

# THE DIAPASON

FEBRUARY, 2005



St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania  
Cover feature on pages 30-31

# Letters to the Editor

## Church acoustics

Carl Parks' fine account of the marvelous 50th University of Michigan Historic Organ tour included a jab at American church acoustics (THE DIAPASON, November 2004, page 22, bottom paragraph, 1st column). His statement was true 40 years ago, but today musicians and congregants know that fine cathedral-like music acoustics and intelligible speech exist in many North American worship spaces, including (and certainly not limited to) the National (Episcopal) Cathedral, St. Thomas Episcopal Church Fifth Avenue, Holy Cross Cathedral in Boston, chapels at Princeton, the University of Chicago, University of the South, Sewanee, and Duke, the Assembly Hall (hall with the Casavant) at Independence, MO (RCJ-CLDC), and Temple Rodef Shalom in Pittsburgh. Also, the specific type of sound system he praises was not the invention of the German firm mentioned, but was developed half a century ago by British scientists and engineers, specifically Peter H. Parkin and J. H. Taylor, and first applied at St. Paul's Cathedral, London. I believe that system, upgraded through the years, can hold its own next to any of the systems Carl Parks heard in Germany, and these are the people that deserve the most recognition for the start of sound system planning to provide speech in highly reverberant worship spaces. For those wishing to delve further in this matter, the following is a recommended list of references:

Parkin, P. H., and Taylor, J. H., "Speech Reinforcement in St. Paul's Cathedral," *Wireless World*, 58-2, p. 58, and 58-3, p. 109, February and March 1952.  
Klepper, D. L., "Sound Systems for Rever-

berant Spaces for Worship," *Audio Engineering Society Journal*, August 1970, also in A. E. S.'s *Sound Reinforcement Anthology* (1st), NY, 1978.

Marshall, L. G., "An Analysis for Room Acoustics and Sound Systems based on Early-to-Late Energy Ratio," *Audio Engineering Society Journal*, May 1996, also in A. E. S.'s *Sound Reinforcement Anthology* (2nd), NY, 1996.

Klepper, D. L., "The Distributed Column Loudspeaker System at Holy Cross Cathedral, Boston, the Reconciliation of Speech and Music," *Journal of the Acoustical Society of America*, 99-1, p. 417, January 1996.

Abdou, A. A., "Measurements and Acoustical Characteristics of Mosques in Saudi Arabia," *Journal of the Acoustical Society of America*, 107-1, January 2000, p. 1505.

Klepper, D. L., "A Different Angle," *Sound & Video Contractor*, 17-1, January 1999, p. 52 (discusses sound in synagogues).

Eargle, John, and Chris Forman, *Audio Engineering for Sound Reinforcement*, Hal Leonard Corp., Milwaukee, 2002. Also available through JBL, Northridge, CA, and their professional contractors. Pages 200-224 and 317-338 are specifically relevant.

David Lloyd Klepper  
Jerusalem, Israel

## The author replies

The article comments only on the loudspeaker component of the speech reinforcement systems seen by the author in Germany on Tour 50. Since other components were not observed by him, his comments were necessarily limited to the way these systems sound. Whatever their specific technology, these systems permit clarity of the spoken word without the need to compromise the divine ambiance for which the music was composed.

Carl Parks

# Here & There

**Christ Church**, New Brunswick, New Jersey, continues its series of organ recitals at 6:30, following choral vespers at 6 pm: February 6, Timothy Harrell; 2/13, organ students from Mason Gross School of the Arts, Rutgers; 2/27, Preston Smith; March 6, Jan-Piet Knijff; 3/13, Mark Brombaugh; April 3, Andrew Moore; 4/10, Viera Efflerová. For information: 732/545-6262; <www.christchurchnewbrunswick.org>.

**Friends of the Kotschmar Organ** continue their series of concerts on the 6,862-pipe Austin organ at Portland City Hall, Portland, Maine: February 11, Dennis James, two silent films; March 15, Ray Cornils, Bach birthday bash; April 19, Olivier Latry. For information: 207/883-9525 or 207/885-0198; <www.foko.org>.

**The Church of St. Joseph**, Bronxville, New York, continues its music series: February 11, David Lamb; 2/12, Kyrie & Cabaret; May 22, Duruflé, *Requiem*. For information: 914/337-9205; <JPstrybos@aol.com>.

**CONCORA** continues its 2004-05 season: February 13, Men of Melody at St. John's Episcopal Church, West Hartford, Connecticut; March 20, Bach cantatas 29 and 172 with the Hartford Symphony Orchestra at Immanuel Congregational Church, Hartford; April 17, Masses by Dvorák, Kodály and Rheinberger at South Church, New Britain. For information: 860/224-7500; <www.concora.org>.

**St. Bartholomew's**, New York City, presents a series of organ recitals on Sundays during Lent. Each half-hour recital begins at 4:30 pm and is followed by choral evensong: February 13, Chelsea Chen; 2/20, Frederick Teardo; 2/27, Paolo Bordignon; March 6, William Trafka; 3/13, Ken Cowan, and

3/20, Preston Smith. On March 25, Ken Cowan will play Dupré's *Le Chemin de la Croix* at 6 pm. For information: <www.stbarts.org>.

**St. Paul's Church**, Doylestown, Pennsylvania, continues its music series: February 13, Timothy Harrell (4:30 pm), followed by Solemn Evensong; April 8, soprano Shelley Milhous; May 15, Thomas Alm, followed by Festal Evensong; June 3, Handel *Coronation Anthems*, Mozart *Coronation Mass*. For information: 215/230-7098; <www.stpaulsdoylestown.org>.

**Trinity Episcopal Church**, Fort Wayne, Indiana, continues its music series: February 13, Evensong for Lententide (Millford, *Evening Cantata*); March 6, music for voices and viols; April 15, music from the Island Mon; June 5, Eleganza Baroque Ensemble. For information: 260/423-1693 x13.

**First Presbyterian Church**, Midland, Texas, continues its music series: February 13, Rebecca Sawyer; April 10, members of West Texas AGO chapter; May 1, Beethoven *Ninth Symphony*, with choir, orchestra and organ. For information: <www.fpcmid.org>.

**St. Luke's Chapel** at the Medical University of South Carolina, Charleston, continues its series of recitals on Tuesdays at 12:15 pm: February 15, William Gudger, with soprano; 2/22, Thomas White, with horn; March 1, Robert Gant; 3/8, Greg Homza, with soprano; 3/15, William Gudger, with baritone. For information: 843/577-6604.

**The Church of St. Ignatius Loyola**, New York City, continues its music series: February 16, Russian a cappella music by Kastalsky, Gretchaninoff, Tchesnokoff, and Titov; March 18, Bach, *St. John Passion*; April 21,

# THE DIAPASON

A Scranton Gillette Publication

Ninety-sixth Year: No. 2, Whole No. 1143  
Established in 1909

FEBRUARY, 2005  
ISSN 0012-2378

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

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www.TheDiapason.com

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Beethoven, *Missa Solemnis*. For further information: 212/288-2520; <concerts@saintignatiusloyola.org>.

**First Baptist Church**, Jackson, and the Jackson Chapter of the AGO, Jackson, Mississippi, have announced the sponsorship of Ken Cowan in a recital on the V/155 Quimby Pipe Organ, Opus 60, on Friday, February 18 at 7:00 pm. For further information, contact Andy Swanner, associate minister of music / organist, at 601/949-1922; <aswanner@fbcj.org>.

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, continues its music series: February 20, tenor and harp; March 5, four handbell choirs; 3/20, Handel, *Messiah* (Lenten/Easter portion); April 9, world premier of new musical by Andrew Bleckner for children and youth; 4/24, Dvorák, *Requiem*. For information: 610/525-2821.

**Severance Hall**, Cleveland, Ohio, continues its Norton Memorial Organ Series: February 20, David Briggs; March 25, Todd Wilson, with silent film; April 17, Todd Wilson, with trumpet. For information: 216/231-1111; <clevelandorchestra.com>.

**First Presbyterian Church**, Pompano Beach, Florida, continues its music series: February 20, Mark Jones,

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com web: TheDiapason.com

Subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$65 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$60; 3 yr. \$80. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

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

This journal is indexed in the *The Music Index*, annotated in *Journal Article Guide*, and abstracted in *RILM Abstracts*.

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with the Palm Beach Atlantic Symphony in Saint-Saëns' *Organ Symphony*; 2/26, Concordia College Choir; March 6, John and Marianne Weaver; 3/20, choral concert; April 3, Mark Jones, with the Lynn Conservatory Orchestra. For information: 954/941-2308 x23; <www.pinkpres.com>.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its music series: February 20, 20th annual Organ-Fest; March 13, Christopher Urban and Leon Nelson, with pianist and mezzo-soprano; April 10, Rutter, *Feel the Spirit*. For information: 847/255-5900.

**Westminster United Church**, Winnipeg, Manitoba, continues its 2004-05 season of organ recitals: February 20, Paul Jacobs; April 17, Martin Setchell. For information: <www.westminsterchurchwinnipeg.ca>.

**The William Ferris Chorale** continues its 2004-05 season: Menotti, *The Unicorn, the Gorgon and the Manticore*, February 25 at Our Lady of Mt. Carmel Church, Chicago, and March 5 at St. Xavier University, Chicago; Jongen, *Mass*, op. 130, conducted by Simon Preston, April 29 at Our Lady of Mt. Carmel Church, and April 30 at Rockefeller Chapel, University of Chicago. For information: 773/325-2000.

**For Heart and Mind's Delight: The Arts and the Word**, a conference sponsored by St. Paul School of Theology and IMAGO DEI: Friends of Christianity and the Arts, will be held at St. Paul School of Theology in Kansas City, Missouri on February 25–26, 2005. The conference will feature keynote speakers Fred Craddock, Doug Adams, and Judith Rock discussing the relationship between the Word and the literary, visual, and performing arts. For more information, contact IMAGO DEI: Friends of Christianity and the Arts by calling 785/842-2680, sending an email to <churcharts@aol.com>, or visiting <www.churcharts.org>.

**St. Chrysostom's Episcopal Church**, Chicago, will dedicate its new Fisk organ (Opus 123, 24 voices, 33 ranks) with a series of special events: February 26, open house (11 am–2 pm); 2/27, dedication of the organ (11 am), inaugural recital by Daniel Roth (3 pm); April 24, Roger Stanley; May 15, Richard Hoskins (program includes the premiere of *Variations on Veni Creator* by Frank Ferko). For information: 312/944-1083 x19; <rbhoskins@saintc.org>; <www.saintc.org>.

**St. Stephen's Episcopal Church**, Millburn, New Jersey, continues its 35th season of "Beckerath Organ Recitals" on Sunday afternoons at 4 pm: February 27, August Humer; April 17, Craig Cramer. For information: 973/376-0688.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: February 27, brass choir and harpist; April 10, hymn festival with Walter Pelz. For information: 717/737-0488; <www.thechpc.org>.

**Downers Grove Choral Society** continues its 2004–05 season: February 27, Mozart, *Missa Solemnis*, K. 139, and Beethoven, *Choral Fantasy*, at the Tivoli Theatre, Downers Grove, Illinois; May 1, Bernstein, *Chichester Psalms*; Shearing, *Music to Hear*, at First United Methodist Church, Downers Grove. For information: 630/515-0030; <www.dgcs.org>.

**The Cathedral of the Madeleine**, Salt Lake City, Utah, continues its music events: February 27, Bach, *St. John Passion*; March 25, Pergolesi, *Stabat Mater*; May 1, Poulenc, *Litanies à la vierge noire* and Langlais, *Messe solennelle*. For information: 801/994-4662; <www.saltlakecathedral.org>.

**The Organ Artists Series of Pittsburgh** continues its 2004–05 season: March 3, Kola Owolabi; April 10, Gerre Hancock. Both programs take place at Calvary Episcopal Church, Pittsburgh. For information: <jpanda97@aol.com>.

**Celebrating The Organ—A Conference in Tribute to the Legacy of Roy A. Johnson**, University of Arizona Professor of Organ (1966–1995), takes place March 4–6 in Tucson, Arizona. The schedule includes organ recitals (March 4, Daniel Roth; March 5, Pamela Decker; March 6, Thomas Murray), keynote address by Victoria Sirota, workshops by Thomas Murray and Robert Clark, masterclass by Daniel Roth, and panel discussion with Jack Bethards, Grahame Davis, Michael Quimby, and Eric Johnson. Events take place at the University of Arizona's Holsclaw Hall, St. Philip's in the Hills Episcopal Church, Grace St. Paul's Episcopal Church, and Northminster

Presbyterian Church, Tucson. For further information: Stardust Johnson, 520/323-7856; <skj@email.arizona.edu>; or Fern Hieb, 520/321-4080; <barryfern@cox.net>.

**VocalEssence** presents "Helmuth Rilling Conducts" March 5 at the Basilica of St. Mary, Minneapolis. Rilling will conduct the 32-voice Ensemble Singers and chamber orchestra in works by Mendelssohn, Brahms, and Bach. For information: 612/547-1459; <www.vocalescence.org>.

**The Cathedral of St. Patrick**, New York City, presents its concert series: March 10, Irish heritage concert, with the cathedral choir, brass, and soloists; 3/20, Mozart, *Requiem*; May 5, Russian Orthodox Easter music, with choirs from the Cathedral of St. Patrick and the Cathedral of St. Nicholas. For information: 212/753-2261 x274.



Professional leads and choristers in Randall Thompson's *The Nativity According to St. Luke*, at First Presbyterian Church, Lynchburg, Virginia

**The Chancel Choir and Youth Choir of First Presbyterian Church**, Lynchburg, Virginia, along with Cantate, the Choir of Central Virginia and six professional leads, presented Randall Thompson's seldom-performed musical drama *The Nativity According to St. Luke*, staged and costumed on December 12 to a full house.

*The Nativity* was written in 1961 for the 200th anniversary of Christ Church,

Cambridge, Massachusetts. Gordon and Barbara Betenbaugh are organists/choirmasters at First Presbyterian. Professional leads in the back row are (l to r) Keith Thienemann as Gabriel, Allen Huszti as Simeon, Bill Spruill as Joseph, Judith Cline as Mary, Richard Currie as Zacharias, and Joyce Bailey as Elisabeth. Front row choristers from Cantate are (l to r) Sam Thienemann, Matthew Booth, Ben Wescott, and Frasher Bolton.



Cathedral Church of the Advent Choir at St. Albans

**The Cathedral Church of the Advent Choir**, Birmingham, Alabama, traveled to England July 22–August 2 to sing services in residence at Ely Cathedral and St. Albans Abbey and Cathedral. The choir sang two evensongs and a Sunday morning eucharist at Ely and a full week of evensongs at St. Albans.

Twenty-six singers directed by Dr. Stephen G. Schaeffer, director of music and organist at the cathedral, and Timothy Scott Tuller, organist, made the trip along with six guests. In addition to the liturgical duties, the choir enjoyed tours to nearby sites of interest and two free days in London.



Antone Godding final organ workshop

A record number of organists attended "Swan Song," **Antone Godding's** final organ workshop after 35 years' tenure at Oklahoma City University. Dr. Godding, professor of music and university organist, has championed new music for the organ through a series of workshops for organists. He has held similar repertoire sessions at local, regional, and national meetings of the American Guild of Organists. More than 60 organists attended the October 2 workshop at Bishop W. Angie Smith Chapel. Also in attendance was his mother, Verda Godding, who celebrated her 101st birthday in November.

Godding will retire from his post at OCU's Bass School of Music in May 2005. He is a graduate of Friends University in Wichita, Kansas, and Union Theological Seminary, New York City, and received his DMA degree in organ

from the Eastman School of Music. As a Fulbright scholar, he studied with Helmut Walcha at the Staatliche Hochschule fuer Musik, Frankfurt-am-Main, Germany.

He has held church positions in Kansas, New Jersey, Connecticut, and New York, and is now organist at the United Methodist Church of Nichols Hills in Oklahoma City. For many years, he has been a guest artist with the Oklahoma City Philharmonic. He is a past dean of the Oklahoma City and Waterbury, Connecticut chapters of the AGO. He has served nine terms as Oklahoma State Chairman for the AGO, and for seven years was treasurer of the Oklahoma City chapter. He teaches organ and music history and is the former coordinator of graduate studies for the Bass School.



David Hatt and composers at College Music Society concert

On November 4, 2004, **David Hatt** presented the opening concert of the 47th National Conference of the College Music Society held in San Francisco. The concert, at St. Mary's Cathedral, featured works for organ by CMS composers. All of the composers were in attendance except for the late Homer Keller. Shown in the photo are (l-r) Michael Sidney Timpson and Chihchun Chi-sun Lee (University of South Florida), Ronald Hemmel (Westminster Choir College), Michael Moreskine,

pianist; David Hatt, Jody Rockmaker (Arizona State University), David Vayo (Illinois Wesleyan University), Allen Brings (Queens College, CUNY), Ernesto Pellegrini (Muncie, Indiana), and program chair Judith Lang Zaimont (University of Minnesota). This concert marked the first time in the history of the society that the designated performer or ensemble decided to perform every piece that was submitted by the Review Committee.



(l to r) Paul Marchesano, OHS Councilor for Education; Thomas Pearson, University Provost/Vice President for Academic Affairs, Monmouth University; Scot Huntington, OHS Vice-President (photograph by Stephen Schnurr)



The four-manual console of 1929 Æolian opus 1677, in the mezzanine of Wilson Hall, Monmouth University, West Long Branch, New Jersey (photograph by Stephen Schnurr)

The Historic Organ Citations Committee of the Organ Historical Society presented Citation #322 to the 1929 Æolian Organ Co. opus 1677, housed in Wilson Hall of Monmouth University, West Long Branch, New Jersey, on October 26, 2004. The society teamed with Monmouth to kick off their

fundraising campaign with a goal of two million dollars towards restoration of this four-manual organ and its ten-roll player mechanism. Official announcement by University Provost/Vice President for Academic Affairs Thomas Pearson took place during the citation presentation. The society was represented by Stephen Schnurr, Secretary of the OHS National Council and Chair of the Historic Organ Citations Committee; Scot Huntington, OHS Vice-President; and Paul Marchesano, OHS Councilor for Education, during a lavish reception on the mezzanine of Wilson Hall. Wilson Hall was built in the late 1920s as Shadow Lawn, a residence for the late Hubert T. Parsons. The building replaces an earlier Shadow Lawn, which housed Æolian opus 1530. That residence and its organ burned in 1927.

