. Schaeffer holds degrees from St. Olaf College, Yale University, and the University of Oklahoma, and will be continuing his full-time work as director of music at Luther Memorial Church in downtown Madison, Wisconsin, and as editor-at-large of THE DIAPASON.

In April 1961 to June 1964. During those Philadelphia years, Binsfeld was a staff recitalist at the then John Wanamaker store in Center City Philadelphia, where he was heard in concert weekly. In his retirement John resided in Ocean City, New Jersey, where he served frequently as a guest organist at St. Peter’s United Methodist Church, Ocean City. John Binsfeld influenced a generation of private organ students and singers whom he mentored. He taught on the organ faculties of the Archdiocesan Seminary of St. Charles Borromeo in Wynwood and of Philadelphia’s Temple University. He served on the committee for the International Congress of Organists and was a member of the American Guild of Organists.

John J. Binsfeld, III, is survived by his wife Lorette of State College, Pennsylvania, and Richard, of Pottstown, Pennsylvania, his sister Pat Lurene of State College, Pennsylvania, and by brothers John Frantz and his wife Claris, of Pottstown, Pennsylvania, his sister Pat Hagye of Pottstown, and extended family: A funeral service at Christ Church, Philadelphia, was held on October 3.
Choir is directed by (name). On this recording, the All Saints’ Choir is accompanied by the composer, performing medieval Byzantine chant for the Feast of the Epiphany. For information: cappellaromana.org.

For All the Saints: Anthems, Hymns and Motets (39603CD, $49.95) features Capella Romana, Alexander Lingas, and the composer, performing medieval Byzantine chant for the Feast of the Holy Cross in Constantinople. For information: cappellaromana.org.

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Navona Records announces a new CD: Voices of Earth and Air: Works for Chorus, Volume III. The disc features the Kühn Choir of Prague, Czech Republic, Lenka Navrátilová, conductor, and Vox Futura, Republic, and Vox Futura, conductor. Composers featured include King-Yu Wong, Scott Anthony Shell, Deborah Anderson, Theresa Koon, and others. For information: navona-records.com.
In memory of Alan Laufman: the birth of the Organ Clearing House

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

The change of direction affected electro-pneumatic instruments as well. In June 1956, G. Donald Harrison was replaced by the society’s profession-alliance British organist whose tenure as president as the American Guild of Organists would be scheduled to play the new organ in the museum formerly known as the Busch-Reisinger at Harvard University in Cambridge, Massachusetts.

Of the many reasons why historic organs were being threatened came from an act of Congress. The Federal Aid Highway Act passed in 1956 led to the creation of the Dwight D. Eisenhower National System of Interstate and Defense Highways (the Interstate Highway System). As a result, professional organs were delivered to organbuilders’ workshops for restoration. A permanent, paid crew was established, many of whom joined the company because it happened to live near where a project was underway. Alan would approach a group of kids, asking if they wanted to “earn some money over the weekend.” Amory Atkins, who first worked with Alan in 1975, and Joshua Wood, who joined in 1981, both became the company between its brothers and are officers in the company today.

Dozens, then hundreds of wonderful organs of all sizes by the dozen at low cost. “Laufman and his black blobs” was a common snicker as a joke among his black blobs” was a common snicker as a joke among the three-hole page and showed up on the fax machine. “Laufman and his black blobs” was a common snicker as a joke among the three-hole page and showed up on the fax machine. “Laufman and his black blobs.”


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

Transitions

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

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

Alan’s memorial service was held at the Church of the Immaculate Conception, the Jesuit Urban Center in Boston, home of the monumental four-manual 1902 Hook & Hastings organ, created by the rebuilding of E. & G. G. Hook’s Opus 322 (1863). Thomas Murray played the organ, and I’ll not forget the experience of singing St. CLEMENT (“The day Thou gavest, Lord, is ended with the vast, musically sophisticated audience present.

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

Among his many accomplishments, Alan was especially proud of the twenty-seven issues of The Organ Handbook he produced annually as editor from 1972 until 1989. Those publications were the program guides for conventions of the Organ Historical Society, and along with schedules and recital programs, they included organ specifications and historical essays about each instrument visited. Alan spent months in each convention city, visiting each instrument and researching the history of the organs and their buildings. Each volume was scholarly, comprehensive, and impeccably accurate. Complete sets of these vital books documenting hundreds of organs are to be seen in the offices of organists and organbuilders all across the country.

Organbuilder David Wallace of Gorham, Maine, first met Alan at the 1963 OHS convention in Portland, Maine, and has been associated with the Kotzschmar Organ (Austin Organ Company, 1912, five manuals, ninety-six ranks) in Portland’s City Hall since he was a child. David tells of a conversation with Alan at the 1963 OHS/AGO convention in Worcester, Massachusetts, that has helped guide his career. Alan was asking David about the efforts to preserve the Kotzschmar Organ that was by then in poor condition having fallen victim to municipal budget cuts a few years earlier. A passerby cut in, “Why don’t they get rid of that piece of junk and get something decent in there.” After a stunned silence, Alan replied, “Because it is a noteworthy instrument on a global basis that significantly merits preservation.” Now David was stunned.

... here was the sacrosanct nineteenth-century organ hero Alan Laufman advocating for an over-the-hill twentieth-century orchestral organ.” Alan went on to say that each individual organ should be looked at with an eye for what it has to offer, not only its past but also what it can carry to the future. Recently, the organ has been thoroughly renovated and is in terrific condition well into its second century.