Nassau Presbyterian Church, Princeton, New Jersey, is conducting a hymn text contest in celebration of "God's faithfulness to all generations and in praise of God." The winning text will receive a prize of \$1,000. The deadline for submissions is March 31. For information: Kenneth Kelley, 609/924-0103; fax 609/683-1975.

A Collaborative Conference sponsored by The St. Cecilia Schola Cantorum, the University of Nebraska-Lincoln, and the Westfield Center for Keyboard Studies,

entitled "The Organ as Mirror of Religion and Culture: Temperament, Sound, and Symbolism," will take place April 5-10 at St. Cecilia Cathedral, Omaha, Nebraska, in celebration of the new dual-temperament organ by Martin Pasi (Pasi Organbuilders Opus 14). This conference will feature lectures by Quentin Faulkner, Calvin M. Bower, Hans Davidsson, and Anthony Ruff, recitals by Hans Davidsson, David Dahl, Marie Rubis Bauer and Kevin Vogt, and liturgy sung by the St. Cecilia Schola Cantorum with improvisations by Susan Ferré. The event will focus on the consideration of new applications for historic principles of organ building, especially as concerns current cosmology, religious culture, and symbolism.

Pre- and post-conference events sponsored by Westfield include "A Temperamental Journey," April 5-7, an excursion to the National Music Museum in Vermillion, South Dakota, including an introduction to the Pasi organ by Bill Porter, extemporizations, demonstrations on historic keyboards by Maryse Carlin, Greg Crowell, David Dahl, Ulrika Davidsson, Susan Ferré, John Koster, Bill Porter, Christa Rakich, and Susanne Skyrn, a concert by Andrew Willis, and panel discussions on questions of temperament.

A post-conference "Symposium on Temperament, Sound and Symbolism," on April 9, will focus on the design and construction of the Pasi organ, with lectures by Ibo Ortgies, Charles S. Brown, and panel discussions with John Brombaugh, Gene Biedent, and Martin Pasi among others, a final concert by Robert Bates, and a "Meet the Creators" reception.

For more detailed information, brochures and registration visit <www.unl.edu/music/> or <www.westfield.org> or contact George Ritchie, School of Music, University of Nebraska, Lincoln NE 68588-0100, 402/472-2980.

As a prelude to the first Via Claudia Augusta European Organ Festival, an international competition for organ performance will take place July 11-16 in Landsberg am Lech, Germany. The competition will include three public rounds for 12 preselected contestants. Instruments for the events include the Jann organ at Evangelische Christuskirche, the Siegfried Schmid organ at the Stadtpfarrkirche Mariä Himmelfahrt, and the historical Simnacher organ at the Heilig-kreuz-kirche. First prize is €10,000, second €6,000 and third €3,000. The jury includes Bernhard Buttman, Lorenzo Ghielmi, Jean Guillou, Wayne Marshall, and Heinz Wunderlich. For information: <www.orgelstadt-landsberg.de>.

The Organ Historical Society European Organ Tours will travel to south-west England August 11-21, with tour leaders Stephen Bicknell and Bruce Stevens. The itinerary includes visits to Salisbury, Wells, Reading, Tisbury, Romsey, Kingston, Winchester, Bristol, Hereford, Gloucester, Tewkesbury, and other cities; organs by Willis, Walker, Harrison & Harrison, Hill, Norman & Beard, Pike, Mander, Nicholson, Snetzler, Gray & Davidson, and many other builders. For information: Organ Historical Society, European Organ Tours, P.O. Box 26811, Richmond, VA 23261; <www.organsociety.org>.

The Fourth Mikael Tariverdiev International Organ Competition takes place August 15-25 in Moscow and Hamburg, and August 29-September 5 in Kaliningrad. The competition is open to organists born not earlier than January 1, 1969. First prize is \$5,000; second \$3,000; third, \$2,000; two diplomas \$1,000 each and the title of Diploma Winner; special prize for the best interpretation of Mikael Tariverdiev's music, \$1,000; Russia's Hope prize of \$3,000; and special prize of the Governor of Kaliningrad, \$1,000. Deadline for applications is April 15. For information: <tariverdi@mail.ru>; <www.organcompetition.ru>.

From December 4-8, 2004, The Church of Jesus Christ of Latter-day Saints in Palo Alto, California, presented the 17th annual Christmas Crèche Exhibit, a display of more than 500 nativity scenes from around the world, lent by church members and neighbors from the community. Nearly 9,000 people visited the event this year <www.christmascreche.org>. For the first time the exhibit included an organ recital daily at 3 pm on the church's Schoenstein organ. Joining James Welch, organizer of the series, were guest organists Stephen Boniface, T. Paul Rosas, Mary Ann Gee, Lynda Alexander, and flutist Greer Ellison.

The University of Toronto has announced the establishment of the Gerhard Brunzema Graduate Fellowship in Organ Performance. Gerhard Brunzema (b. Emden, Germany, 1927; d. Toronto, Ontario, 1992) apprenticed and worked for Paul Ott in Göttingen 1948-1952, before beginning an 18-year association with Jürgen Ahrend in Leer, Ostfriesland. Brunzema moved to Canada in 1972 to become artistic director with Casavant Frères, Ltée., a position he held for eight years. The independent firm Brunzema Organs, Inc. was established in 1979 in Fergus, Ontario, where over 40 organs were built over a period of 10 years.

The university is now accepting contributions to the fellowship fund. For a limited time, each gift towards the Brunzema Fellowship will be matched three times. For information, contact the development office, 416/946-3850, or <friends.music@utoronto.ca>.

The Philadelphia Music Project (PMP) has announced the recipients of

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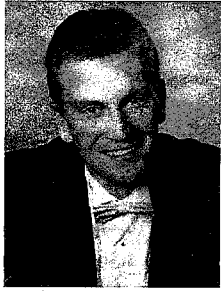
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Rastrelli Cello Quartet



Gloucester  
Cathedral Choir

October 2005

its 2004 awards, ranging from \$15,000 to \$120,000, totaling \$593,150. Fifteen grant recipients were selected from 29 applicants. Among the recipients are Choral Arts Society of Philadelphia, Curtis Institute of Music, Philadelphia Singers, Piffaro, The Renaissance Band, and others. Funded proposals will yield a total of 147 events, including the commissioning and performance of 36 new works, in addition to 58 residency and educational activities, and over 80 public performances. For information: <www.philadelphiamusicproject.org>.

**The Barlow Endowment for Music Composition** at Brigham Young University has announced commission winners for 2004. After reviewing 362 composer applications, the judging panel awarded Judith Bingham from London, England the Barlow Prize. Francis Pott from Winchester, England received honorable mention. Ms. Bingham studied composition and singing at the Royal Academy of Music, and was a singer with the BBC Singers 1983-96. Out of 134 applicants in other commissioning programs, the endowment granted \$52,000 to eleven composers. For information: <www.byu.edu/music/barlow/>.

**The Institute of British Organ Building (IBO)** has announced the release of its journal, *Organ Building 2004*. The journal features and examines work completed during the past year by all British organ builders, and includes wide-ranging articles, along with general knowledge and technical items related to the organ building world. Contents include articles on new organs and restorations, illustrated with pictures, technical drawings and scales. Each project is presented with commentary by consultants, builders and players. The "Review of the Year," by Ian Bell, highlights the work of British builders in 2003; 84 pages, 45 photos (24 in color), 10 drawings plus charts/graphs; £11.50 in UK, £12.50 in Europe, £14.50 other; 011-44-1359 233433; <www.ibo.co.uk>.

**ORGANpromotion** organized two masterclasses last fall. An organ masterclass featuring Olivier Latry (*titulaire* of Notre Dame, Paris) was held September 22-26, 2004 in the Ottobeuren Basilica. The topic, "Gregorian chant in organ music," was illustrated by studying works by de Grigny, Tournemire, Durufle, Alain, Langlais, Litaize, Messiaen and Escaich. Both the baroque organs built by K. J. Riepp dating from 1766, as well as the modern, symphonic organ boasting 121 registers, were used for the class. During the classes devoted to 20th-century works, Latry recounted

the characteristics of the individual composers and demonstrated parallels between their music, including Messiaen and Jean-Louis Florentz, who died in July of this year. In the final concert Olivier Latry played his *Debout sur le soleil*. After three full days there was an organ trip round the environs in Upper Swabia to the historic organs in Schloß Zeil, Rot an der Rot und Ochsenhausen, as well as a concert given by students.

An organ masterclass took place October 6-10, 2004 in Waldsassen, Germany, with Ben van Oosten from The Hague. The symphonic organ at Waldsassen comprises 103 registers on 6 manuals with two consoles. Completed in 1989 by Georg Jann, the organ is installed in the main organ case dating from 1738, which originally housed an organ by Konrad Brandenstein. The schedule included eight hours of daily classes.

On Friday evening, 10 of the 15 participants presented a concert in the basilica, featuring pieces from the masterclasses. The following day began with a question-and-answer session away from the console. Later in the day there was an organ study trip to nearby Weiden and to Regensburg. The closing concert by Ben van Oosten on Sunday in Waldsassen featured works by Vierne and Widor's 8th Symphony.

The events were organized by Michael Grüber and Miriam Jedele of ORGANpromotion in Sulz am Neckar. For information: <www.ORGANpromotion.org>.

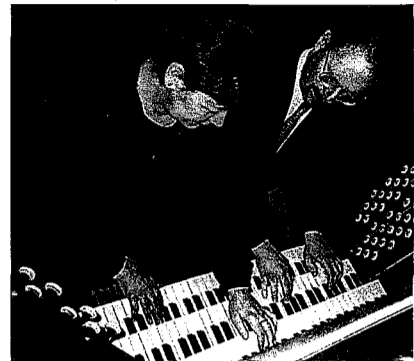
win, Wisconsin. COS was the exclusive distributor of Viscount, Orla, and Bevilacqua organs in the United States.

Mr. Kuhn has held numerous positions in the music industry including Divisional Vice President, Classical Organ Division Manager, District Sales Manager, Retail Division Manager, and Staff Organist at Baldwin Piano and Organ Company. He was also the Senior Vice President of the Wurlitzer Division of Baldwin. Baldwin made him Vice President of its Church Organ Systems business, before Mr. Kuhn purchased that business in 1997.

Chad A. Perry, Rodgers Sales and Marketing Director for the past five years, will assume new duties for the company in the Northeastern United States. As Director of Business Development, Mr. Perry will be responsible for pursuing new business opportunities and expanded sales for Rodgers.

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Gordon Stewart with organist Mark Williams. The program includes *Trumpet Tune*, *Aria*, *Christmas canon on Forest Green*, *St. Wilfrid's Suite*, *Village Variations*, and *Toccata on Veni Emmanuel*, all for organ; for choir: *For the beauty of the earth*, *Thou art the vine*, *Light of the world*, *May the mystery of God*, and *I am all-fair*; and for trumpet and organ: *Petite Suite*. For information: <www.andrewcarter.org>.



Sylvie Poirier & Philip Crozier

**Philip Crozier and Sylvie Poirier** announce the release of two CDs of solo organ works by Petr Eben recorded at Fulda Cathedral, Germany: *A Festive Voluntary / Small Chorale Partita on "O Jesu, all mein Leben bist du" / Faust* (Philip Crozier) and *Job* (Sylvie Poirier) with Michel Keable of Radio-Canada as narrator of the Biblical Texts in French. The launch took place at St. James United Church, Montréal on December 13 in the presence of the Czech Consul Mr. Miroslav Brejtnic. The CDs are available from the artists at 3355 Queen Mary, Apt. 424, Montréal, Québec, Canada, H3V 1A5 for \$18.00 each, inclusive of postage and packaging.



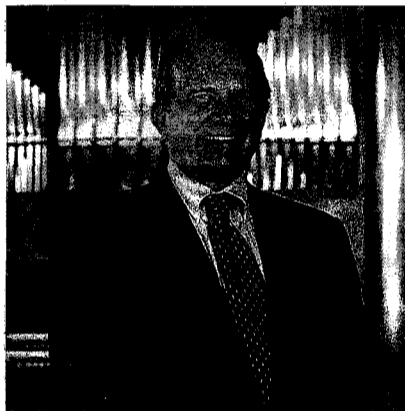
Emma Lou Diemer

**Emma Lou Diemer's Concerto in One Movement for Organ and Chamber Orchestra ("Alaska")** is featured on a new recording on the Albany label, performed by Marilyn Mason and the Czech National Symphony Orchestra conducted by Paul Freeman. It is on an album entitled *Paul Freeman Introduces Marilyn Mason*, which also includes works by Leo Sowerby, Petr Eben, and William Bolcom.

Other recent works by Diemer include *Homage to Poulenc*, *Mozart*, and *MacDowell* for flute, cello, and piano, written for the Essex Chamber Music Players (Massachusetts), Michael Finegold, flute; *Requiem for Woodwind Quintet and String Quintet* for North/South Consonance (New York City); *Reaching Out* for early intermediate/intermediate piano, edited by Helen Marlais, published by The FJH Music Company; *Toccata for Six* for mallet percussion, published by C. Alan Publications; *Adoring Praise*, *Two Hymn Settings for Organ*, published by MorningStar; and others.

The music of **Dan Locklair** is featured on a new recording, *Dan Locklair: Chamber Music* (Troy 701-02), containing six of the composer's major chamber works: *Reynolda Reflections* (A Trio for Flute, Cello and Piano); *Constellations* (A Concerto for Organ and Percussion) performed by George Ritchie with percussionist Albert Rometo; "... the moon commands ..." (A Nocturne for Flute, Soprano, Percussion and Piano); *In the Almost Evening* (A Dance Suite for Flute, Viola and Harp); and *Music of*

## Appointments



Duane (Dewey) Kuhn

Rodgers Instruments has appointed **Duane (Dewey) Kuhn** as Director of Sales and Marketing. Mr. Kuhn most recently was the President and CEO of Church Organ Systems located in Bald-

## Here & There



Andrew Carter

The music of **Andrew Carter** is featured on a new recording, *Andrew Carter—A Celebration*, on the Vif label (WRCD045). The recording features organist Gordon Stewart, trumpeter Anthony Thompson, and the RSCM Millennium Youth Choir, directed by

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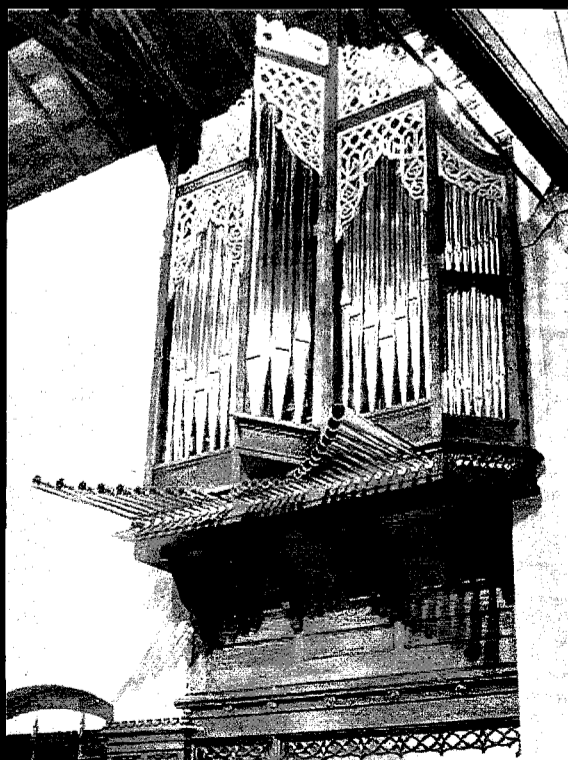
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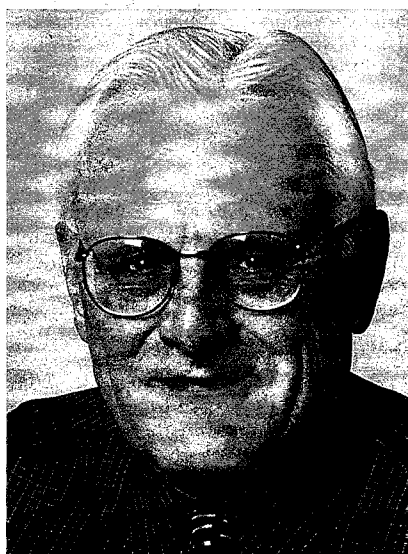
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**William Osborne** is the author of a new book, *Music in Ohio*, published by The Kent State University Press. The book offers an overview of music as it has been practiced in Ohio from the 18th century to the present. Comprehensive in subject matter, the book deals with many different kinds of musical expression from folk to jazz to the Cleveland-style polka. Osborne examines the music of the Moravians, Mormons and Welsh, the state's two major orchestras, plus the Cincinnati Opera and May Festival. He also includes an overview of public school music education and the principal collegiate institutions. William Osborne recently retired from his 42-year career at Denison University, where he was Distinguished Professor of Fine Arts, Director of Choral Organizations, and University Organist. He is currently music director of the Piedmont Chamber Singers in Winston-

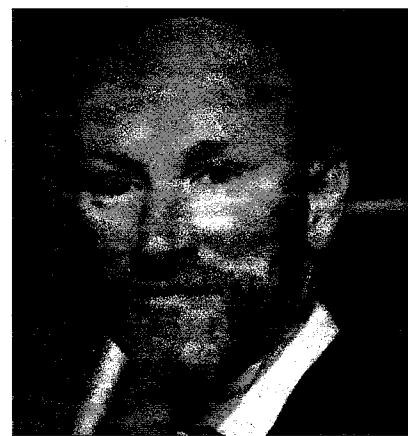


**William Osborne**

Salem, North Carolina. He has written numerous articles for the *Choral Jour-*

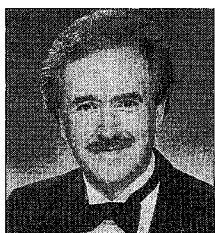
*nal, The American Organist*, THE DIAPASON, the Organ Historical Society, the American Choral Directors Association, and the *New Grove Dictionary of American Music*. *Music in Ohio* comprises 656 pages, cloth \$60; for information: <www.kentstateuniversitypress.com>.

**George Ritchie** has completed recording the last of six volumes (11 CDs) of all of the organ works of J. S. Bach for the Raven CD label. Volume Six, "Youthful Brilliance," is recorded in two locations: at St. Cecilia Cathedral in Omaha, Nebraska, on the dual-temperament organ built by Martin Pasi in 2003, and at House of Hope Presbyterian Church in St. Paul, Minnesota, on the magnum opus of Charles Fisk completed in 1979. The 2-CD set will be released to record stores in February and is available at <ravencd.com>. In the six volumes, George Ritchie, head of the organ department at the University of Nebraska and Marguerite Scribante Professor of Organ there, plays nine significant and recently built American



**George Ritchie**

organs, which are based on organs of Bach's time. Each volume includes an essay by George Stauffer on the music, registrations used for each piece, stoplists, notes on the organs, and five of the volumes include two CDs for the price of a single CD.



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*Organist/Lecturer/Professor of Music*

East Carolina University  
Greenville, North Carolina



**Faythe Freese**

*Organist/Lecturer*

Associate Professor of Organ  
School of Music  
University of Alabama  
Tuscaloosa, Alabama



**Michael Gailit**

*Organist/Pianist*

Organ Faculty Conservatory of Music  
Piano Faculty University of Music  
Organist St. Augustine's Church  
Vienna, Austria

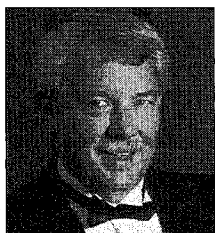


**Michael Kaminski**

*Organist*

Director of Music Ministries  
Saint Francis Xavier Church  
Brooklyn College Faculty  
St. Francis College Faculty  
Brooklyn, New York

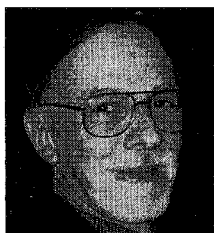
# Concert Artist Cooperative



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*Organist*

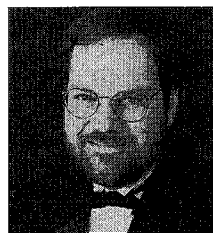
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Professor of Music  
Luther College  
Decorah, Iowa



**Larry Palmer**

*Harpichordist/Organist*

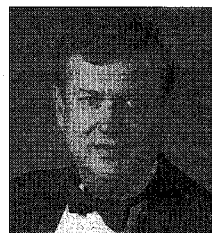
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Director of Music  
St. David's Episcopal Church  
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*Organist/Lecturer*

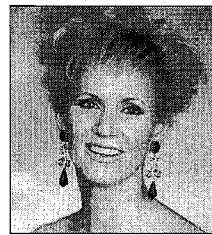
Music Faculty  
Casady School  
Organist  
St. Paul's Lutheran Church  
Oklahoma City, OK



**Lisa Scrivani-Tidd**

*Organist/Lecturer*

Assistant Professor of Music  
SUNY at Jefferson  
Watertown, New York  
University Organist  
St. Lawrence University  
Canton, New York



**Martha H. Stiehl**

*Organist/Harpichordist*

Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin



**Jeremy David Tarrant**

*Organist*

Organist and Choirmaster  
The Cathedral Church of St. Paul  
Detroit, Michigan



Carolyn Shuster Fournier

Carolyn Shuster Fournier is featured on a new recording, *Une américaine à Paris*, on the Ligia Digital label. Recorded on the organs at the Church of La Madeleine in Paris, the program includes works of Messiaen, Marcel Fournier, Franck, Ives, Chauvet, Guilman, and Vierne. Born in Columbia, Missouri, Carolyn Shuster Fournier studied piano and violin and began organ lessons at age 13 with Gary Zwicky. She continued study with Gladys Christensen, Wolfgang Rübsum, Yuko Hayashi and Mireille Lagacé. After receiving her bachelor's degree (Wheaton College) and master's degree (New England Conservatory), she moved to Paris in 1981 to study with Marie-Claire Alain, Michel Chapuis and André Isoir. She was granted first prizes in organ at the Rueil-Malmaison and Boulogne Conservatories as well as a master's degree at the Paris Sorbonne and a Ph.D. in musicology at Tours University. After playing at the American Cathedral in Paris, she was appointed titular of the 1867 Cavallé-Coll choir organ at the Church of the Holy Trinity in 1989. For information: <shusterfournier@aol.com>.

USA representation of British organist Jane Watts is now via her general manager, Callum Ross; e-mail: <callum.ross@janewatts.fsnet.co.uk>. For complete details, log on to website <www.janewatts.co.uk>.

Jane Watts made her Royal Festival Hall recital debut in 1986, a season during which she also became the Royal College of Organists' first Performer of the Year. Her debut in the BBC Promenade Concerts in London's Royal Albert Hall took place in 1988, as soloist under conductor John Mauceri. Since then her career has taken her all over the world; with performances in the USA, Europe, Hong Kong, Australia and New Zealand in addition to numer-



Jane Watts

ous appearances throughout Great Britain. During 2005 her many commitments include being the only female member on the jury of the St. Albans International Organ Competition.

Miss Watts has recorded exclusively for Priory Records since 1988. She has also recorded several recital programs for the BBC, in Britain, France and Germany, and additionally broadcast on radio in the USA, Australia and New Zealand. Jane Watts has appeared as concerto soloist with orchestras including the London Philharmonic, the BBC National Orchestra of Wales, the Ulster Orchestra and the London Mozart Players. Since 1991 she has been the organist of the world-famous Bach Choir of London—the first woman to hold the post since the choir's foundation in 1876. Under musical director Sir David Willcocks, and his successor in 1998 David Hill, Miss Watts has appeared both as soloist and as organ accompanist to the Bach Choir in Britain, the USA, Europe, the Middle East and New Zealand.

## Nunc Dimittis

Enrique Alberto Arias, 63, died on December 1, 2004, at Weiss Memorial Hospital, Chicago. Survived by close friends and colleagues, there are no immediate family survivors. A musicologist, Dr. Arias was associate professor at DePaul University's School of New Learning, and president of Ars Musica Chicago.

The son of Enrique (the Consul General of Panama in Chicago) and Jeanne Arias, Enrique Arias was born April 26, 1941 in Chicago. He received a bachelor of music in piano performance from the DePaul University School of Music,

a master of arts in musicology from the University of Chicago, and in 1971, a Ph.D. in music history and literature from Northwestern University. Dr. Arias was a faculty member, and later president, of the Chicago Conservatory of Music. He then served as chairman of Humanities and Graduate Studies at the American Conservatory of Music, and in 1993 began his tenure at DePaul. Arias was also a member of the American Musicological Society, and throughout his career he was a keynote speaker at numerous conferences on Latin American music.

As a researcher and writer, Dr. Arias traveled yearly to churches, archives and libraries around the world. His many publications include *The Masses of Sebastian de Vivanco (circa 1550-1622): A Study of Polyphonic Settings of the Ordinary in Late Renaissance Spain* (University Microfilms, 1971), *Alexander Tcherepnin: A Bio-Bibliography* (Greenwood Press, 1989), and *Comedy in Music: A Historical Bibliographical Resource Guide* (Greenwood Press, 2001). He was one of four editors of *Essays in Honor of John F. Ohl: A Compendium of American Musicology* (Northwestern University Press, 2001), and one of his most significant publications was the edition of *Three Masses by Sebastian de Vivanco* (A-R Editions, circa 1978). Arias also had numerous articles published in music journals, including *Music Review*, *Tempo*, *Perspectives of New Music*, *Anuario Musical*, *Lituanus (The Lithuanian Quarterly)*, and the *Latin American Music Review*. His final two articles were "Maps and Music: How the Bounding Confidence of the Elizabethan Age Was Celebrated in a Madrigal by Weelkes" (published in the winter 2003-04 edition of *Early Music America*), and "Jules Massenet, French Cantatas for a Martyr, and Vincentian Composers" (published in the September 2004 issue of *THE DIAPASON*).

As a pianist, Arias was most active in the 1970s and 1980s, performing regionally at many venues including Preston Bradley Hall, and internationally with the late soprano Dahlia Kucenas at concert halls throughout Asia, Eastern and Western Europe, and South America. He also served as president of Ars Musica Chicago, an early music ensemble, a position he held since 1988.

A memorial service took place December 12, 2004 at St. Vincent de Paul Church, Chicago, and a concert was given in his memory on January 9, 2005, also at St. Vincent de Paul Church. Contributions may be made in his memory to Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690.



Lois Rhea Land


Lois Rhea Land, 88, long-time teacher, composer, author, and mentor to many music educators throughout Texas, died December 9, 2004, of complications from a fall a year and a half ago that left her paralyzed. Born in Milton, Kansas, she was a child prodigy in piano and received music degrees from Northwestern University, Evanston, Illinois. From 1945 to 1964 she taught music in the Corpus Christi, Texas public schools, and served as a judge and clinician-throughout the southwest. A founding member of the Texas Choral Directors Association in 1950, she also collaborated with many conductors and singers as accompanist for the Texas All-State Choir in the 1950s and 1960s.

In 1964 she joined the music faculty at Southern Methodist University, where she taught music education and supervised the graduate music education division until 1980. From 1980-88 she served as adjunct professor of music education at Texas Christian University in Ft. Worth. A church organist from an early age, she served Dallas congregations as organist and choir director, including Northaven and Munger Place United Methodist Churches, and Holy Trinity Episcopal Church in Rockwall.

Her numerous choral compositions were published by Plymouth, Southern Music, Bourne, Edwin Morris, Mark Foster, and Lawson-Gould, and was the co-author of numerous college and choral music textbooks. Most recent publications include several volumes of sight-reading materials and techniques published by Alliance Music Company in Houston, and *A Cappella Songs Without Words* (AMC).

She is survived by one daughter, Christina Harmon, of Dallas, Texas, and three grandchildren. A memorial service was held at Perkins Chapel, Southern Methodist University, December 27, 2004.

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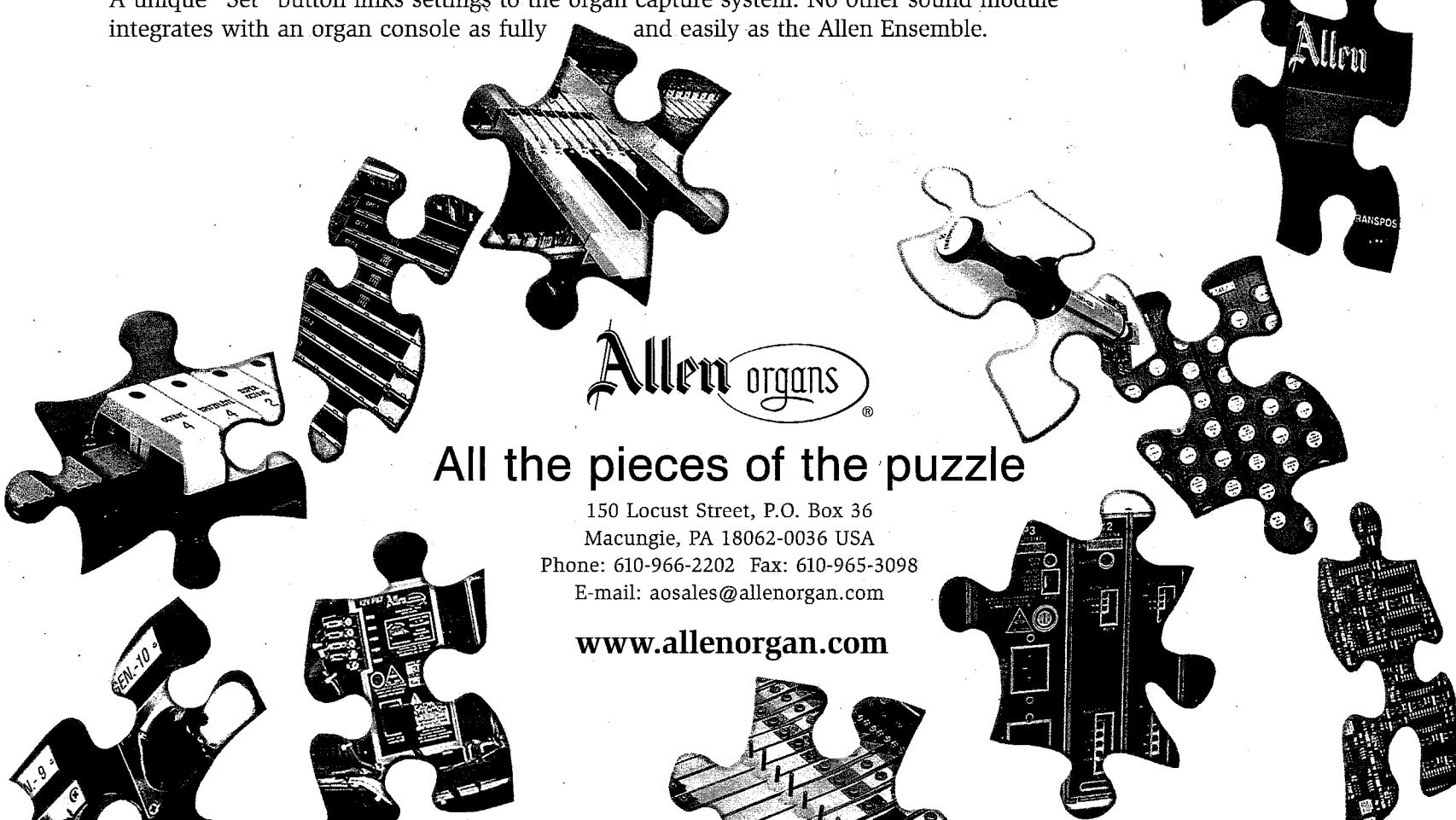
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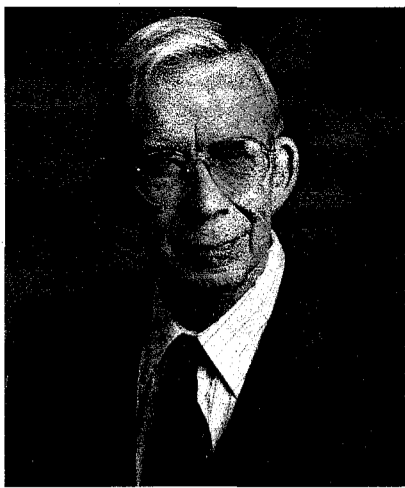
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Charles McManis

Charles Wilson McManis died December 3, 2004, in South Burlington, Vermont, after suffering a fall at his home the evening before. He was born March 17, 1913, in Kansas City, Kansas, and was preceded in death by his first wife, Charlotte Bridge McManis, an elder brother and a younger sister. He is survived by his second wife, Judith Fisher McManis of South Burlington, two sons and a daughter.

Mr. McManis grew up in a musical family. At age three, sitting in church with his mother (his father was choir director), he was fascinated by the sounds of the organ, and remembered humming its very high pitches. At age twelve he experimented with making wood and metal organ pipes from fruit crates and coffee cans. As a teenager he constructed an organ with four ranks of pipes that he installed in the family's finished attic. He completed studies at the University of Kansas in 1936 with a BA degree, specializing in theoretical courses useful to an organbuilder. Following this, in 1937, was a bachelor of music degree in composition and organ performance. While at the university, he apprenticed during vacations with an organ factory representative, repairing, voicing and tuning organs. On graduation he set up shop in Kansas City, Kansas, building or rebuilding half a dozen organs before Pearl Harbor and WWII halted U.S. organbuilding.

In April, 1942, he enlisted in the U.S. Army. After basic training at Camp Roberts, California, he was retained to teach organists of the nine regimental chapels, and was assigned to 11th Regimental Chapel. The following year he was shipped overseas with the 221st General Hospital to Chalons-sur-Marne, France, ninety miles east of Paris. At war's end, he returned to Kansas City,

where he married Charlotte Bridge on June 9, 1946.

At McManis Organs, Charles and his staff would build, renovate or restore more than one hundred thirty-five organs for churches, homes and universities throughout the USA over the next five decades. Because of his musical training, he was one of the first organbuilders who could actually play much of the literature written for the organ. His passion was to design and voice instruments suited to play this great variety of music. Even his smallest organs encouraged exploration of the rich and colorful repertoire available.

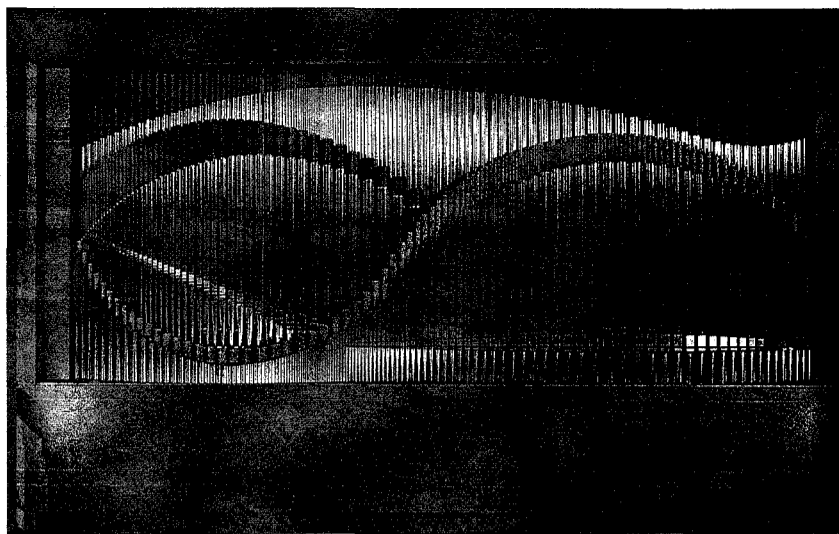
His ability at pipe voicing was legendary among his peers. Over the years, he wrote extensively, mentored younger organbuilders and conducted several clinics to teach others about his voicing "secrets." He was a founding member of the American Institute of Organbuilders.

Retiring (theoretically) in June, 1986, McManis moved to the San Francisco Bay Area with his wife, Charlotte, who died of cancer four months after their arrival. He stayed on in California, occasionally tuning and repairing organs, and hiking in Yosemite and the Sierras. In July 1989, a Connecticut tornado that heavily damaged the McManis organ at St. John's Episcopal Church, Waterbury, Connecticut, took Charles McManis out of retirement, calling him east to replace 35 of 60 ranks in his Opus 35, first installed in 1957. Due to the extensive damage to the building, as well as the organ, several parishioners were appointed to coordinate a variety of repair programs, including Judith Fisher who was to oversee the organ restoration. After working together for eighteen months, she and Charles were married November 2, 1991. He continued working with organs in Connecticut, acting as consultant and overseeing the installation or restoration of several instruments in the area. He served as curator of the organ at St. John's for just over 10 years.