And the rest is history.

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

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

We prepare empty organ chambers for the installation of an organ, building level floors, repairing leaking gallery windows, plastering and painting, and working with HVAC, plumbing, electrical, and fire protection contractors to ensure a safe house for the organ. And we have enhanced, renovated, and installed organs under our own name. We are especially proud of the three-manual 1915 Casavant organ we moved from Maine to the Upper East Side of New York City, transforming it from a country organ to a city organ, and from a “downstairs church organ” to an “upstairs church organ.”

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

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

— John Bishop

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Ernst Toch, 1964

By John Bishop


1870 Thomas Appleton organ, Metropolitan Museum of Art, New York, New York (photo credit: William T. Van Pelt)

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

During my sophomore year, I was introduced to the first pipe organ of my life—a 1960 Reuter organ at Holy Trinity Episcopal Church, Lincoln, Nebraska. Having always loved machines, technical things, and music, it captivated my imagination in ways I would not have imagined! I subsequently explored organbuilding as much as I could by way of the university library music section, which had a rather extensive organ collection thanks to professor of organ, Myron Roberts. Concurrently, I learned about the American Guild of Organists and THE DIAPASON magazine. I was able to study organ performance as my instrumental minor.

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

Arriving in Kansas City, I worked in the shop for some weeks before we left on a trip to Florida, where we were to install a sizable instrument in Sarasota, at Church of the Redeemer. Enroute, we made an unforgettable stop at the 1966 AGO national convention in Atlanta. There, I heard both Virgil Fox andAGO national convention in Atlanta. Fox asked the ushers to shut all of the windows mid-performance so we could “fully enjoy” the quietest sounds of the organ without distraction of outside street noise! At the end, those attending staggered out into the evening for breaths of fresh air!

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

The organ installation was informative and educational, and I did not go best to be as useful as possible. At the end of the summer, back at the shop in Kansas City, and I was determined to build my Opus 1, and Charles good-naturedly gave me from his salvage inventory an Aeolian-Skinner 4’ Harmonic Flute and a tenor C’ Dufekana by Möller. The latter I cut in half and made into a 2’ quasiprincipal.

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

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

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

As the project neared completion, I was in need of a wind supply. A small horizontal bellows with rubber cloth gussets had been constructed, but I needed a blower. I went to the local Sears, Roebuck and Company store downtown, bought a ½-horsepower motor, and made a blower! The impeller was contained in a plywood sheet metal housing with the motor standing vertically on top. It produced plenty of wind and also the equivalent amount of noise of a 20-horsepower Spencer blower.

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

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

By Gene Bedient

An organbuilder’s early career explorations

Bedient Opus 1

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

Gene Bedient in 1966

Neil Munson

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Creating a pipe organ

Artisans at work, Part 3

By Steve Riskind

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

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

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

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

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

Notes


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

All photographs by Steve Riskind.

Peragallo Pipe Organ Company
Telephone: 973/684-3414
Email: john4@peragallo.com

A. David Moore, Inc.
Telephone: 802/457-3914
Email: admooreinc@gmail.com

Panorama of the A. David Moore main shop area

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

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

Soldering the seam on a metal pipe. With the exception of the seam area, the pipe is coated with “size”—a mixture of ground calcium carbonate and gum arabic. The solder does not adhere where the pipe is coated with size. (Moore)
David E. Wallace & Co. Pipe Organ Builders, LLC, Gorham, Maine

Canadian Reformed Church, Ancaster, Ontario, Canada

Early in 2011, members of the Canadian Reformed Church in Ancaster, Ontario, contacted David E. Wallace & Co. Pipe Organ Builders about providing an instrument ideally suited for their worship space. When the building was constructed the plan had been to acquire a pipe organ at some point in the future. The “future” finally arrived when their temporary instrument had suffered one catastrophic malfunction after another. The church body decided the time had come for a permanent solution and determined that their musical needs could be best served by having a fully mechanical organ designed to fit on a relatively small footprint at the front of the room. After several years of discussion, planning, and development, the church signed a contract with David E. Wallace & Co. in early 2016, and construction began a few months later.

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

At ten stops, the Great offers dynamics that range from colorful flutes that have their foundation in a 16’ Bourdon to a powerful principal chorus. The Great cornet is topped by a IV Cornet that can either stand out as a solo voice or blend well with the Great chorus. In addition, the foundation of the Swell chorus is a generous scale 8’ Violin Diapason that gives the Swell division its own source of power and color while maintaining its ability to complement or contrast the Great. The Swell division also includes a Diapason Celeste, a stop that offers a robust sounding celeste with the swell box open and a subtle and warm celeste tone with the box closed.

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

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

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

The Ancaster organ is our first installation of an instrument in Canada. We have previously placed an organ in Belgium. 1854 E. & G. G. Hook Opus 173, and relocated a larger, modern two-manual tracker organ from Germany to a client church in New Jersey. International placement of our instruments continues to offer a unique and enjoyable set of challenges for our shop.