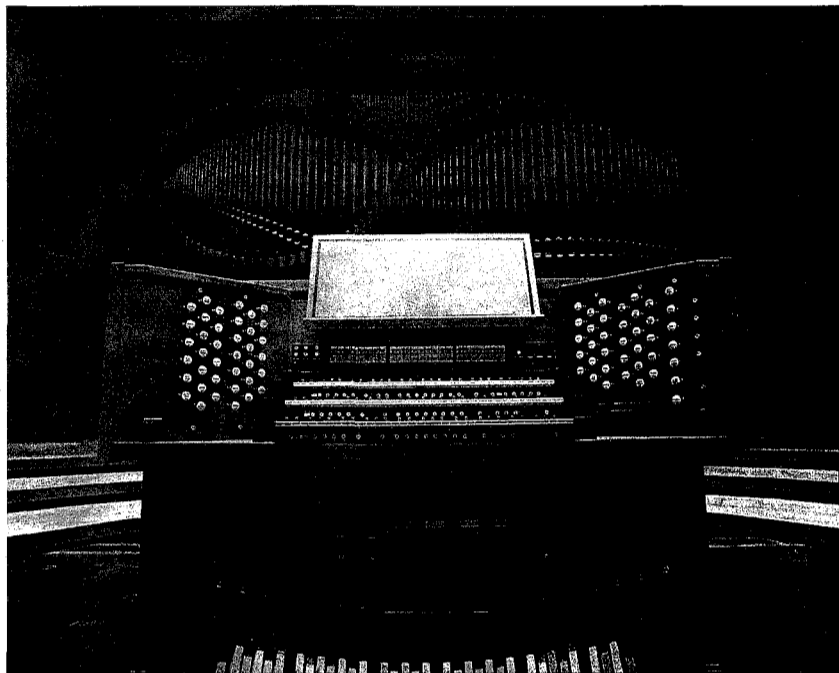
In 2001, Charles and Judith moved to Vermont. He was able to complete work on his autobiography just days before his death. A "Celebration of Charles' Life" took place January 8 at The Cathedral Church of St. Paul (Episcopal) in Burlington. Donations may be made to the Music Ministry of St. Paul's.

## Here & There

The Madison Symphony Orchestra's (MSO's) **Overture Concert Organ**, the gift of Pleasant T. Rowland, was



Klais organ, Overture Hall, Madison, Wisconsin (photo by Zane Williams)



Klais organ, Overture Hall, Madison, Wisconsin (photo by Bob Rashid)

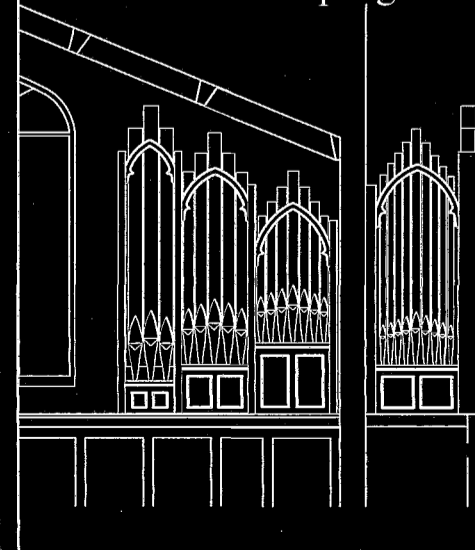
inaugurated last November in a five-day dedication attended by approximately 10,300 people. The dedication included three subscription performances by the MSO with British organ virtuoso Thomas Trotter as soloist, a solo recital given by Trotter, and several free educational events.

The dedication began on Thursday, November 18 with an organ demonstration/discussion by Thomas Trotter and MSO resident organist and curator Samuel Hutchison, attended by 220 people. An unprecedented 1,200 people


attended the open dress rehearsal on Thursday evening, and over 800 were present for Samuel Hutchison's organ demonstration on Saturday as part of a Community Open House. Three packed houses of 5,831 experienced the MSO's dedication subscription concerts with Thomas Trotter, and an additional sold-out house of 2,250 attended Trotter's one-night only solo recital on Tuesday evening. Organ builder Philipp Klais was present with his family for the dedication and led the weekend's Prelude Discussions attended by 1,100 concertgoers.

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8 Cello Celeste (Ch)	8 Concert Flute	16 Minor Bourdon (Sw)
8 Harmonic Flute	8 Dolcan	16 Violone (Ch)
8 Stopped Flute	8 Dolcan Celeste TC	10 2/3 Flute Quint (Sw)
4 Octave	4 Octave	8 Octave Diapason (Gt)
4 Flute	4 Magic Flute	8 Octave Wood
2 Fifteenth	2 2/3 Twelfth	8 Violoncello (Ch)
IV Mixture	2 Fifteenth	8 Bourdon
Chimes	2 Silver Flute	4 Fifteenth (Gt)
8 Hooded Tuba (Ch)	1 3/5 Seventeenth TC	4 Major Flute
	1 1/3 Nineteenth	16 Trombone (in Ch)
	1 Twenty-Second	16 Waldhorn (Sw)
<b>Swell</b>	8 Trumpet	8 Trumpet (Ch)
16 Minor Bourdon	8 Belle Clarinet	8 Waldhorn (Sw)
8 Horn Diapason	8 English Horn	4 Clarion (Ch)
8 Stopped Diapason	Tremolo	4 English Horn (Ch)
8 Salicional	8 Hooded Tuba	8 Hooded Tuba (Ch)
8 Voix Celeste TC		
4 Octave		
4 Triangular Flute		
2 2/3 Flute Twelfth		
2 Harmonic Piccolo		
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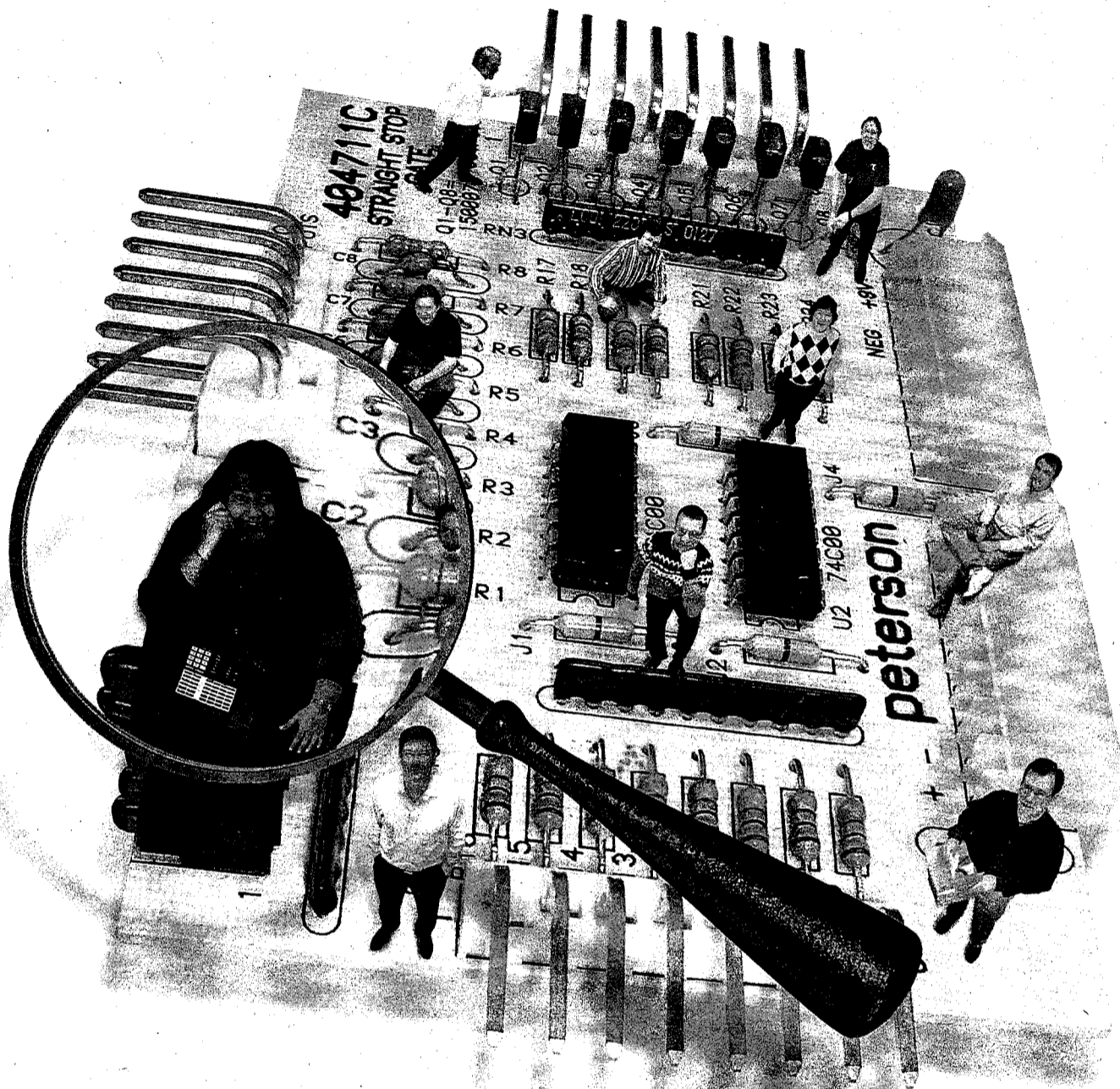
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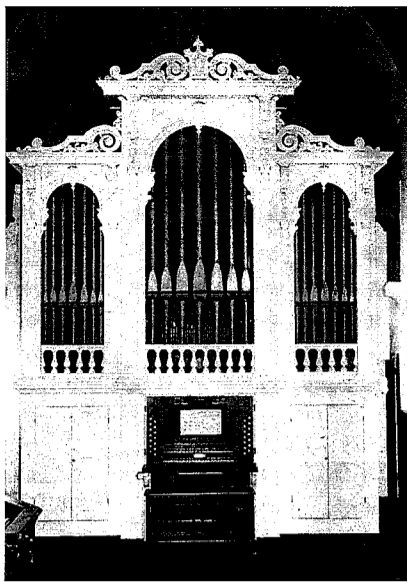
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Hook, St. Paul, Salem, New York

St. Paul's Church in Salem, New York, has signed a contract with A. David Moore of North Pomfret, Vermont, to restore the church's historic E. & G. G. Hook organ. One of the most important surviving Hooks of the pre-Civil War period, it has been cited by the Organ Historical Society as "an instrument of exceptional historic merit worthy of preservation." Hook brothers' Opus 189 was built in 1855 for the First Parish Church (Unitarian) in Dorchester, Massachusetts. It was purchased by St. Paul's in Salem and installed there by W. J. Stewart of Albany. Heard for the first time in its new home on February 23, 1890, it has been in constant use ever since. The organ comprises two manuals and pedal with 19 ranks. Standing in the south transept, and decorated with fruit, flowers, and shields, the case has three flats of seven pipes each, standing over balustrades. Originally faux oak, it was at some point painted white—probably after a fire in 1912 did extensive damage to the church but fortunately did not reach the organ. In the summer of 2004, all carpeting (except for that in the high altar area) was removed from the church and the maple flooring refinished with a hard-gloss urethane; as a result, the organ can be heard equally well from any part of the building.

This winter, the organ will be removed from the church and taken to North Pomfret, where it will be restored to its 1855 state, according to a plan worked out by Don Kerr, organist of St. Paul's and curator of the organ, and David Moore, with consulting assistance from Ed Boadway. The restoration will include the cleaning, repair, and re-reg-



Hook Great pipework

ulation of all pipework, rebuilding of the windchests, refurbishing of the mechanical action, and the reversal of certain mechanical changes made by the Stewart brothers: the combination action, metal swell shoe, and the Hutchings-style tremulant will be removed. A hitch-down swell pedal will be restored. The case will be repainted and the display pipes re-gilded. In the interest of making the instrument somewhat more flexible and able to play more of the standard literature, two small alterations will be made: the original 25-note pedalboard will be rebuilt and one note added, making the compass CC-c, d, and the Great Tierce rank will be put on a separate slider so that its use in the mixture can be optional. The present Swell Hautboy is the only stop that is not original but is a late-1800s replacement; hopefully, a period Hook Hautboy will at some point be found for substitution.

The organ will be returned to the church in the fall of 2005, and Madame Mireille Bégin Lagacé will play the rededication concert, which will celebrate the instrument's 150th anniversary. Details on the organ and the restoration project, including pictures, may be found at the church's website: <www.orthodoxanglican.org/salem>.

**Great Organ**

- 8' Open Diapason
- 8' Melodia
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- 8' [Bell] Gamba
- 4' Principal
- 4' [Wald] Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- Sesquialtra 3 ranks
- 8' Trumpet Treble
- 8' Trumpet Bass

- Swell Organ**
- 16' Bourdon Treble
  - 16' Bourdon Bass
  - 8' Op. Diapason
  - 8' St'd Diap'n. Treble
  - 8' St'd Diap'n. Bass
  - 8' Dulciana [tenor C]
  - 4' Principal
  - 4' [Chimney] Flute
  - 2' Fifteenth
  - 8' Trumpet Treble
  - 8' Trumpet Bass
  - 8' Hautboy [tenor C] [late 18th-C replacement]

- Pedal Organ**
- 16' Dble. Op. Diap'n.
  - 16' Bourdon\*

Bellows Signal

**Couplers**

- Sw/Gt
- Gt/Ped
- Sw/Ped

**Foot Pedals\*\***

- Great Forte
- Great Piano
- Hitch-down Tremulant
- Swell Forte
- Swell Piano
- Swell Pedal

\*13 notes, repeating; speaks at 16' CC to C; at 32' C to c.

\*\*combination action, tremulant, and metal swell shoe not original; probably added in 1890.

**Dobson Pipe Organ Builders. Ltd.**, Lake City, Iowa, completed their Op. 79 (II/23) for Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin, last fall. The organ was dedicated on December 5, and a hymn festival by John Ferguson is scheduled for June 2005. Restoration work was completed in the fall on the historic 1904 Verney organ (II/20) at Christ Episcopal Church, Cedar Rapids, Iowa. The largest organ built by the Verney Company of Mason City, Iowa, it was originally located at the Methodist Church in Parkersburg, Iowa, and relocated by Dobson in 1993 after its original home was slated for demolition. Dobson's Op. 80 (II/20) for St. Paul's Church, Rock Creek Parish, Washington, DC, was dedicated on October 6, 2004 with a recital by Gillian Weir. For information: 712/464-8065; <www.dobsonorgan.com>.

The new Noack Organ Company instrument for Lakeside Presbyterian Church, Lakeside Park, Kentucky, incorporates control systems by **Solid State Organ Systems**. The SSOS DirectConnect slider control system provides optimum and controllable power to the stop action slider solenoids. Piston memory is via a Multi-

Level Capture System with eight levels of memory. For information, visit <www.sosystems.com>.

**Fruhauf Music Publications** has announced new releases for 2005, including a four-volume collection entitled *A Baroque Sampler: Transcriptions and Editions for Organ*. This anthology offers a cross-section of music by composers from continental Western Europe and the British Isles, including compositions for instrumental ensembles, choral repertory, and original works for keyboards. Editorial additions of a creative nature include occasional interpretive instructions, ornamental figurations, double-dotted rhythms, two transpositions, a new contrapuntal line in the setting of a well-known aria, two recommended *da capo* endings to round out movements, a new variation for a partita, an added verse in a chaconne, and a cadenza for a fugue.

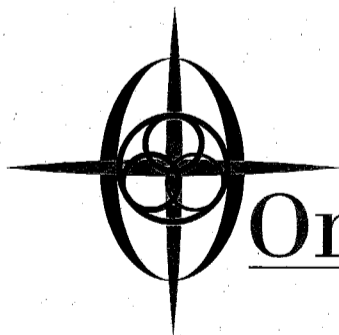
Volume I (27 pages) is devoted to the music of J. S. Bach, and Volume II (27 pages) to G. F. Handel. Volumes III and IV (67 pages each) present works by sixteen composers from Belgium, England, France, Germany, Holland, Italy, and Spain, including Cabanilles, Clarke, François and Louis Couperin, D'Aquin, Fiocco, Fischer, Lidon, Casanoves, Loeillet, Pachelbel, Pasquini, Purcell, Alessandro and Domenico Scarlatti, and Sweelinck. Technical demands range from easy compositions for manuals only to more advanced works (with pedal parts) that require multiple manuals and registrational changes. In numerous instances, individual movements have been grouped together to form larger units for performance.

Also new from Fruhauf Music Publications is a transcription of the Symphonic Interlude from César Franck's oratorio *Rédemption* (the 1874 edition), in a format designed for concert use, intended for performance by an accomplished musician on a large and versatile symphonic instrument (available in the U.S. only).

Detailed information, including a complete listing of works in *A Baroque Sampler* and extensive notes for each volume and composition, is available from <www.frumuspub.net>, or by postal inquiries addressed to Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

**Carl Fischer Music** has announced the release of *They Could Not: Sacred Vocal Solos* (VF8, \$19.95). Arranged and composed by Gary Hallquist and Ruth Elaine Schram, compiled and edited by Cherry Tadlock, the collection includes such classics as *His Eye Is on the Sparrow* and *They Could Not*, in

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addition to newly composed pieces. The volume is suitable for Christmas, Easter and general worship, and comes complete with a CD accompaniment. For information: 212/777-0900 x221; <www.carlfischer.com>

**GIA Publications** has announced new releases: *Prelude on Veni Creator* by Kevin Waters, for treble instrument and organ (G-6005, \$9.00); *Fantasy on Veni Creator Spiritus* by Richard Proulx, for alto sax and organ (G-6433, \$12.00); *In Paradisum* by J. William Greene (12 organ settings based on hymntunes for funerals and memorial services; G-5954, \$20.00); *Six Hymntune Preludes for Funerals and Memorial Services* by Austin Lovelace (G-5961, \$15.00); *Sinfonia and Fanfare from Ihr lieben Christen, Freut euch nun* by Dietrich Buxtehude, arranged by Scott Hyslop for brass quartet and organ (G-5966, \$15.00); and *Peace of Heart in All Things* (Taizé meditations) by Brother Roger of Taizé (G-6513, \$12.00). For information: 708/496-3800; <www.giamusic.com>

**Gothic Records** has released its Winter 2005 Organ Edition catalog. Among the many recordings featured in the catalog are new releases: Peter Richard Conte, *The Wanamaker Legacy*, works of Vierne, Guilman, Bach, and Dupré (CD 49240); and Cappella Romana, *Epiphany: Medieval Byzantine Chant* (CD 49237); along with CDs by Susan Jane Matthews, Martin Jean, Pamela Decker, David Goode, Hans Davidsson, Jonathan Dimmock, Harald Vogel, Robert Bates, Kimberly Marshall, Mary Preston, Frederick Swann, and many others. For information: <www.gothicrecords.com>

## Music for Voices and Organ

by James McCray

### Holy Week Music

What wondrous love is this, O my soul, O my soul;  
what wondrous love is this, O my soul!  
What wondrous love is this that caused the Lord of bliss  
to bear the dreadful curse for my soul!  
—Appalachian Folk Hymn

Holy Week in 2005 begins on March 20, which is somewhat early. With Easter a week later, church musicians may feel like the famous jazz tune "Spring Can Really Hang You Up the Most." In many parts of the country, the weather in late March may be not at all spring like. The poet E. E. Cummings described it as "Spring is like a perhaps hand (which comes carefully out of Nowhere)." So, now is the time to plan for that most important week in the life of the Church.