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

GREAT (Manual I, 58 notes, enclosed)

16’ Bourdon
8’ Open Diapason
8’ Melodia
8’ Octave
4’ Flute d’Amour
2’ Fifteenth
1 1/3’ Mixture IV
4’ Cornet IV
5’ Trumpet

SWELL (Manual II, 58 notes, enclosed)

8’ Violin Diapason
8’ Diapason Celeste (TC)
8’ Stopped Diapason
4’ Principal
4’ Flute Harmonique
2 2/3’ Nazard
1 5/3’ Flugel
1’ Twice
8’ Oboe

PEDAL (30 notes)

16’ Double Open Diapason
16’ Bourdon (Contr)
8’ Clarabella (ext 16’)
4’ Choral Bass
16’ Trombone
8’ Trompete (ext 32’)

Couplers

Great to Pedal
Swell to Pedal
Swell to Great

Swell expression shoe
Wind (Blower switch)

Builder’s website: www.wallacepipeorgans.com
Church website: https://ancasterchurch.on.ca

Church, Ancaster, Ontario, Canada

WWW.THIEDIAPASON.COM
The Atlantic City Convention Hall, now known as Boardwalk Hall. Construction began in August 1926, and the building was officially opened in June 1929. The main arena, where the Midmer-Losh organ is located, measures 467 feet long, 288 feet wide, and 137 feet high.

There are ten 32′′ stops in the organ, including the Pedal-Leit Diapason seen here. The 32′′ pipe (at left) has a diameter of 24 inches and is thought to be the world’s heaviest metal organ pipe—5,230 pounds. It is made from 5/16′′ thick zinc that was cold-rolled on a machine designed for making ocean liner funnels.

In November 1923, Mayor Edward L. Bader initiated a public referendum at which time residents approved the construction of a convention hall. Construction began in August 1926, and the building was officially opened in June 1929. At the time of its construction, it was the largest pipe organ in the world with more than 10,000 pipes. It would later become the nucleus of the Wanamaker Organ in Philadelphia, where it has nearly tripled in size.

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

In 1904, the Wanamaker Organ Company built a sizable instrument for the 1904 St. Louis World’s Fair. At the time of its construction, it was the largest pipe organ in the world with more than 40,000 pipes. The Hutchings-Votey Organ Company built a sizable instrument for Philadelphia, where it has nearly tripled in size. By the time construction was complete, the building was a multi-purpose room that could serve as a convention hall, sports arena, and concert venue. Fixed seating in balconies ran along three of the walls, but the bulk of the seating was in bleachers or moveable chairs on the main floor. When opened, the arena could hold more than 40,000 people at full capacity. Following a $90 million renovation in 1999, the capacity of the arena was reduced to just over 14,000 but with greatly improved sight lines and better access and amenities.

Space and budget constraints mercifully intervened, and the revised scheme was reduced to 403 ranks and 39,646 pipes. By the time construction was complete, the instrument grew to its present 449 ranks and 33,112 pipes. The twenty divisions of the organ are located in eight chambers at the front and center of the hall. W. W. Kimball, M. P. Möller, and Midmer-Losh submitted bids for the contract. Kimball’s price was the highest at $407,617. Moller came in lower at $418,550, and the lowest bid of $347,200 came from Midmer-Losh. All of the bids were still over the $300,000 budget established by the city, but Richards contributions to organbuilding cannot be overstated.

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

Richards’s initial design called for an astonishing 592 ranks and 43,641 pipes. Space and budget constraints mercifully intervened, and the revised scheme was reduced to 403 ranks and 39,646 pipes. By the time construction was complete, the instrument grew to its present 449 ranks and 33,112 pipes. The twenty divisions of the organ are located in eight chambers at the front and center of the hall. W. W. Kimball, M. P. Möller, and Midmer-Losh submitted bids for the contract. Kimball’s price was the highest at $407,617. Möller came in lower at $418,550, and the lowest bid of $347,200 came from Midmer-Losh. All of the bids were still over the $300,000 budget established by the city, but Richards...
pointed out that if the instrument was to fit the budget exactly, it would have to be smaller than what was, at the time, the largest organ—the Wanamaker organ in nearby Philadelphia. The fact that the contract for the organ was signed only a few months before the Great Depression began, but the money for the organ was not affected and construction continued. In fact, in some ways, the Great Depression may have contributed to the success of the instrument. While other organbuilding firms were downsizing or ceasing operation altogether, there was plentiful work in Atlantic City and many of the best and brightest minds in organbuilding were associated with the project. Employees from Estey, Steere, Odell, Marr & Colton, Demmon, Gottfried, and Wurlitzer all found their way to Atlantic City, and their contributions can be seen and heard throughout the instrument. In the era immediately after the end of World War I, the building of organs was not a financially viable endeavor; it was not until the advent of radio and motion pictures that the instrument took on a new function. The sheer size of the room, the scaling of the pipe organ in the world playing, the organ was used for the 1964 Democratic National Convention held at the Hall, but by that time the instrument was already exhibiting problems. By 1962, the Gallery I reeds were no longer being used. There may have been other portions that were unplayable or only marginally playable by then as well. While there is considerable documentation from Evans’s tenure, there are no records from Rosser’s time. A stipulation for holding the 1964 convention in Atlantic City was the installation of air conditioning. While no doubt enjoyed by convention attendees and many others in the following years, leaks from condensate pans caused significant problems and plunged more of the instrument into silence. Dennis McGurk joined Rosser as his assistant in 1959. While he had no background in organbuilding, he was a quick learner and in 1984 succeeded Rosser as the third curator of organs. McGurk recalled, “Pretty much all of the organ was working when I arrived in 1959. Since that time, however, it has slowly but surely gone downhill. Roof leaks in the ’70s caused most of the damage in the two upper chambers, and the simple fact of the matter is that the authorities had little interest in spending money on repairs at a time when the City as a whole was in decline.” McGurk had the unenviable and discouraging task of keeping what little of the organ he could playable with limited budget and materials. But, perhaps his greatest contribution was keeping those who wished to simply discard the instrument at bay, thus preserving it for future restoration. McGurk retired at the end of 1998. Prior to his retirement, the Atlantic City Convention Hall Organ Society was formed to raise awareness of the instrument and begin the process of fundraising for its restoration. This group was instrumental in protecting the instrument during the 1986 building renovation and furthering McGurk’s advocacy that the instrument be saved and not relegated to the scrap pile. My first visit to Atlantic City was in the winter of 2007. At that time, the organ could not be played from the console, but that did little to dampen my excitement. The sheer size of the room, the scaling of the paperwork, and seemingly endless chambers were enough of a sensory overload for a first visit. The downside to the visit was the confirmation of my study and readings concerning the condition of the organ and the sad state of affairs of Emerson Richards demonstrates the ergonomic design of the console by reaching for the furthest keys of the uppermost manual while manipulating the outermost stop-keys on the opposite side.
the instrument. Thankfully by that time, there was a glimmer of hope as Carl Loesser, the fourth curator of organs, was leading his staff and volunteers to mitigate the worst of the damage and prevent further destruction or loss.