Emotionally, the week is a roller coaster that starts and ends with great celebration, but reaches depths of sadness in the commemorative services for

Maundy Thursday and Good Friday. Unlike the Advent and Christmas seasons, which are longer and more consistently upbeat, a greater variety of music is needed to deal with the range of emotions. Advent has four weeks to prepare people; Holy Week's changes are often hours apart, and they cover a far broader range of experiences.

In addition to the usual concerns of preparation for Holy Week, the early date not only limits the amount of rehearsals, but also in those areas where winter still can be a serious hazard to travel, there may be more absences, including during Holy Week itself. Many areas of the North can experience snow in March.

Another concern about the early date is that Easter often signals a climax for the church choir, and those Sundays following it frequently see lower attendance. An early Holy Week may cause problems for choir directors during the next two months, so developing something inspiring and attractive for April and May will be needed to sustain interest in those musicians less committed to the weekly duties. Giving the choir exciting goals may help maintain reasonably full choir lofts during those months of warmer weather. And, the end of the academic year is filled with conflicts for singers with children.

Of course, it will all work out. Spring will arrive sometime and Holy Week will come and go, so make and adjust your plans as usual. But if you believe that Holy Week is special, then give careful thought to the music you choose to highlight those electrifying events. Your singers, your congregations, your church leaders, and your God all deserve the wisdom of your professional background.

**The Days of Christ, Craig Courtney. SATB and keyboard, Beckenhorst Press, Inc., BP 1712, \$1.75 (M).**

This is a fun, exciting work that might best be used for some special program rather than in a formal liturgical setting. It would be especially useful for a large youth choir. The choral music often builds over a rhythmic syncopated, ostinato pattern in the keyboard. There is divisi in all vocal parts, and several *sforzando* choral effects give pizzazz to the music. The text chronicles Holy Week, starting with the donkey ride of Palm Sunday, then moving through other events of the week such as the Garden, the Crucifixion, and the Resurrection. In a jazz style, this will appeal to high school age choirs.

**Ride on, Grayston Ives. Oxford University Press, ISBN 01935-05-150, SATB and organ, \$1.60 (M).**

Also built over recurring ostinato keyboard patterns, this slow, sensitive setting for Palm Sunday has a less triumphant mood than is usual in the music for that day, but this has a poignancy that lingers and is effective. There is divisi for the women, but in general little actual four-part writing. A brief flourish for the organ in one area expands the repeated chordal patterns

as the text declares, "Ride on in majesty." Lovely setting.

**My Soul Is Exceeding Sorrowful, Eleanor Daley. SATB unaccompanied, Oxford University Press, ISBN 01935-05-215, \$1.60 (M).**

Designed for Tenebrae services, this intense setting is syllabic and carefully crafted as the music unfolds in a developing style from the opening unison statement. With changing tempi, changing meters, and occasional dissonances, the music's emotional content is ever present. Very sensitive writing.

**Lift up Your Heads, O Ye Gates! Leo Nestor. SATB, organ, brass quartet, and percussion, ECS Publishing Co., organ/choral score #5858, \$2.05; full score #5857, \$12.60; parts #5857a, \$25.20 (M+).**

The first section has sustained organ chords, and above them the chorus sings stemless notes that build into tone clusters. The entire section sings the phrase with various voices stopping on different notes to create the blur of sound; this effect is interesting without being especially difficult. This happens several times (the men in English, the women in Latin). After that rhythmically free section the music moves into a jubilant, rhythmic section that develops those freer motives. There are changing meters, a variety of articulations, and lyric lines with ornamented dance rhythms. Solid, sophisticated writing!

**The Garden, Mark Hayes. SATB and piano, Beckenhorst Press, Inc., BP 1707, \$1.75 (M-).**

This sensitive text by Beverly Easterling receives a tender setting. The modal melody has a folk-like character; the four verses each receive separate accompaniment background with the first built on a repeating four-note motive in the upper register of the piano. The story of Jesus in the Garden and the betrayal kiss is the thrust of the text. Certain to be a hit with the congregation and choir.

**Music for the Easter Season, Volume II, Holy Week, Hildegard von Bingen. Unison unaccompanied, Hildegard Publishing Co., Theodore Presser Distributors, 02414, \$5.95 (E).**

Hildegard was one of the most important composers of the Middle Ages, and certainly the most important female composer before the 18th century. She was a poet, visionary, author, and musician. This volume has four unison works in it; all are in chant style with only note heads, no stems, and in Latin. There is an extensive and very useful introduction that gives style, notation, phrasing, and performance suggestions. Three of the works are classified as Passion, one for Maundy Thursday.

**O Vos Omnes, Pablo Casals. SATB unaccompanied, Tetra/Continuo Music Group, TC 1103, no price given (M-).**

Casals' motet is presented with both a Latin and English text for performance.

There is a keyboard reduction for rehearsal. The syllabic setting would be especially appropriate for Good Friday as the text tells the story of Jesus hanging on the cross. The warm harmonies have some divisi and a sad, pensive mood. Very expressive and a good performing translation by Kenneth Sterne.

**That Easter Day with Joy Was Bright, arr. John Ferguson. Unison/two part with organ, congregation, and optional finger cymbals, Choristers Guild, CGA 1016, \$1.75 (E).**

Based on *Puer Nobis Nascitur*, this setting is almost entirely in unison and could be sung by children. The story of the doubting disciples, especially appropriate for the Sunday after Easter, is the essence of the second verse. The finger cymbals are used sparingly; the three-stave organ part has registration suggestions and often doubles the voices. There are four generally strophic verses with the congregation joining on the last one. A useful idea for this setting is to have the children sing the anthem on the Sunday after Easter to give the overworked adult choir the week off after Holy Week. The use of a familiar Christmas melody as an Easter anthem brings the Christian year into full circle.

**Glory to You, O God, David Schelat. SATB and organ, Oxford University Press, 0-19-386701, \$1.80 (M+).**

This could be used almost anytime in the Easter season. The organ music has a majestic spirit as it moves through long phrases of triplets, and these thematic ideas then appear in the choral music. Registrations are given for the organ, which should be seen as an equal partner with the choir. There are some unaccompanied choral areas. Exciting music.

**Surrexit Christus, Giovanni Pergolesi (1710-1736). SAB and keyboard, GIA Publications, G-4300, \$1.20 (E).**

The text is "Christ is arisen" and the editor Richard Proulx has provided both Latin and English for performance. There is a keyboard continuo realization; a bass line for cello or bassoon is included on the back cover. The Latin phrases alternate with various statements of "Alleluia" which covers almost half of the entire setting. Predominantly syllabic, the Alleluias have busier running-note passages that contrast with textual phrases. In a Baroque style, this anthem is not difficult.

**Most Glorious Lord of Life, Daniel Pinkham. Two-part chorus of mixed or equal voices (all women or all men) and bass instrument, ECS Publishing, No. 5978, \$1.45 (E).**

The bass instrument part can be played with an 8' organ stop, cello or some other appropriate instrument that will sustain the long, single-note sound. There also is an interesting performance option for guitar that is a brief, sixteenth-note motive which can be played in designated measures (ad lib); this does not appear in the score but is given

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Vol 1 (PRCD 751 - The First Church of Christ, Scientist, Boston):

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"Gillian Weir is one of the great organ virtuosos of our time" - American Record Review

Vol 2 (PRCD 752 - Hexham Abbey, UK):

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Vol 3 (PRCD 753 AB - Deer Park United Church, Toronto & St Luke's Episcopal Church, Fort Collins):

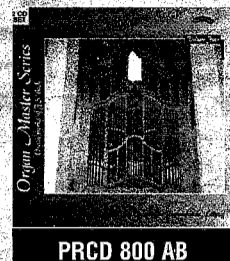
"These discs offer stunningly recorded organ sound, superb documentation and a chance to hear two outstanding instruments played by a real master." - International Record Review

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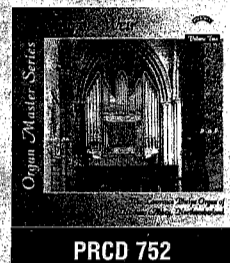
"Her playing really is beyond all praise" - Gramophone



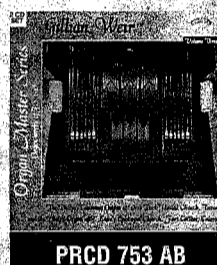
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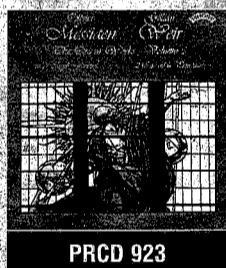
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The original release was hailed with praise such as:

"This intégrale is a worthy successor to that by Messiaen himself" - Le Monde, Paris

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"Priory has taken what was already a marvellous disc and made it even better" - BBC Music Magazine

"You will never hear a finer recording of Messiaen's work than this" - Classic FM Magazine

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For the latest information visit websites:

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in the performance suggestions on the back cover, and it will give a different character to the music. The single bass note is played at the beginning then sustained for 30 measures without a break, then stopped for five measures and sounded again in the final measure (m. 34). The choral parts have various degrees of repetitive phrases and limited vocal ranges. An interesting piece with a variety of performance possibilities.

## Book Reviews

**Peter Horton, Samuel Sebastian Wesley: A Life.** Oxford: Oxford University Press, 2004. xx + 385 pp. ISBN 0-19-816146-8. \$99.00; available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Peter Horton's critical biography of Samuel Sebastian Wesley (1810-1876) is the latest in Nicholas Temperley's distinguished series, *Oxford Studies in British Church Music*. Over the past few years, Wesley's father Samuel, certainly the best British composer of his time and possibly the most talented of his generation after the continental giants Beethoven, Schubert, and Rossini, has been the subject of Philip Olleson's superb editorial and biographical scholarship. His son, admittedly less gifted, was still a composer of significance and certainly an important figure in Victorian church music.

Testy and abrasive like his father, though not as colorful or erratic as the elder Wesley, Sebastian still managed to overcome by sheer talent the disadvantages of his background. In the course of his career, he occupied in turn the post of organist at Hereford and Exeter Cathedrals, Leeds Parish Church, Winchester and Gloucester Cathedrals. Yet in spite of his undeniable place in the history of British church music, the closest thing to a definitive study on Samuel Sebastian Wesley up to now has been Paul Chappell's relatively modest *Dr. S. S. Wesley: Portrait of a Victorian Musician*, published in 1977.

With *Samuel Sebastian Wesley*, then, Peter Horton has closed a gap in the scholarly literature, and done so superbly. Horton's book is the sort of objective life-and-works study that British scholars (and publishers) continued to favor, even as their American counterparts flirted with trendier—and often ephemeral—approaches over the past few years. In general, Horton employs biographical narrative to frame his discussion of the music. Appendices contain the syllabus and illustrations for Wesley's Liverpool lectures on church music and a list of organs he "opened" between 1832 and 1874. There is also a list of Wesley's musical works, writings and compilations, and a bibliography.

One can find rather little in this book with which to quibble. Some of the better—or rather, better known—works might have been allotted a bit more space. For instance, Wesley's ravishing setting of the text "Thou wilt keep him

in perfect peace" with its skillful and comment-worthy treatment of vocal textures for blend between men and boys, receives scarcely more than a paragraph. Similarly short shrift is accorded two of his arguably most popular organ works, the "Holsworthy" variations and the *Choral Song* with its structurally weak yet strikingly impressive fugue. The early anthem "Wash me thoroughly" earns somewhat more attention, as well as a two-page excerpt example. Here as with many other pieces, Horton's comments center primarily on Wesley's harmonic language, which is admittedly noteworthy. On the other hand, little is said of the equally noteworthy vocal ranges and dramatic melodic gestures—the leaps and inversion of the first motive—that are such distinctive elements of this anthem.

In the end, however, none of the foregoing can detract from what is a fine book: thoroughly researched, carefully organized and well written. Horton's study is an important addition to the growing body of scholarly work in the area, so long neglected, of eighteenth- and nineteenth-century English music.

—John Ogasapian  
University of Massachusetts, Lowell

## New Recordings

**The Art of the Symphonic Organist, Volume 2.** Stephen Tharp, organ. 1921 Skinner organ in the Parish Church of Saint Luke, Evanston, Illinois. JAV Recordings, JAV 138, \$18.95; <www.pipeorganeds.com>.

*Overture to Music for the Royal Fireworks*, Handel, arr. Tharp; *Sonata in B minor*, Liszt, arr. Tharp; *Hymn: "St. Patrick's Breastplate"*, Stanford, adapted; "Sure on this shining night," Barber, arr. Tharp (Susan Lewis, soprano); *Passacaglia and Fugue on B.A.C.H.* (op. 150), Karg-Elert.

In my review of the first volume of this series, in the August 2004 issue of THE DIAPASON, I said that "a more winning combination than organist Ken Cowan, the outstanding Skinner organ at St. Luke's, Evanston, and Joe Vitacco's recording company can hardly be imagined." It is good to be able to say that Joe Vitacco has come through again, and in volume 2 organist Stephen Tharp has produced another exceptionally fine recording.

There is no shortage of transcriptions of the Handel's *Music for the Royal Fireworks*. It is customary to produce an elegant classical transcription of the orchestral work much as one might of any eighteenth-century piece—for example, in the way that Bach arranged some of Vivaldi's concerti for the organ. What is unusual and exciting about this particular arrangement, however, is that Stephen Tharp tries to recapture some of the excitement of the original outdoor performance at the fireworks display, involving as it did enormous batteries of brass and percussion. These translate into massive effects on the organ, including generous use of the 32'

Double Open Wood to simulate the percussion, and the big reeds, the Fanfare Trumpet and Tuba Mirabilis, to represent the brass.

The major work on this compact disc, occupying nearly half of the entire recording, is Stephen Tharp's transcription for organ of Franz Liszt's *Sonata in B minor*, written for piano in 1852-53 and published in 1854. This sonata began life as rather an unpopular piece. Many of Liszt's contemporaries accused him of shallowness, of composing this piano sonata simply to show off his skill as a piano virtuoso. Johannes Brahms fell asleep while Liszt was playing it to him (something one is unlikely to do during the organ transcription!), and Clara Schumann refused to have anything to do with it. Yet over the subsequent one hundred and fifty years the *Sonata in B minor* has come to be considered one of the great works of its century. This is probably in part because there are so many other virtuoso works around these days that Liszt's sonata no longer stands so obviously apart from the rest of the repertoire. Everyone today would agree that the piece is far from shallow, and though scholars still argue over its meaning, most concur in thinking that it portrays a heroic struggle between the forces of good and evil. Some have even seen in it a programmatic depiction of Goethe's *Faust*. Transferred to the organ it becomes a glittering virtuoso piece that stands alongside such great works as the Liszt *Ad nos* and Reubke's *Sonata on the 94th Psalm*. It is particularly interesting to note the way that the *Sonata on the 94th Psalm* shows the influence of Liszt's *B minor Sonata*, written five or six years previously. This is particularly apparent in the brooding opening (track 2) and electrifying fugue (track 8). Stephen Tharp is to be congratulated for his ingenuity in transcribing Liszt's piece for the organ. It seems ideally suited to the instrument and it is only surprising that nobody had thought of doing it before.

Next on the CD is Stanford's *St. Patrick's Breastplate*, which Stephen Tharp includes to demonstrate the way in which the Skinner organ is an excellent vehicle for accompanying hymns. I think it is a pity that the choir of St. Luke's was not available to sing along, since this would surely have made the point even better. The version of Stanford's *St. Patrick's Breastplate* that Stephen Tharp plays is the one used by Ralph Vaughan Williams in the *English Hymnal*, and which is found in many modern hymnals such as the *Episcopal Hymnal 1982*. In some ways I prefer the version found in editions of *Hymns Ancient and Modern* after 1918. The last verse of this has a particularly fine organ part.

"Sure on this shining night" is a setting by Samuel Barber of a poem by James Agee. It exists in various editions for soprano or baritone and piano. Stephen Tharp's version is for soprano with organ accompaniment, demonstrating once again the warm accompanimental qualities of the Skinner organ. Susan Lewis has a rich and expressive voice, which goes well with the instrument.

After the gentle sounds of the Barber, it is just as well for those of a timid disposition to be expecting the massive chords opening one of Karg-Elert's last great works, the *Passacaglia and Fugue on B.A.C.H.*, which he wrote for his U.S. tour of 1931-32. As in the Liszt, there is a brooding quality to the opening, and as in the Liszt this is a virtuoso piece that has at times found itself at the center of controversy. In this particular instance the controversy surrounds Johannes Piersig's editing of Karg-Elert's original manuscript. Piersig seems to have been particularly heavy-handed in his editing of the *Passacaglia and Fugue*, making many changes and several cuts of considerable length before publishing the piece shortly after Karg-Elert's death. Though Piersig claimed that he made Karg-Elert aware of the changes on his deathbed, he never claimed that these changes actually had Karg-Elert's blessing, and the implication is that they did not. There have subsequently been various attempts to reconstruct Karg-Elert's *Urtext*, but in the absence of clear evidence of what Karg-Elert's original version actually was, these attempts have been as problematic as Piersig's edition. Probably the best we can do is to sit back and enjoy Stephen Tharp's fine playing of the work as we have it.