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

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

The Swell division is the powerhouse of the Left Stage chamber, boasting 55 ranks, twenty of which are mixtures. While most swell divisions are basically based on a 16′ string or stopped flute, the chorus here is based on a 16′ Double Diapason. The diapason chorus continues with two 8′ diapasons and extends logically upwards to the lower-pitched Fatura V, the spicy Cymbal VII, and finally the Plein Jeu VII for brilliance and sparkle. The Harmonic Flute 8′ and its Celeste are the softest stops in the division and are hauntingly beautiful. Three pairs of celestes provide loudness and union strings at 16′, 8′, and 4′ provide additional clarity. Two reed choruses on 15 inches and 30 inches crown the ensemble. The lower-pressure chorus is based on the chocolatey Double Horn 16′ and is a darker and more noble chorus. The high-pressure chorus adds fire and gravity to the full ensemble with the Field Trumpet 8′ blaring through for a final punch. Perhaps the most unique reed in the Swell division is the “Stradivarius” Trumpet 8′. Its 3/4-length, thin-scaled resonators remind one of an orchestral string bass, but in home pipe organs, it is perhaps most useful in coloring other stops, and its application opens up a wealth of solo possibilities.

On paper, the Swell division is curiously devoid of mutations, particularly given its large number of ranks! The answer lies immediately adjacent to the Swell. The appropriately named Swell-Choir is voiced and is a darker and more noble chorus providing pitches from 62 5/8′ to 16′. These stops and their application opens up a wealth of solo possibilities.

The organ restoration staff (left to right): James Martin, shop apprentice; Carl Her- som, shop apprentice; Scott Banks, membership and events coordinator; Brant Duddy, senior shop technician; Nathan Bryson, curator of pipe organs; Chuck Gib- son, professional assistant to the curator.
construction techniques and pressures. These ten 3′s are underbridged by a 32′ Sub Principal and three 16′ Double Diapasons. Continuing up the chorus, you will find no fewer than from 30′ to 6′, and two 3′ Flutes. An eleven-rank Grand Cornet, five-rank Major Sexquialtera, and two mixtures serve to complete the chorus. In a letter dated April 11, 1932, Senator Richards wrote to Henry Willis, III, saying “When the whole chorus is on from 32′ up to Mixtures, even the 50 inch reeds have no chance with its power and brilliance. A demonstration that reeds are unnecessary except for a change in color.” Indeed, the Great reed chorus is quite small considering the size of the division, with only three trumpets at 16′, 8′, and 4′ pitches, albeit playing on 30 inches of wind.

The Solo division stands its own ground with a powerful Strato Diapason 8′, Octave 4′, and Grand Chorus 8′ mixture; the division includes two sets of celestes and a complete flute chorus including the soaring Tibia Rex. The division’s real claim to fame, however, is its brilliant reed chorus. With pressures ranging from 30 inches to 100 inches, the chorus includes a soft Trumpet 16′, an 8′, and a 4′, playing on 50 inches and has a powerful, clear tone. Providing blazing clarity is the brass Bogle 8′, also on 50 inches. Finally, the whole ensemble is crowned by the Tuba Magna, also 16′, 8′, and 4′, playing on 50 inches of wind. Where the Solo division excels in sheer power, the neighboring Solo-Great division shines through with subtlety and color.

Divided into separately expressive flue and reed ensembles, the Solo-Great is similar in concept to the Swell-Choir division in the Left Stage chamber. Like the Swell-Choir, the Solo-Great has a wealth of sub-division boxes, four ranks of reed stops, complete diapasons, and multiple 16′ stops. Restoration is now approximately 50% complete with all of the off chests, treble pedals, and four of the six large pistum chests completed. Flue pipe restoration has been completed in house or by A. R. Schopp’s Sons of Alliance, Ohio, who restored the badly damaged Dulciana, Dulciana Celeste, and Arcuta VI. Along with other projects in the shop, work will continue on this chamber as time permits.

Perhaps the most significant musical turning point for the Midler-Losh organ in modern times has been the installation of a new combination action. While the technical and mechanical aspects of this project were in good working order, and the boxes containing the mechanical components for the system were found to be in good condition. The organ now has a new console and is much more playable and restored thanks to efforts by previous curator Carl Loeser who had the console restored by the Crown Organ Company. Through the generosity of the American Theatre Organ Society, a pair of grants were awarded to HORC to complete the relathering of chests in the Main (left stage) and Solo (right stage) divisions and to restore the Brass Trumpet, a unique example of this stop in a Kimball organ.

Both pipe organs at Boardwalk Hall have now returned to regular use and are a significant part of the life and events here. Recitals are enjoyed every week year-round on Wednesdays at noon and every weekday during the summer season from Memorial Day through Labor Day. In 2019, we welcomed 1,888 visitors for the Curator’s tour, 1,249 for the brief tour, and 4,093 visitors for the noon recitals. Through creative collaboration with the Management of Boardwalk Hall, we are able to offer the organ for use to a multitude of events. The Midler-Losh has been requested to play the prelude to a rodeo as well as for wrestling championships, numerous graduation ceremonies, and Miss America pageants. Likewise, the Kimball organ sees regular use for award ceremonies, banquets, and religious gatherings in the theater. We look forward to bringing more of the instruments back online and furthering their outreach to the Atlantic City community and the world!

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

The organ’s stoplist follows on the next three pages.

Cover photo credit: Michael Shlenski.

During a $90 million renovation in 1999 the original seating was dramatically reconfigured providing greatly improved sightlines and amenities.
The Swell high-pressure (30′) reed chorus. From left to right: Double Trumpet 16′, Harmonic Trumpet 8′, Field Trumpet 8′, Harmonic Clarion 4′.

The Diapason announces...

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ECHo (Manual VI)

10′ Contra Violone 97 pipes
16′ Contra Gamba 95 pipes
16′ Contra Spire Flute 169 pipes
8′ Diapason 61 pipes
8′ Waldhorn 61 pipes
8′ Clarabella 97 pipes
8′ Spire Flute 61 pipes
8′ Spire Flute 61 pipes
8′ Flute Celeste I 61 pipes
8′ Flute Celeste II 77 pipes
8′ Octave Celeste 61 pipes
8′ Octave Celeste 61 pipes
8′ Viola 61 pipes
8′ Violone Celeste 54 pipes
8′ Gamba 4 Open Flute 61 pipes
4′ Rohr Flute 61 pipes
4′ Cona Flute 61 pipes
4′ Viol 61 pipes
4′ Gamba
3′ Scrp 77 pipes
1′ Flute Twelfth
2′ Flute Fifteenth
2′ Flute Fiftteenth
1′ Seventeenth
1′ Flute Nineteenth
1′ Flute Twenty-Second
Aetheria VI 366 pipes
16′ Tub A’ Amour 85 pipes
16′ Contra Bassoon 85 pipes
16′ Chalumeau 85 pipes
8′ Vox Harmonica 85 pipes
8′ Tub A’ Amour 61 pipes
8′ Trumpet Minor 61 pipes
8′ Clarinet 61 pipes
8′ Cor A’ Amour 61 pipes
8′ Bassoon 61 pipes
8′ Vox Harmonica I 61 pipes
8′ Vox Harmonica II 61 pipes
8′ Octave Clarinet 61 pipes
4′ Tub A’ Amour 61 pipes
4′ Vox Harmonica
Chimes 25 tubes

Gallery I Flutes 1 (floating)
String III (floating)
String IV (floating)
Gallery I Reeds (floating)
Gallery II Flutes (floating)
Gallery III Diapasons (floating)
Gallery IV Orchestral (floating)

GALLERY MASTERS

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

TREMOLOS

Trem Master (affects all Tremolos)
Tremolos Left:
String III
Fanfare Pilulae
Fanfare
Gallery IV
Soprano 8′ Vox Humana
Swell Gamba
Swell Flute
Choir
Choir Philomela
Choir
Open Choir
Tremolos Right:
Great Triton
Solo 29′
Ct. Solo Organ Tone
Ct. Solo Wood Wind
String II
Echo

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

Further information about the Midamer-Losh and Kimball pipe organs, including detailed specifications and documentation, can be found at www.boardwalkorgans.org.
New Organ Music


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

Ten of the eleven works in the collection are based on hymn tunes. The hymn tunes included are Dix, Harvest Gifts, Hymn to Joy, Kremser, Melita, Nun danket alle Gott, Roeder, St. George’s Windsor, Terra Patris (also known as Terra Beata), and Wie flugeln. The majority of the tunes that Ashdown chose for this collection are associated with Thanksgiving and the harvest season. There are also works associated with texts centering on creation or nature, such as “The Dawning of Paradise,” which is freely composed. Not all of the selections are what one might consider a traditional chorale prelude style. Ashdown’s approach incorporates various compositional techniques and forms, including variations, trumpet tunes, a gigue, and the “fantasia” style.