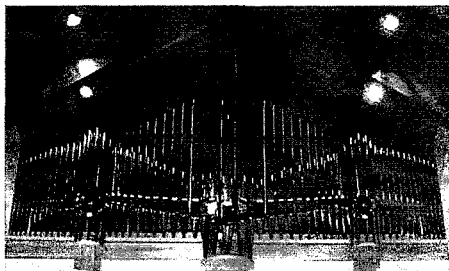
—John L. Speller  
St. Louis, Missouri

**Remembering Biggs, Bach & the Busch: John Ayer plays the Harvard Flentrop Organ.** With chorales sung by members of the Memphis Chamber Choir. 2 CDs with CD-Extra Files accessible through a CD-ROM drive. Zarex Corporation, Pro Organo CD 7138; available at <www.zarex.com> or <www.ohscatalog.org>, \$14.98 plus shipping.

Every organist of a certain age, and definitely anyone on Social Security, has an inner child with a story or recollection of E. Power Biggs. John Ayer, who created this affectionate tribute with informative essays and impressive performances, learned of Biggs like many of us through his recordings, but he also had an uncle and aunt who lived right around the corner from Biggs. One day in 1974 Ayer decided to go over and introduce himself to this legend, only to be greeted at door by a perplexed Biggs with disheveled hair and in his bathrobe and slippers. Can you picture that? Or Larry Palmer's recalling that, while visiting the workshop of John Challis, he was playing from the *Art of the Fugue* on an experimental pedal harpsichord, and who should appear but E. Power Biggs!

Barbara Owen, on the other hand, offers a more sobering remembrance in a 2001 essay "... Never Done with Bach," detailing Biggs' history of performing Bach. Biggs had "a wide and eclectic repertoire," but already in his earliest 78 rpm's in 1938 he shows his predilection for Bach by including not only his famous transcriptions for "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," but also the complete *Orgelbüchlein*, many of the preludes and

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fugues, and the complete *Art of the Fugue*. Bach was a regular in the radio broadcasts, and in the early 1950s Biggs began recording a series of Bach on historic instruments known as "Bach's Royal Instrument." Other recordings of note included the *Toccatina and Fugue in D Minor* on 14 different European organs and major works on the Schnitger organ at Zwolle.

Both Ayer CDs have two CD-Extra Files available through a CD-ROM drive: "Remembering the Harvard Flentrop and E. Power Biggs," a video photo album and "A New Organ for the Museum," which is Chapter 13 from Barbara Owen's excellent biography *E. Power Biggs—Concert Organist*. Actually if you can lay your hands on a copy of Ms. Owen's biography, grab it. The copies on Amazon.com begin at \$60! Meanwhile see if you can borrow a copy from a friend. Also consider reading Craig R. Whitney's *All the Stops*, which has several chapters on Biggs.

Other tributes include words by Dirk Flentrop, who had a long relationship with Biggs and who built the famous organ at the Germanic Museum at Harvard, and Daniel Pinkham, who acted as "bartender" for the dedication in 1958. Who does not remember the picture of the Biggses and Flentrop drinking wine from an organ pipe in celebrating the inauguration of this instrument? If you can't remember, the photo is included in this comprehensive, helpful booklet.

Biggs actually had three organs closely associated with his career. The first was the Aeolian-Skinner "Classic" organ of 1937, built by G. Donald Harrison, which was featured in the historic CBS radio broadcasts begun on September 20, 1942 at 9:15 am. The decision to call this organ "Classic" rather than "Baroque" is indicative of the culture of the time, just as one of my master teachers listed Bach in his 1950s concerts as "John Brooke" in order not to scare off listeners. The second organ was the Cambridge Portative build by Herman Schlicker, the same organ which appears on the cover of Barbara Owen's book and on the first page of the .pdf file.

The third and most enduring of the Biggs organs was the Flentrop, the first of a series of American instruments that became so fundamentally influential in the design and building of organs in this country. John Ayer does everyone a favor by recording on this historic instrument, which most of us have not heard in some time. It still has that articulate sheen, beauty, boldness, and clarity, all of which command the listener's attention.

John Ayer has a pedigree with a double major in organ and choral conducting from Hartt College of Music, two master's degrees from Southern Methodist University, and doctoral work at Eastman School of Music. He served as a music fellow under Gerre Hancock at St. Thomas Church in New York before becoming organist and choirmaster at St. John's Episcopal Church in Memphis. There he is also known for his work with the Memphis Boychoir and the Memphis Chamber Choir, members of which sing Bach chorales so effectively on this album.

John Ayer presents a generous group of chorale preludes and several major works. He plays the chorale preludes with sensitivity and insight, and the major works with energy and bravura without resorting to bravado. The chorale preludes include BWV 610 and

622 from the *Orgelbüchlein*, the three large Kyries from the *Clavier Übung, Part III*, BWV 669-671, and an "Allein Gott" from the *Leipzig Eighteen*. The large works include the *Pièce d'Orgue* BWV 572, the *Prelude and Fugue in E Minor* (the "Wedge") BWV 548, and the *Toccatina and Fugue in D Minor* (the "Dorian") BWV 538. He concludes with a Biggs favorite, "Sheep May Safely Graze."

Everyone has enduring childhood memories. Mine is of a boy from Waukegan, Illinois who caught the organ fever and made listening to those radio broadcasts from the Busch-Reisinger Museum a *de rigueur* part of the Sunday morning schedule and got his polka-loving parents to take him to Biggs recitals in Milwaukee and Evanston. How could it be? But such was the power of E. Power Biggs!

—Joel H. Kuznik  
New York City

## New Organ Music

David N. Johnson, *Trumpet Tunes for Organ*. Augsburg Fortress, ISBN 0-8006-7482-0, \$25.00.

David N. Johnson, *Hymn Settings for Organ*. Augsburg Fortress, ISBN 0-8006-7498-7, \$25.00.

The late David N. Johnson (1922-87) was a prolific composer, perhaps best known for his *Trumpet Tune in D*, a favorite at weddings, and the hymn tune *Earth and All Stars* (not included in these volumes) for Herbert Brokering's text of the same title.

Fans of Johnson's music can indulge themselves with these two volumes, issued by Augsburg Fortress in 2002 to commemorate the 80th anniversary of his birth. Of the 15 hymn settings, seven are partitas (*Das neugeborne Kindelein*; *Deus tuorum militum*; *Marlee*; *Melita*; *O Welt, ich muss dich lassen*; *Salzburg*; *Schmücke dich*). The remainder are in single movements: hymn preludes, fantasies, and voluntaries (*Adoro te devoto*; *Consolation*; *Erhalt uns, Herr*; *Lacqui parle*; *Nun danket alle Gott*; *St. Catherine*; and *Wondrous Love*). Some bear registrations and precise tempo markings, but many just offer a slight suggestion ("moderate, with joy").

The trumpet tunes volume, containing 26 trumpet tunes, marches, and processions, would make a handy source of ceremonial music or postludes. The first 15 pieces are organized by key, in ascending order, C through B-flat (D and E-flat are the favorite keys, with four apiece); the remaining eleven are organized as a "Cycle of Processionals," beginning in G major and cycling through the circle of fifths—almost, one more, in D, would have done it. Each

piece has a da capo; if omitted, the piece modulates to the next processional; thus the pieces can be used singly or in multiples, moving along by fifths. The immediate utility of this feature escapes me, but it does not in the least diminish the quality of the music.

The trumpet tunes exhibit Johnson's foursquare style: strong themes that open with tonic chord outlines, then subsequently yield to stepwise motion in smaller note values. The hymn settings, because they are based on preexisting melodies, are less homogeneous in style, and show Johnson's skill with a variety of compositional techniques and idioms. For example, his setting of the plainsong *Divinum mysterium* (arranged in 1967) is laced with thick chordal structures (the opening measure sandwiches a second-inversion subdominant between the cantus firmus in the pedal, and the remains of the tonic chord in the treble); Johnson alternates a freely composed section with iterations of the cantus, all this unencumbered by regular meter as befits the chant. *Nun danket alle Gott* begins by presenting the tune over a rich accompaniment in triplets and then morphs into a toccata texture with the cantus in the pedal.

All in all, this is well-written, sturdy service music that should prove most useful.

—Joyce Johnson Robinson

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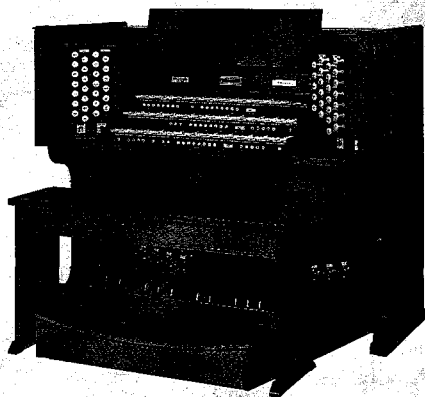
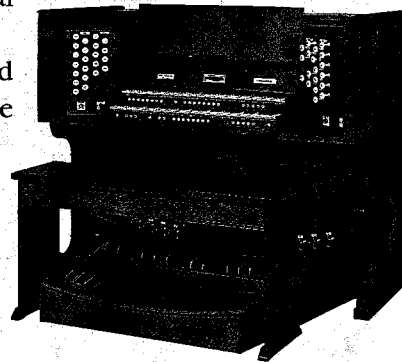
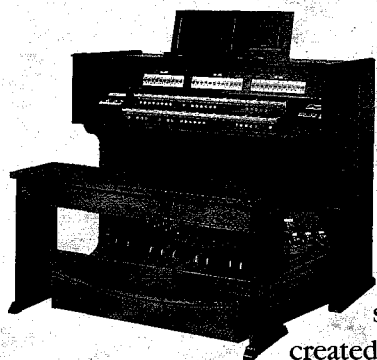
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The University of Michigan School of Music held its 44th Conference on Organ Music October 3-6, 2004, under the direction of Dr. Marilyn Mason, Chairman of the Organ Department. This year's conference featured the organ music of France, focusing primarily on the later 19th to mid-20th centuries, and offered the 12 major organ works of Franck and all ten organ symphonies of Widor. Hill Auditorium was the perfect venue, having recently undergone a total refurbishing throughout, with considerable work being done on the organ, on which this music can be faithfully realized with fidelity to the composers' intentions.

## Sunday

Dr. James Kibbie, organ professor at Michigan, opened the conference on Sunday afternoon performing *Trois Pièces* by César Franck and *Symphonie VI en sol mineur*, Op. 32/2, by Charles-Marie Widor. In his usual manner, Kibbie performed flawlessly without score and with ultimate grace and ease, fulfilling the demands of this repertoire. He knows the Hill Auditorium organ intimately so that Widor's intentions were faithfully realized.

Sunday evening's recital featured the Widor *Symphonie VIII en si majeur*, Op. 42, no. 4. This six-movement work was shared by organ students of Michigan Professor Robert Glasgow: Susan De Kam performing the first three movements and Elizabeth Claar the last three. Both performers acquitted themselves admirably.

## Monday

Monday's events began with Seth Nelson, a doctoral student of Dr. Mason, performing the Widor *Symphonie I, en ut mineur*, Op. 13. Mr. Nelson was able to realize all the intricacies of this composition with a solid technique and full utilization of the organ's considerable resources. It was refreshing for performers to have at their disposal an instrument that could realize everything indicated by the composer without compromise.

Dr. John Near, Professor of Music and College Organist at Principia College, is perhaps the leading authority on Widor, as is reflected in his 1984 doctoral dissertation, "The Life and Work of Charles-Marie Widor," and his many publications, including a ten-volume annotated edition of the Widor organ symphonies. His presentation was replete with all manner of interesting and fascinating details about metronomic and tempo markings, touches and rubato. This kind of detail gave valuable insights into 19th-century French organ music in general and Widor in particular.

We were feted in the early afternoon by Dr. Marilyn Mason and two of her students, Shin-Ae Chun and James Wagner, performing *Trois Chorals* by



Luke Davis, James Kibbie, Joseph Daniel, Christine Chun, Marilyn Mason, Kirsten Hellman, David Saunders

Franck. These well-known compositions received scrupulous attention to every detail in terms of phrasing, registration and style. There was not a hint of the sameness one might expect from Professor Mason and her young charges. Instead, each placed her/his own stamp of individuality on each chorale in a convincing way.

Later in the afternoon Dr. Carolyn Shuster Fournier performed a recital of well-known works, which included *Berceuse* and *Final (Symphony I)* by Vierne; *Prélude, Fugue et Variation* by Franck; and Guilman's *Grand Choeur in re majeur*, among others. Dr. Fournier performs with a decidedly tasteful flair, élan, and elegance that demand her listeners' attention. Her intimate knowledge and understanding of the music was immediately transmitted to the audience as her playing ranged from a barely audible whisper to thunderous outbursts. Hers was a thoroughly enjoyable recital and musical experience.

Due to time constraints, Mr. James Wagner, doctoral candidate in church music/organ performance, gave an abbreviated, but very fine lecture on "A foretaste of things to come," which focused on César Franck's *Grande Pièce Symphonique*, Op. 17. He had compiled a thoroughly detailed handout that included a quite useful bibliography. We even had the opportunity to sing a number of the nine themes to which Mr. Wagner had creatively assigned appropriately descriptive and colorful names.

To close the day, Jean-Pierre Lecaudey, an organist of international repute who performs at major festivals in Europe and North America, per-

formed with absolute aplomb the Widor *Symphonie Gothique*, Op. 70; *Prélude and Fugue on the Name of Alain*, Op. 7, by Maurice Duruflé; and the *Grand Pièce Symphonique*, Op. 17, by César Franck. One very impressed conferee described his playing as "effortless, elegant, with great ease, with fidelity to the music, and with wonderful style." Fine praise, indeed.

All performers are to be highly praised and roundly applauded for consistently fine performances despite severely restricted practice time. Organ technicians stood at the ready at all times to touch-up here and there, and a marvelous spirit of cooperation, tolerance and understanding was the order of the day among all concerned. The end result was a conference absolutely second to none!

—Herman D. Taylor  
Professor Emeritus of Music  
Eastern Illinois University,  
Charleston, Illinois  
Director of Music and Organist  
Church of the Immaculate Conception,  
Mattoon, Illinois

## Tuesday

On Tuesday, October 5, students of Marilyn Mason played Widor's *Symphonie VII*. Luke Davis, Abigail Woods, Christine Chun, Kirsten Hellman and David Saunders all demonstrated knowledge of the required style in the movements played.

In his lecture, "Franck's *Grand Pièce Symphonique*," Jean-Pierre Lecaudey, St. Rémy Cathedral, France, provided in fine detail his examination of the structure. The excellent handout showed the four movements of the work with its classic and traditional harmonic form, illustrating Franck's genius in his use of themes in this creation of a real symphony.

John Near's lecture, "Charles-Marie Widor: his relation to the French Symphonic organ and Aristide Cavallé-Coll, 'the poet-architect of sounds,'" showed the strong relationship between Widor and Cavallé-Coll that began when Widor's father was organist at St. François de Salle in Lyon, with its fine Cavallé-Coll instrument. In his memoirs Widor wrote, "I was born in an organ pipe." He proceeded to study with Lemmens and Fétis. Cavallé-Coll sponsored the 25-year-old Widor's candidacy as organist at St. Sulpice, which resulted in Widor's 60-year tenure. The symphonic organ, a veritable orchestra with its divided chests, different wind pressures, mechanical action with Barker levers and vast dynamic range was a stimulus to Widor's writing.

Carolyn Shuster Fournier, organist of the choir organ at La Trinité Church, Paris, in her lecture on Cavallé-Coll's

secular organs, drew attention to instruments installed in royal palaces, residences, theaters, and concert halls. Cavallé-Coll wrote letters about organs in order to promote better, high quality music. Among his largest non-church instruments were those at Albert Hall, Sheffield, England with three enclosed divisions, destroyed by fire, and the Trocadero in Paris, to which was added, at a later date, a 10-stop non-expressive solo division. Alexandre Guilmant was *titulaire* at the Trocadero; 15 concerts were played at the opening celebrations. (James Kibbie replicated one of these programs at the Sunday afternoon recital.) Large choral societies were formed to sing in these halls, and major works were performed, including Bach's *Magnificat*, Handel's *Messiah* and *Israel in Egypt*.

Michele Johns performed Widor's *Symphonie V*, the *Allegro Vivace*'s heroic opening statement and succeeding variations well-defined. Contrast of color and mood was achieved between the *Adagio* and the well-known *Toccata*.

The evening concert was held at the skillfully restored Blessed Sacrament Cathedral in Detroit with its fine acoustics. Olivier Latry of Notre Dame Cathedral, Paris, played Vierne's *Symphonie III* on the 1925 Casavant in the rear choir loft. In his considered and telling performance, the architecture of the symphony was clearly shown, the last three movements—*Intermezzo*, *Adagio* and *Final*—exquisitely drawn. Norah Duncan IV directed the Archdiocesan Chorus and Wayne State University Concert Choir in Vierne's *Messe Solennelle* for chorus and two organs, with Olivier Latry playing the rear instrument, and Shari Flore playing the 2003 Austin at the front of the cathedral. From the rear organ's arresting opening chords of the *Kyrie eleison*, the choirs' dramatic dynamics and fine shading throughout, and the choir organist's significant part contributed to a performance of great beauty. M. Latry playing the Austin displayed his enormous improvisational skills in his treatment of *Veni, Creator Spiritus*.

## Wednesday

On Wednesday, October 6, back in Ann Arbor, Widor's *Symphonie III* was played by James Kibbie's students. Alan Knight, David Schout, Matthew Bogart, Isaac Brunson and Thomas Kean all showed familiarity with the movements chosen.

In John Near's authentically stylish playing of Widor's *Symphonie X (Romane)*, the last movement is perhaps the most colorful harmonically in all of Widor's music. In Near's lecture he stated that Widor was a constant reviser of his writing, going back to refine and show further thought in many compositions.

At the 2003 conference Joseph Daniel played movements from Widor's *Symphonie IV*. This year he played the complete work in which the Fugue's flowing lines and the Scherzo's delicate rhythmic pulse were well maintained.

Dr. Mason introduced the university's organ technician Jerry Adams and his associate Gordon Mendenhall and thanked them for returning the Hill Auditorium organ to playing condition after three years' silence during the renovation of the auditorium.

Prior to a seminar in which Marilyn Mason, Robert Glasgow, James Kibbie, Michele Johns and John Near took part, Dr. Mason asked the audience to stand, remembering Searle Wright (in whose memory the conference was dedicated), Margaret White, a regular conferee, and Bill Jones. From the discussion, many points were brought forward: Widor played in recital independent movements of the symphonies; the spiritual and serene quality of the *Romane* was emphasized; the composer's favorites were *Symphonie V* and the *Gothique*;

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## Sewanee Church Music Conference

Church musicians from 26 states participated in the 54th annual Sewanee Church Music Conference July 12-18 at DuBose Conference Center in Monteagle, Tennessee, and at the University of the South in Sewanee. Keith Shafer, director of music and organist of St. Paul's Episcopal Church in Augusta, Georgia, planned and directed the conference.