Kremser is the basis of “A Thanksgiving Antiphon,” wherein Ashdown weaves together fragments of the hymn tune into original material. St. George’s Windsor features a rather strong setting composed in the style of a trumpet tune that alternates with fanfare-like material. There is not an overabundance of settings available for Melita, the tune used with the text “Eternal Father, Strong to Save,” commonly known as “The Navy Hymn.” Ashdown provides a two-part treatment on the tune. Part I, “Fantasia,” will work well as a prelude; Part II, “Recessional,” equally well as a postlude. Because Veteran’s Day is observed in November, this piece fits within the theme of the collection. Ashdown’s setting will be useful at other times and occasions such as patriotic programs, services, or concerts.

“For the Beauty of the Earth,” paired with the tune Dix, is a favorite hymn for both Thanksgiving and general use. Ashdown creates a series of five variations on the tune, two of which are for manuals alone. A mistake occurs in the second set of variations, the left-hand part should be noted in the treble clef beginning with measure two, rather than in measures four and five as indicated in the score. An unexpected gem in this collection is Ashdown’s arrangement of the tune Roeder. This tune, composed by Carl F. Seidel and published with Jahreck, Vajdla’s thoughtful text “God of the Sparrow,” has become part of mainline hymnody during the past three decades. In Ashdown’s setting, the melody is featured prominently. This approach is advantageous to the piece’s use in
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Short Hills

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The Diapason congratulates Alexander Meszler as the winner of the inaugural Gruenewald Award.

reviews

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

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

Adlung's setting of HYMN TO JOY consists of four variations; the melody is prominent in all variations. Variation IV has an active "walking" bass pedal line, which will make it enjoyable for organists. NON DANKET ALLE GOTT is in an A-B-A form of gigue-choral-gigue. The gigue sections, as expected, are in a compound meter; the chorale is in common meter. TERRA PATRIS (also known as TERRA BEATA) comprises three continuous variations of the tune. Much of the tune's variation is created through the technique of ornamentation. A noteworthy Thanksgiving text is "We Plow the Fields and Scatter" commonly used with Wir FLEGEN, a tune and its harmonization by the eighteenth-century musician Johann A. P. Schulz (1747–1800). The composer indicates in the score that this setting is in the style of a capriccio. This sprightly piece often goes in unexpected harmonic directions. It offers great promise as an upbeat postlude that will catch the attention of a congregation.

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

—Charles W. Steele
Fingal Forest, North Carolina

New Recordings
Tell of His Love. The Choirs of the Cathedral of St. John for the last decade. She has an active "walking" bass pedal line, which will make it enjoyable for organists.

NUN DANKET ALLE GOTT is in an A-B-A form of gigue-choral-gigue. The gigue sections, as expected, are in a compound meter; the chorale is in common meter. TERRA PATRIS (also known as TERRA BEATA) comprises three continuous variations of the tune. Much of the tune's variation is created through the technique of ornamentation. A noteworthy Thanksgiving text is "We Plow the Fields and Scatter" commonly used with Wir FLEGEN, a tune and its harmonization by the eighteenth-century musician Johann A. P. Schulz (1747–1800). The composer indicates in the score that this setting is in the style of a capriccio. This sprightly piece often goes in unexpected harmonic directions. It offers great promise as an upbeat postlude that will catch the attention of a congregation.

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

—Charles W. Steele
Fingal Forest, North Carolina

New Recordings

Thévenot's Variations on Ubi Caritas. Denis Bédard, Ubi Caritas, Ola Gjeilo, O sacrum convivium, McNeil Robinson; Pie Jesu (Bejamin), Gabriel Fauré; Sin iniquitates observaveris, Samuel Wesley; Improperiorum, McNeil Robinson; O vos omnes, Pablo Casals; O sacrum convivium, Philip Moore; O Lord of Life, Barrie Cabena; Ave Maria, Simon Lindley; Magnificat, Nunc Dimittis, Aaron David Miller; Te Deum, Richard Delong; Alleluia!; As a Seed bursts forth, Choral music by Annalisa Bossert. The Choir of Christ's College, Cambridge, UK, David Rowland, director, Gabriel Harley and Edmund Wale, organists. Regent Records, Ltd., REGCD525, £8.33. Available from regentrecords.com.
The English composer Annabel Rooney began her musical career as a 'cellist in the National Youth Orchestra, before going to Christ's College, Cambridge, to read music in 1981. She then did graduate work at Cambridge, obtaining master's and doctoral degrees specializing in eighteenth-century opera. She works as a freelance organist and teacher, and is known that I am God, which his instruments were constructed. Annabel Rooney's music is probably the most accessible piece is in the key of F, this set offers plenty of harmonic possibilities while maintaining a small number of rite. Titles include “Jesus Christ Is Risen Today,” “Alleluia Sing to Jesus,” “The Day of Resurrection,” and “Christ Has Arisen, Alleluia.”


Inspired by William Boyce's Alleluia Round, this energetic piece takes off with a bouncy 5/8 rhythm, alternating with 4/4. This seemingly difficult pattern should become comfortable with the ringers quickly, as it is repeated over and over. A slower middle section intercuts the busy rhythmic scheme and would be even more colorful on handbells. Here is a challenge for any choir.

Praise and Worship Classics, arranged for 3–5 octaves of handbells, by Peggy Bettecher, Agape (a division of Hope Publishing Company), Code No. 2768, Level 3 (M), $39.95.

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

Evening Service (Latin) in D Major; O nata lux; Christ the Lord; Hallelujah; O Lord, Sweet; the song the Virgin sang. Gaudeite, The Lord’s Prayer; Be still; and know that I am God; Jubilate Deus; Come, my soul, thy truth, my life; Mysterium mirabile; Gloriae Universae; Close thine eyes; How calmly the evening; Evening Service (Latin) “Fourth.” Round me falls the night; Praise ye the Lord, This Infant of mankind. To her son.

For information on rates and specifications, contact Jerome Butera: jbutera@sgcmail.com or 608/634-6253.

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24 NOVEMBER
Raymond Nagem; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)
12 DECEMBER
James Kennerley, with brass and bells; Merrill Auditorium, Portland, ME (on demand)
13 DECEMBER
Lessons & Carols; St. John’s Episcopal Church, West Hartford, CT 3 pm (livestream)
15 DECEMBER
Raymond Nagem; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)
17 DECEMBER
TENET, German Advent music; New York, NY (on demand)
24 DECEMBER
TENET, Christmas concert; New York, NY (on demand)
1 DECEMBER
Raymond Nagem, Messiaen, La Nativité du Seigneur; Cathedral of St. John the Divine, New York, NY 7:30 pm (livestream)
5 DECEMBER
Thomas Murray; Church of the Transfiguration, Orleans, MA 7:30 pm
6 DECEMBER
Scott Lamlein; St. John’s Episcopal Church, West Hartford, CT 12:30 pm (livestream); VocalEssence, Christmas concert; (on demand)
8 DECEMBER
Raymond Nagem; Cathedral of St. John the Divine, Garden Grove, CA 7:30 pm
18 DECEMBER
Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm
INTERNATIONAL
15 NOVEMBER
Benoit Mernier; Saint-Sulpice, Paris, France 4 pm
Benjamin Alard; harpsichord; Chapelle Notre-Dame de Compassion, Bulle, Switzerland 5 pm
22 NOVEMBER
Sophie-Véronique Cauchefer-Choplin; St. Nikolaus, Frankfurt, Germany 5 pm
Gerhard Löfler; works of Bach and Reger; St. Jacobi, Hamburg, Germany 6 pm
23 NOVEMBER
Benjamin Alard; harpsichord; Palau de la Música Catalana, Barcelona, Spain 8 pm
25 NOVEMBER
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
2 DECEMBER
Holger Gehring, with Baroque orchestra; Kreuzkirche, Dresden, Germany 8 pm
5 DECEMBER
Silvius von Kessell; Dom, Erfurt, Germany 5 pm
6 DECEMBER
Dominik Axtmann, with trumpets; Hofkirche, Bruchsal, Germany 6 pm
8 DECEMBER
Suzanne Z’Graggen; St. Jacobi, Hamburg, Germany 8 pm
11 DECEMBER
Andreas Boltz, works of Bach and Massaen; Dom, Frankfurt, Germany 8 pm
12 DECEMBER
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm
27 DECEMBER
Gerhard Löfler; St. Jacobi, Hamburg, Germany 6 pm
28 DECEMBER
Barbara Pihlbriks & Ulrich Theilßen; St. Martin Pfarrkirche, Bamberg, Germany 5:30 pm
31 DECEMBER
Dominik Axtmann; Hofkirche, Bruchsal, Germany 9 pm
Gerhard Löfler; St. Jacobi, Hamburg, Germany 10:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:30 pm

This calendar runs from the 15th of the month through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue); All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event; +RCC event; +new organ dedication; ++= OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. The Diapason regrets that it cannot assume responsibility for the accuracy of calendar entries.

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ANDREA ALBERTIN, Cathedral, Lausanne, Switzerland, August 23: Variations on a Theme of Haydn, op. 36a, Brahms, transcr. Rogy, Veglia Rege, Fage Ingua, Lucas Creator Optimo. 


LORETO ARAVENI, Stiftskirche, Stuttgart, Germany, August 21: Cantate in b, BWV 160, Bach; Schütz; Ciacona in e, BuxWV 223, Buxtehude; Fanfare in e, Liszt; transcr. Bobillard; Prelude, Sicilienne (Pélerins et Mélodrame). 

Prêtre: transcr. Bobillard; Prelude (Suite, Op. 5), Durufle; Instar de sexto tono, Jimenez.

ENNIO COMINETTI, Cathedral, Lausanne, Switzerland, August 9: Passacaglia in e, BWV 582, Bach; Sonata III in A, Op. 65, no. 3, Mendelssohn. Prælude in D, BWV 130. Wie schön leuchtet der Morgenstern, BWV 223, Buxtehude; Fantasie and Fugue in C, BWV 537, Partite diverse sopra Christ, der du bist der helle Tag, BWV 766, Bach; Festival Toccata, Fletchere.

LAURENS DE MAN, Stiftskirche, Stuttgart, Germany, August 14: La Morisque (Het derde musyck boexken), Susato; Stirb in mir (Gott soll allein mein Herze haben), Titelouze; 

Messe in A, Sacaglia in c, Pelléas et Mélisande, op. 31, no. 2, Reger; Vexilla Regina, op. 52, no. 3, Reger.