Heading the conference faculty were Malcolm Archer, newly appointed organist and master of the choristers at St. Paul's Cathedral, London; Huw Lewis, chair of the music department and college organist at Hope College, Holland, Michigan; and Iain Quinn, director of music of Trinity Episcopal Church in Hartford, Connecticut. The Rev. Dr. Susanna Metz, assistant professor at the School of Theology, Sewanee, served as chaplain and lecturer.

In a variety of workshops Archer and Lewis covered anthem, psalm, and plainchant accompaniment as well as Anglican chanting. Quinn discussed Episcopal basics that were especially helpful for those who are new in the Episcopal Church. Mark Schweizer of St. James Press, Quinn, and Archer led anthem-reading sessions. For two afternoons Archer demonstrated techniques of choir training with the 22-voice Canterbury Choir of St. Paul's in Augusta, Georgia.

Dr. Metz led the daily services and in a series of lectures focused on the ritual, liturgy, and ministry of small churches. Archer composed *The Sewanee Service* used at the daily services for which Quinn was the organist.

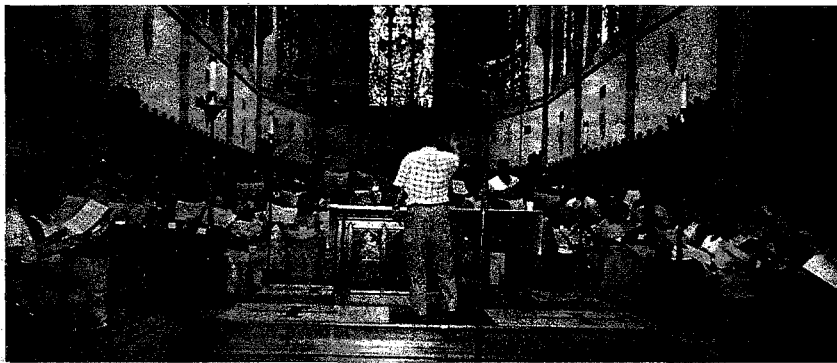
Two organ recitals were highlights of the week. Lewis played the newly reno-



**K. Lee Scott, composer of the commissioned anthem, and Keith Shafer, conference director**

vated and enlarged Casavant in All Saints' Chapel at the University of the South. Quinn performed on the new Casavant in the Chapel of the Apostles at the School of Theology in Sewanee.

The 155 conferees formed the choir for two services in All Saints' Chapel. Evensong used an Anglican chant setting for the psalm and Stanford in A for the Magnificat and Nunc dimittis. An



**Malcolm Archer conducting eight choirs singing Tallis's "Spem in alium"**

exciting, once-in-a-lifetime experience occurred when the choir for the anthem was rearranged into eight choirs, each with five voice parts, to sing Tallis's monumental 40-voice polychoral motet, *Spem in alium*, conducted by Archer.

The University Service on Sunday morning used Archer's *Sewanee Service* for the setting of texts for The Holy Eucharist. K. Lee Scott, commissioned by the Sewanee Church Music Conference, composed the offertory anthem, *A Hymn to Christ*, using an extensive text by John Donne and accompanied by organ and brass. Scott attended rehearsals and the Sunday service.

Also commissioned by the conference was Andrew Clarke's organ work, *Chorale Prelude on the hymn tune*

*Munich*, played during communion. The hymns were sung to organ and brass accompaniments by Roland Martin, Eberhard Ramm, and Sterling Proctor. Malcolm Archer was the conductor and Huw Lewis was the organist for both services in All Saints' Chapel.

—Mary Fisher Landrum

Mary Fisher Landrum, a native of Indiana, Pennsylvania, is a graduate of Vassar College and did graduate work at the Eastman School of Music as a student of Harold Gleason. She has served as college organist and a member of the music faculty at Austin College, Sherman, Texas; Sullins College, Milligan College, and King College in Bristol, Tennessee. For a third of a century she was organist/choir director at Emmanuel Episcopal Church in Bristol, Tennessee.

### > University of Michigan

and he thought *Symphony VIII* would be his last in order that he might concentrate on writing theater and ballet music. He arranged the first and last movements of *Symphony VI* for orchestra and organ, and the first movement of *Symphony II* went through many revisions.

At a late afternoon reception held at the home of Marilyn Mason and her husband William Steinhoff, players, lecturers and conferees enjoyed fine weather and fine food.

In the evening Franck's *Fantaisie in C*, Op. 16, *Pastorale*, Op. 19, *Prière*, Op. 20 and *Final*, Op. 21 were played by Charles Kennedy, David Saunders, Joseph Daniel, and Susan DeKam. Jason Alden played Widor's *Symphony II* with great style and assurance bringing this conference to a fine conclusion.

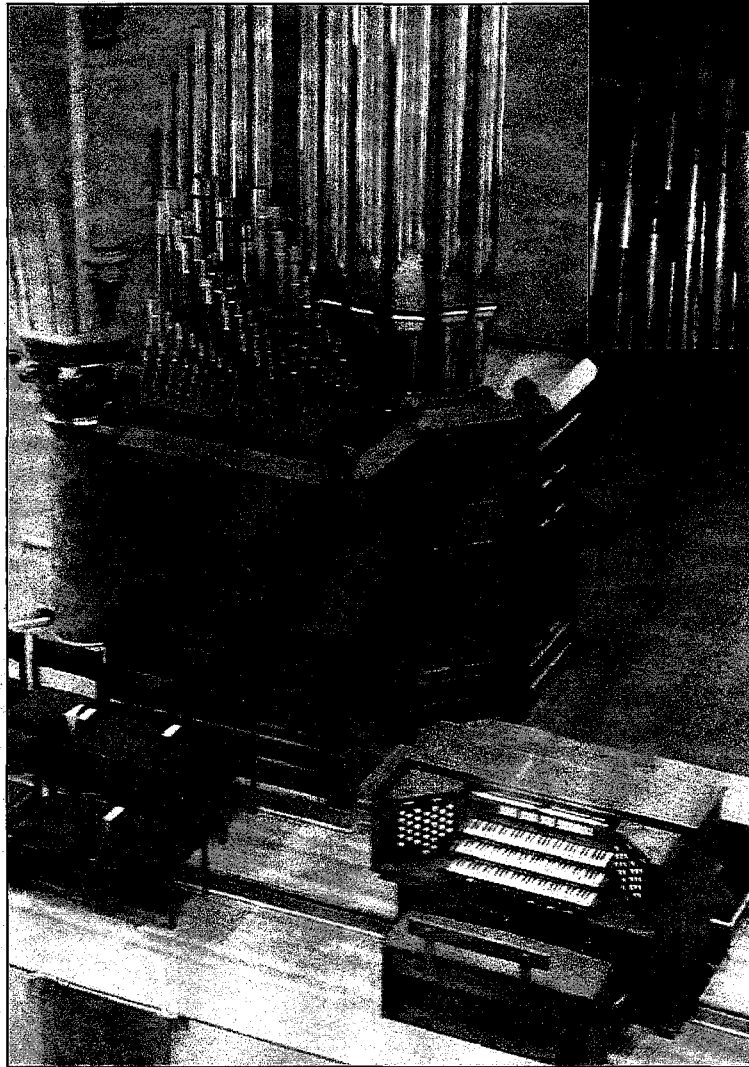
To hear all ten Widor symphonies and Franck's twelve pieces in four days is a once-in-a-lifetime experience, and thanks must be given to the Organ Department at the University of Michigan, Dr. Marilyn Mason, chair, Dr. Robert Glasgow, Dr. James Kibbie, Dr. Michele Johns, the lecturers, performers and students of the department. Famed for its acoustics, the refurbished Hill Auditorium, now in glorious blues, greens, red and gilt, added to this unique event; "... like being inside a Fabergé egg," said one enthusiast.

—Gordon Atkinson

Dr. Gordon Atkinson is a Past President of the Royal Canadian College of Organists. His latest composition, *Soliloquy No. 2*, was premiered by Dr. Barrie Cabena at St. James' Cathedral, Toronto, on September 24, 2004, with other pieces from an album written in memory of Gerald Bales, a former organist and director of music at St. Mark's Cathedral, Minneapolis.

The well-known organ tours of the University of Michigan continue in 2005: the first June 1-14, "Stratford (taking in two plays), Toronto and Montreal," traveling by luxury air-conditioned motor coach; and the second, July 5-19, "Germany: Schnittger and Silbermann." For information contact Sharon Derrig, Conlin Enrichment Travel, 734/677-0900, ext. 2802 or 1-800/426-6546, and e-mail: <sderrig@conlintravel.com>.

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# The World of the Organ on the Internet

James B. Hartman

Organ enthusiasts who wish to learn about organs far outside their immediate vicinity have at their disposal a number of search engines to survey the Internet, such as *Alta Vista*, *Google*, *InfoSeek*, *Lycos*, *WebCrawler*, and *Yahoo*; however, these are neither easy nor efficient for this purpose. A particularly effective source is offered by the Dutch magazine, *het ORGEL* (the *ORGAN*), a publication of Koninklijke Nederlandse Organistenvereniging (KNOV, i.e., Royal Dutch Organists Association); this is Europe's oldest magazine on organ art: <[www.hetorgel.nl](http://www.hetorgel.nl)>.

The organ links of *het ORGEL* are in three categories: Countries, Related Instruments (Carillons, Barrel Organs, Harmoniums, Theater Organs, Harpsichords), and General Information (General, Composers, Liturgies, Music Software, Organists Societies, Organ Music).

There are links to organ sites in 65 countries throughout the world: Algeria, Argentina, Australia, Austria, Azerbaijan, Barbados, Belgium, Bolivia, Bosnia, Brazil, Bulgaria, Canada, Chile, China, Colombia, Croatia, Czech Republic, Denmark, Ecuador, England, Estonia, Finland, France, Germany, Greece, Guatemala, Hungary, Iceland, Indonesia, Ireland, Isle of Man, Israel, Italy, Jamaica, Japan, Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Malaysia, Malta, Mexico, Moldavia, Netherlands, New Zealand, Norway, Philippines, Poland, Portugal, Romania, Russia, Scotland, Singapore, Slovakia, Slovenia, South Africa, Spain, Sweden, Switzerland, Tanzania, Ukraine, Uruguay, U.S.A., and Zambia.

The relevant information in each country is classified under six headings:

General, Organ Builders, Persons, Churches and Concert Rooms, Conservatories/Music Schools/Universities, and CDs/Books. The form of the entries in the different countries remains largely the same throughout but with local content appropriate to the particular country. Many sites include photographs of organ pipe façades and consoles.

An overview of the Web sites of several selected countries follows (some locations have more than one Web site).

**U.S.A.** The General category, with 147 entries, includes the Web sites of the chapters of the American Guild of Organists, along with a listing of other miscellaneous organizations, societies, topics, and publishers (including *THE DIAPASON*). It also contains a Web site devoted to the largest pipe organs in the world, but this matter is not easily resolved due to some debatable technical distinctions.<sup>1</sup>

In the Organ Builders category there are 175 Web sites, including those of such well-known manufacturers as Aeolian-Skinner, Fisk, Holtkamp, Keates-Geisler, Möller, Reuter, Schlicker, and Wicks.

Under Persons the 187 Web sites include familiar names of many organists and concert artists: E. Power Biggs (1906-1977)<sup>2</sup>, Virgil Fox (1912-1980)<sup>3</sup>, Edwin H. Lemare (1865-1934)<sup>4</sup>, Rosalyn Tureck (1914-2003)<sup>5</sup>, and others. A typical site in this category includes a biography, a résumé, church appointments, compositions, repertoire, concerts, tours, recordings, a discography, testimonials, reviews, writings, links to related sources, and sometimes audio clips.

The Churches and Concert Rooms category consists of an alphabetical list of 614

locations throughout the country. New York City has 23 sites, including Alice Tully Hall in Lincoln Center, as well as Riverside, St. John the Divine, and St. Thomas churches, among many others.

There are 94 Universities and Music Schools, including Indiana University School of Music, New England Conservatory of Music, Oberlin Conservatory of Music, Peabody Conservatory, and schools at many state universities.

In the CDs and Notes category there are 98 Web sites of music publishers, bookstores, catalogs, record companies, and music societies.

A small category, Music Programs, consists of nine sites, including a software distributor and other sources.

**Canada.** The General category, with 33 entries, consists of the Web sites of 13 local chapters of the Royal Canadian College of Organists, two branches of the Royal School of Church Music, and the sites of other organizations, societies, publishers, festivals, and miscellaneous topics. A particularly ambitious Web site, Organs of the United States and Canada Database, is intended to provide a single, consistent, accessible, historical source of the organs constructed or installed in the United States and Canada since the arrival of the first imported instrument in the colonies; this listing of about 90,000 instruments and 1,800 builders is accessible only by inquiry to the site originator in Seattle, Washington.

In the Organ Builders category there are 26 sites, including Canada's leading builder, Casavant (three sites), along with other prominent firms like Guilbault-Thérien, Keates-Geissler, Létourneau, Wilhelm, and Wolff.

Under Persons 29 organists have Web sites; there is a historic entry for the Lynnwood Farnam (1885-1930) Society. A separate listing of Organists in Québec is also provided.

The Churches and Music Rooms category includes information on 70 locations in major cities across the country. A relatively new organ is the Davis Concert Organ, four manuals, 96 stops, in the Francis Winspear Music Centre in Edmonton, Alberta, installed in 2002 by Orgues Létourneau, Saint-Hyacinthe, Québec.

In the category of Universities/Music Schools six are identified, all in eastern provinces.

Under CDs and Books there are seven publishers or distributors.

**England.** The General category, with 58 entries, includes the Web sites of organizations such as the Guild of Church Musicians, Royal College of Organists, Royal Society of British Organists, along with associations and societies in various cities, and other

specialized organizations. Several magazines or other publications devoted to the organ or organists are also listed here.

In the Organ Builders category there are 39 names, including the Incorporated Society of Organ Builders, Harrison & Harrison, N. P. Mander, and Henry Willis & Sons.

Under Persons 68 organists are listed, including such notable players as David Briggs, Sir Peter Maxwell Davies, Christopher Herrick, John Stainer (1840-1901), Gillian Weir, Carol Williams, and Arthur Willis.

The Churches and Concert Rooms category consists of 290 locations in major centers throughout the country, some in universities such as Cambridge, and others in cathedrals such as Coventry, Durham, Exeter, Gloucester, Leicester, and Liverpool. Royal Festival Hall, St. George's Chapel in Windsor Castle, and Westminster Abbey are also found here.

In the category of Music Schools there are 12 sites, including the Royal Academy of Music, Royal College of Music, Royal School of Church Music, and similar academies connected with educational institutions.

Under CDs and Books there are 43 Web sites of music publishers, bookstores, catalogs, record companies, and music societies.

**France.** The General category, with 79 entries, includes the Web sites of associations and societies—"Les Amis de l'Orgue"—in various cities, reports of organ festivals and seminars, and miscellaneous topics, such as French Organ Music and pages devoted to organ magazines.

In the Organ Builders category there are 49 sites, a few with historical significance: Jean-André [Johann-Andreas] Silbermann (1678-1734), Aristide Cavaillé-Coll (1811-99), and Dom Bédos de Celles, *L'Art du Facteur d'Orgues*, in addition to present-day firms and the comprehensive Groupement Professionnel des Facteurs d'Orgues.

Under Persons 48 names are listed, including such familiar figures as Pierre Cochereau (1924-1984), Jean Guillou, Naji Hakim, Jean Langlais (1907-1991), André Marchal, Daniel Roth, and René Saorgin; there is a separate site for Parisian Organists that lists the organists who served at churches in Paris from the 13th to the 21st centuries.

The Churches category covers 414 establishments in the major cities. Paris includes Notre Dame, Sacré-Coeur, St. Eustache, St. Sulpice, St. Clotilde, St. Gervais, and Madeleine, all familiar on account of their associations with famous organists of the past; there is a separate site for organs of Paris. In the category of Schools, there are only

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three, led by the Conservatoire de Paris.

Under CDs, Books, and Sheet Music, there are 25 Web sites of music publishers, suppliers of music publications, and record companies.

**Germany.** In the Organ Builders category there are 234 names, some of which may be familiar to North Americans: von Beckerath, Gabler (1700-1771), Glatter-Götz, Klais, Laukhuff, Schnitger, Silbermann, and Walcker. Here, as in some other countries, there is a comprehensive Web site devoted to organ building; a number of entries are related to historic builders of the 18th and 19th centuries.

Entries in other categories—General, Persons, Churches, Conservatories, CDs and Books—are appropriate to Germany.

**Australia.** The General category has 10 Web sites that include several societies, including a branch of the Royal School of Church Music, England.

There are only two Organ Builders in the country; both are small firms that construct small organs and provide restoration and maintenance services.

In the Churches/Concert Halls category there are 51 Web sites. These reveal that several town halls have organs: Adelaide, Melbourne, Perth, and Sydney. The activity of external makers is evident in the case of Melbourne, where the five-manual Hill, Norman & Beard instrument, acquired in 1929, was rebuilt by Schantz, U.S.A., commencing in 1999. A special Web site, Second Wind, reports that elegant furniture was made from timbers taken from the Melbourne Town Hall organ when it was renovated in 2001. A monastery library in Arcadia also has an English organ by T. Atterton: two manuals, 11 stops, 1893, later restored in Melbourne.

In the Schools category there are six sites, one for the Sydney Conservatorium of Music, the others connected with the music faculties of the major universities.

**South Africa.** The General category has five Web sites, including one of the Johannesburg Organ Society, which promotes all aspects of the organ, including recitals, workshops, concerts, and visits to significant instruments.

There are only two firms listed in the Organ Builders category, specializing chiefly in the restoration, rebuilding, and maintenance of existing instruments.

In the Churches category there are eight entries. One of these, St. George's Cathedral in Cape Town, has an organ that originally was in St. Margaret's Church in London, England (next to Westminster Abbey). In 1909 a later four-manual, 61-stop organ was donated to St. George's by a London businessman who had connections in South Africa. The largest organ in the country is in Feather Market Hall, Port Elizabeth, with 5,508 pipes.

The two Universities/Music Schools are University of South Africa, and University of Cape Town where the Baxter Concert Hall has a three-manual, 49-stop von Beckerath instrument, inaugurated in September 1977 (von Beckerath died on 20 November 1976 before the installation was completed).