LAURENS DE MAN, Stiftskirche, Stuttgart, Germany, August 7: Feux Follets, Titelouze; Philharmonic Suite in D, op. 14, Berlioz, transcr. Trovato, Salve Maria, Mercadante; March aux supplices (Symphonische fantaisie, op. 14), Berliner, transcr. Trovato, O diein Rekéndemptum, Gounod.

NICOLAS VIATTE, Cathedral, Lausanne, Switzerland, August 30: Veni Creator, Titelouze; Hymnen Veni Creator Spiritus de Sancto Spiritu, SSWV 153, Scheidt; Kommt, Gott Schöpfer, Heiliger Geist, Bach, transcr. Giszczak; Vexilla Regina, op. 5, Peeters; Toccata für ein Thema von Ludwig van Beethoven.

ORCHES panic: 

ARTY CLODIK, Cathedral, Lausanne, Switzerland, August 28: Toccat and Fugue in d, BWV 565, Bach; Air (Orchestral Suite No. 3), BWV 1066, Bach, transcr. Karg-Ellert; Prelude, fugue, et variation, op. 18, Franck; Scherzo symphonique, Cochereau; Overture (Lamento), Wagner, transcr. Lernare; Final (Symphonie 1 in d, op. 14), Vieme.

JOHANNES SKUDLIK, Cathedral, Lausanne, Switzerland, August 28: Toccat and Fugue in d, BWV 565, Bach; Air (Orchestral Suite No. 3), BWV 1066, Bach, transcr. Karg-Ellert; Prelude, fugue, et variation, op. 18, Franck; Scherzo symphonique, Cochereau; Overture (Lamento), Wagner, transcr. Lernare; Final (Symphonie 1 in d, op. 14), Vieme.

AUTOSAVIAT, Cathedral, Lausanne, Switzerland, August 28: Toccat and Fugue in d, BWV 565, Bach; Air (Orchestral Suite No. 3), BWV 1066, Bach, transcr. Karg-Ellert; Prelude, fugue, et variation, op. 18, Franck; Scherzo symphonique, Cochereau; Overture (Lamento), Wagner, transcr. Lernare; Final (Symphonie 1 in d, op. 14), Vieme.

MAITIN STURM, Stiftskirche, Stuttgart, Germany, July 31: Prelude and Fugue in D, BWV 532, Bach. 

Improvisation: Capriccio con der lieblich Nachtschall; Denzian Fantasie IV, JA 117, Alain. 

Improvzation: Symphonische Variationen und Fuge über ein Thema von Ludwig van Beethoven. 

ANDREA TROVATO, with Silvia Martinelli, soprano, Cathedral, Lausanne, Switzerland, August 14: Nun danket alle Gott, Liszt; Ave Maria, Franck; Agnus Dei, attr. Bizzet, Toccata; Duibous, Coeur de fous enfant, Guilmant; Pie Jesu (Requiem), Fauré; Un bal (Symphonische fantaisie, op. 14), Berlau, transcr. Trovato, Salve Maria, Mercadante; March aux supplices (Symphonische fantaisie, op. 14), Berliner, transcr. Trovato, O diein Rekéndemptum, Gounod. 

NICOLAS VAITTE, Cathedral, Lausanne, Switzerland, August 30: Veni Creator, Titelouze; Hymnen Veni Creator Spiritus de Sancto Spiritu, SSWV 153, Scheidt; Kommt, Gott Schöpfer, Heiliger Geist, Bach, transcr. Karg-Ellert; Prelude, fugue, et variation, op. 18, Berlioz, transcr. Trovato, O diein Rekéndemptum, Gounod.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, August 7: Transports de joie, Vierne; 

Symphonische Fantasie und Fuge, Bach, transcr. Karg-Elert; Prelude on Veni Creator, Martinelli, soprano, Cathedral, Lausanne, Switzerland, August 14.

Mary M. Emery Memorial Carillon, Mariemont, OH, August 9: The Star-Spangled Banner, Smith, Menuet Afterward, de Croes, Cecilian, de Grétry, Doucette and de Fouch, March of the Men of Harlech, The Ash Grove, Ar hyd y nos, Ives; Sanctus, Benedictus (Orgueédia ad missam lectam), Kodály; 

Impromptu: Symphonische Variationen und Fuge über ein Thema von Ludwig van Beethoven.

ANDREA TROVATO, with Silvia Martinelli, soprano, Cathedral, Lausanne, Switzerland, August 14: Nun danket alle Gott, Liszt; Ave Maria, Franck; Agnus Dei, attr. Bizzet, Toccata; Duibous, Coeur de fous enfant, Guilmant; Pie Jesu (Requiem), Fauré; Un bal (Symphonische fantaisie, op. 14), Berlau, transcr. Trovato, Salve Maria, Mercadante; March aux supplices (Symphonische fantaisie, op. 14), Berliner, transcr. Trovato, O diein Rekéndemptum, Gounod.

NICHOLAS WILL, St. Paul Catholic Cathedral, Pittsburgh, PA, July 12: Prelude in B, BWV 544a, Bach; Fugue in G, BWV 175, Buxtehude; Toccata for Elevation, Froschholz; Écocation à la Chapelle Sixtine, S. 625, Liszt; Cantabile, FW 36, Pièce héroïque, FW 37 (Trois pièces, nos. 2, 3, Franck).


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World Library Publications: From the Piano Bench to the Organ Bench, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, $19.95, 800/566-6150, Wipnmc.com.

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