This survey will conclude with a few miscellaneous items concerning organs in several selected countries.

In **Denmark** the Frobenius firm has completed slightly more than 1,000 organs since it was founded in 1909; of these, five are in England, two in U.S.A., and five in Japan.

**Hong Kong**, a special administrative region of China, has one organ in the Hong Kong Cultural Center.

In **Ireland** the Pipe Organ Site, in addition to providing information on organists, organ specifications, organ builders, and recordings, contains a section on organ jokes.<sup>6</sup>

The **Isle of Man** Organists Association held an Organ Festival in 2002 that included recitals by Gillian Weir and

others, workshops, and a gala dinner (£12 including wine!).

The independent state of **Malta**, consisting of three islands south of Sicily in the Mediterranean Sea, has seven organ builders and restorers; a recent project was the restoration of the 'Platania' organ, originally built in Sicily in 1726.

In **The Netherlands** two famous organ builders are found among the 42 firms listed: Schnitger (1648-1719) and Flentrop (since 1903). Stinkens, organ pipe makers (since 1914), is also active there.

The **Philippines** has two old organs, two organ builders, and two churches; it recently held its 29th International Bamboo Organ Festival.

In **Zambia**, an independent country (formerly called Northern Rhodesia) in east central Africa, the Cathedral of the Holy Cross in Lusaka has a two-manual, 25-stop organ (builder not identified). In addition to containing information on the organ, the church's Web page contains sermons, anniversaries, church news, prayer requests, and other information of interest to the parishioners.

The immense amount of organ information contained in the worldwide Web sites defies even a summary description. Given the diversity of languages among the different countries, not all of this

information is easily available to English-only readers for that reason, although some sites provide an English version in addition to the language of the country of origin. On the other hand, it is possible to recognize the stop names of organs in most cases on account of their widespread similarity throughout the world. The curious reader can only speculate on the vast number of organs in these countries that do not have Web sites! Visiting the various Web sites, with their colorful and attractive home pages, also provides aesthetic experiences of diverse organ designs. The reader will discover that some Web sites are unavailable or have moved; many are church pages, where the organ is included but is secondary in importance.

KNOV's assembly of Web sites provides a valuable cultural resource that will be useful for a variety of purposes: recreational exploration of the world of the organ on the Internet, comparative research on organ specifications and the historical backgrounds of the instruments, and perhaps for planning future journeys to the countries where existing organs can be found, inspected, and perhaps played. ■

#### Notes

1. The Atlantic City Convention Hall organ, seven manuals, 336 registers, completed by the Midmer-Losh Organ Company, Long Island, New York, in 1932, is claimed to be the largest in the

world; see its Web site at <www.acchos.org>. (*The Guinness Book of World Records* asserts that this organ is the biggest and loudest musical instrument ever constructed.) On the other hand, a contradictory judgment on its size is found in a classification table at <http://theatreorgans.com/laird/top.pipe.organs.html>, which identifies the Wanamaker organ in the Lord & Taylor Department Store, Philadelphia, Pennsylvania, as the largest, on the basis of its 396 registers. This Web site lists 75 organs worldwide in terms of their numbers of ranks, registers, and pipes.

2. There is an E. Power Biggs Fan Site at <http://web.nt.net/~pallas/BiggsSite.htm>.

3. There are seven sites for Virgil Fox, one showing him driving a moving open red sports car; another site is for the Virgil Fox Society at <http://virgilfox.com>.

4. See the site for Lemare at <http://www.orgel.com/music/lemare-e.html>.

5. Rosalyn Tureck was a performer on the piano, harpsichord, clavichord, and organ, and also was a conductor. She was an author, editor, educator, and a Bach specialist. For a comprehensive account of her life and career, see the Web site of the Tureck Bach Research Foundation: <http://www.connectedglobe.com/tbtf/tureck.html>.

6. Examples: \*What do you call a short headmaster? Answer: a 4-foot principal.

\*What is the difference between an organist and a terrorist? Answer: you can negotiate with a terrorist.

\*The organist's motto: practice while he preaches.

James B. Hartman is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. He is a frequent contributor of book reviews and articles to THE DIAPASON.

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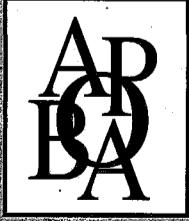
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The composer in 1984 (© Robert Leighton)

by Isaac Watts. The performing forces are typical of much of the church music the composer wrote in the 1960s: soprano and baritone soloists, SATB choir, and organ. Overall, the anthem is written in a lean, prickly, non-functional harmonic language in which there tend to be many transient dissonances.

There is a mental struggle in *Give Me the Wings of Faith*, and the mood is complex. At the start, the tone is one of uncertainty and anxiety. Leighton seems to have found disturbing the notions of the human soul rising above into heaven and seeing the saints, who had, like us in our time, wrestled with sins, doubts, and fears. This is depicted in the soprano solo "Give me the wings of faith," in which the organ accompaniment slithers snake-like in small chromatic intervals. However, the depressing mood, while never completely dispelled in the work, gradually gives way to a more optimistic tone as the saints find their eternal rest through Jesus' sacrifice on the Cross. The somewhat triumphant final section, which is perhaps best described as being "on" D major, rather than in that key (even though the D major key signature is used), is launched by the baritone soloist singing "They marked the footsteps that he trod" to a bold, wide-ranged melody. This theme is developed at length chorally, and the choir closes with a triumphant chordal setting of "Our glorious Leader claims our praise." However, the full organ alone has the last word, blazing out majestically, yet with a trace of nervous uncertainty, on a B minor chord with an added C sharp.

A hallmark of Leighton's style is idiomatic writing for voice, and this is certainly true in *Give Me the Wings of Faith*. The same could be said of the organ, whose role is to contribute to the singers' word painting, and provide a continuous web of sound, that links up the choral sections. A fondness is evident for flowing manual lines that have chains of parallel perfect fourths and fifths, supported by slower moving pedal parts.

His only arrangements of preexistent church music are *O Leave Your Sheep* (1962) and *Wassail All Over the Town* (1964).<sup>8</sup> *O Leave Your Sheep* is a setting of the four-strophe French traditional carol text of the same title, and the tune with which it is usually associated, *Quittez Pasteurs*. For SATB choir and organ, the work is uncharacteristic of Leighton's mature style in its tonal idiom, and the scaled-down technical demands. As such, it is accessible to the amateur choir and organist. The preexistent melody undergoes a limited amount of variation after the first verse, and is easily recognizable throughout. Verse one, in F major, is sung by a soprano soloist or by all the sopranos, with a light and transparent organ accompaniment that is almost entirely in the treble clef. In verse two, which is in D major, the melody is treated to four-voice imitation, with sustained organ chords in the bass register. The D minor, *a cappella* third verse is much more ruminative, almost improvisatory, and the preexistent melody is treated more freely. After this section of relative repose, an energetic

Example 2. *Te Deum Laudamus*, bars 83-86. (Novello & Company Limited, 1964)

mood is introduced by the staccato, highly rhythmic organ introduction to the last verse, and this is followed by imitative entries of the voices. The chordal vocal writing gradually increases in excitement and becomes exultant, while the organ accompaniment adds further to the joyous sound with long flowing chains of parallel thirds in the manuals over sustained bass notes in the pedals. *O Leave Your Sheep* ends ecstatically with a *più largo* block chord phrase and perfect cadence in D major *alla Handel* for choir and organ.

The ten-minute setting of the matins canticle *Te Deum Laudamus* (1964) for soprano and baritone soli, SATB chorus, and organ, is arguably one of Leighton's first great liturgical masterpieces. It marked a major confluence in the development of the composer, where, at last, his creative inspiration was matched by his mastery of the tools of his profession.

Most of the hallmarks of his style are present in the work. Among these elements is the taste for soloists, with the traditional Church of England SATB choir and organ. Other aspects of his style, already noted in previous works, that are also found here include a freely dissonant, non-functional harmonic idiom; plainsong-like melismatic vocal embellishments; masterly imitative counterpoint and abundant word painting.

The opening is a good example of the style. Over a series of held, close-position cluster chords on the organ, each of which begins with a Scotch snap articulation, the soprano soloist declaims the words "We praise thee" over and over again, "praise" being embellished more elaborately with each repetition, much along the lines of settings of joyous words in Gregorian chant. One by one the choir sections enter and rise in excited acclamation as they surge forward to the first loud grand climax, a moment endowed with a sense of glorious revelation, at the word "everlasting" on an F major chord.

There is a lull in the rejoicing at the words "When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb," which are set in a polymetric,<sup>9</sup> syllabic style reminiscent of ancient chant.

The counterpoint is frequently linear and imitative, supported by a foundation of rhythmic figuration in the organ accompaniment. This may be seen, for example, in the setting of "When thou hadst overcome the sharpness of death" (bars 83-91). Cruelly painful cut-and-thrust imitative counterpoint, in which simultaneous seconds create flashes of hard sharp dissonance, are heard over a backdrop of vaguely menacing syncopated, rhythmic detached chords in the organ manuals, and a more sustained pedal line. (Example 2)

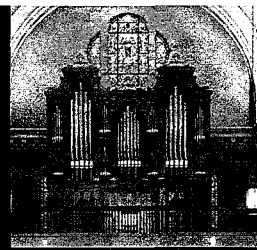
The ancestry of such musical pathos might be traced to the choral settings of similar texts by late Renaissance and early Baroque English composers, such as Tallis, Byrd, and Weelkes. In passing, one might also mention the two-part polyphony in Example 2: sopranos and tenors singing the same line in octaves, altos and basses singing the other line in octaves. This was a type of doubling of

pairs of voices at the octave that Vaughan Williams had utilized in contrapuntal passages in, for example, his *Te Deum in G* (1928), *O How Amiable* (1934), and the *Benedicite* (1939).<sup>10</sup> Britten also

wrote passages like this in such works as *Antiphon* (1956), a setting of sacred words by George Herbert for choir (with optional soloists) and organ. The *Te Deum* appears to be the first work in which Leighton used this texture. He was to use it many times in his subsequent church music, partly, one might suspect, because it sounds effective, but also because two parts are easier to sing than four parts, and this offers relief from singing in four real parts.

The bustle of the setting of "When thou hadst overcome the sharpness of death" ends dramatically with *fortissimo* cluster chords on the organ that create a cacophony of sound, followed by general pause. After the silence, a volcanic blast of sound erupts as choir and organ present the words "We believe that thou shalt come to be our Judge." Leighton obviously is struck with grave misgivings, possibly fear, at the thought of the Last Judgment, and the music of this short, highly dissonant passage, marked *Lento sostenuto* and *fortississimo*, is pervaded with a sense of bewildering awe mingled with anxiety. The emotionally distraught mood is initiated by a loud, low pedal point on the organ ped-

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Example 3. *Te Deum Laudamus*, bars 100-104. (Novello & Company Limited, 1964)

als, and twisting, snake-like chromatic counterpoint in the manuals. Then the voices enter in a five-part stretto-like point of imitation. (Example 3)

An element of prayerful hopefulness ensues at the start of the last section of the work, as the baritone soloist sings softly and with contrition in a plainsong-like chanting style "We therefore pray thee help thy servants." The setting of "Day by day we worship thy Name: ever world without end" is bright and joyful, but this is halted abruptly by a sense of dread and fear in an acridly dissonant chord at the word "sin" in this phrase "Vouchsafe, O Lord, to keep us this day without sin." With reminiscences of the organ music with its Scotch snap rhythms that had been heard at the opening of the composition, the choir then presents "O Lord, have mercy upon us" with very expressive, pianissimo, ethereal phrases. Finally, after the choir's last, prayerful entreaty, "O Lord, in thee have I trusted, let me never be confounded," the organ ends the work with a whispered F-sharp major chord.

Less than a year after the *Te Deum Laudamus*, Leighton wrote an anthem

on George Herbert's hymn text *Let All the World in Every Corner Sing* (1965) for SATB choir and organ. Since both the *Te Deum* and *Let All the World* texts are joyous, and the pieces were composed close to each other, it is hardly surprising to note similarities between them. For example, at the start of the anthem he uses the two-voice canonic imitative style between the altos and basses singing the same line in octaves simultaneously, and the paired sopranos and tenors in octaves simultaneously, that was noted in the *Te Deum*. Such two-voice canonic imitation appears several times in the anthem, and there are also several passages in which, in like fashion, the four voice parts divide into pairs singing in octaves, though not in imitation.

In the first section, the organ has staccato, fragmented phrases against which the voices joust. As in the *Te Deum*, there is a departure from conventional, rhythmically square, metric writing. This occurs in the short polymetric setting of the words "The heavens are not too high, His praises may thither fly," where the music slips quickly from

Example 4. *Let All the World in Every Corner Sing*, bars 14-20. (Novello & Company Limited, 1965)

Example 5. *Kyrie Eleison* (1st movement, *Mass*, Op. 44), bars 16-18. (Oxford University Press, 1966)

3/4+3/8 to 4/4, 7/8, 4/4, and 7/8, before settling in 4/4. (Example 4)

In the concluding passage of the anthem, the words and a variation of the music of the opening return in the manner of a recapitulation. However, here there is a much greater sense of excitement, of breathtaking denouement. Contributing to this sense of rousing celebration is the thickening choral texture to five parts, with the sopranos dividing into two parts, and all the voices being called upon to sing in their upper ranges. The organ also adds to the drive to climax. Far more flamboyant and bombastic than at the opening of the anthem, the instrument's assertive role is to provide rhythmic excitement with short motivic groupings of ejaculatory cluster chords, punctuated by short general rests. In addition, the organ has numerous short joyous rushing ascending scales that are reminiscent, possibly, of one of Leighton's musical heroes, Howells, who was fond of these embellishing figures as an expression of joy in his church music organ parts. After so much astringing dissonance, the organ brings down the curtain on the anthem with an appropriately shrill, dissonant chord: C-sharp and D major chords played simultane-

ously—in effect the simultaneous sounding of tonic and dominant harmony, a tonally ambiguous ending.

#### First Masses

In the 1960s Leighton composed his first Masses: *Missae Sancti Thomae*, Op. 40 (1962), *Mass*, Op. 44 (1964), *Communion Service in D*, Op. 45 (1965), and *Missa Brevis*, Op. 50 (1967).

The twenty-six-minute *Mass*, Op. 44, for double mixed chorus, is arguably a masterpiece. The first of only two Latin Masses by the composer,<sup>11</sup> it is a *cappella*, except the *Credo*, which calls for organ, and is in the Palestrina style, as seen through a 20th-century prism. Among the innumerable remarkable passages in the *Mass* is the opening of the *Kyrie Eleison*, which starts with a solo voice singing in the minor mode, and surges irresistibly to an immense, *fortissimo* climax for double chorus at bar 17. The passage's penitential, bitter-sweet opening that quickly changes to a great paean of confident optimism is so characteristic of Leighton's mercurial nature. (Example 5)

An *Easter Sequence*, Op. 55 (1968) is a fourteen-minute piece in five movements, for boys' or female voices and organ with optional trumpet. Consider-

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by Rollin Smith

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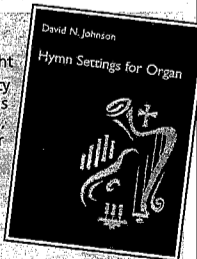
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Leighton (left) and William Mathias at the North Wales Music Festival at St. Asaph in September 1985

ing the *crème de la crème* choir for which the work was written,<sup>12</sup> one might have expected a more technically demanding, showy composition. In fact, the vocal writing is tonal; the melodic contours conventional, and there are no gallery-pleasing virtuosic fast melismatic lines. Nor is the organ part especially difficult. In the absence of a trumpeter, the solo trumpet part may be played on a trumpet stop, if one is available on the organ being used.

*An Easter Sequence* is not a sequence in one of the traditional music history or theory meanings of the word. It is a homogeneous series of pieces,<sup>13</sup> setting in English of four Roman Catholic liturgical texts and Psalm 23.<sup>14</sup> If the five movements are performed at Mass, they are to be sung as the Introit, Gradual, Offertory, Communion, and Sortie. The work may also be sung on the concert platform.

One may notice similarities between *An Easter Sequence* and Britten's *Missa Brevis in D* (1959) for three-part boys voices and organ, written for the boys of Westminster Cathedral Choir. As in Britten's composition, there is much three-part writing for the voices, though single- and two-part music is more common. Several passages of canon-like imitation, and a number of ostinatos in the organ accompaniment in Leighton's work are also Brittenesque.<sup>15</sup> In addition, like Britten, the Yorkshireman is especially adept at word painting. For example, he captures the mostly joyous Introit text, "Alleluia. Rejoice in God our helper: Sing aloud to the God of Jacob," with buoyant, dancing vocal lines that leap lightly, and with staccato articulation. See also the setting of Jesus' words "Peace be with you" in the Gradual. This music is ethereal, and consists of a soft, glossy, heavenly halo of sustained four-part chords—the only four-part phrase in the composition. The pastoral imagery of Psalm 23 is captured immediately in the opening gentle, reflective organ solo. The melody, in the organist's right hand, is a chromatic, sinuous, rhythmically complex line oscillating within a narrow pitch range. The left hand accompaniment consists of a close-position cluster-chord that undergoes slight alterations over a pedal point.

In the Sortie, the organ part is much heavier and dominant than in the earlier movements, and it shines forth in a most thrilling manner. This is illustrated in the instrument's slow improvisatory introductory solo section, with its chromatic, serpentine lines. Then the main section of the movement begins, in the style of a very fast fanfare for voices, organ, and trumpet. Against a backdrop of brightly registered, rhythmic, often stabbing organ chords, the choir, in unison throughout, declaims in brief snappy phrases "God is ascended in jubilee," and short trumpet obbligato phrases rasp out as the choir sings "and the Lord in the sound of the trumpet" in short, motivic, rhythmic fanfares.

This material is heard again in the coda of the Sortie. First, a greatly transformed variant of the chromatic organ introduction to the movement is presented over a pedal C. Then, the choir sings the stirring vocal fanfare-like phrases "God is ascended, and the Lord in the sound of the trumpet" that were heard early in the movement, while the organ pursues its own path of syncopated,

rhythmic, stabbing, highly dissonant manual chords. As so often happens with Leighton, the organ (with trumpet) has the last words: an emotionally gripping tonic C major chord combined with the dominant chord. ■

This article will be continued.

#### Notes

1. From 1970 to 1988, he was Reid Professor of Music at Edinburgh University.
2. This is taken from a guest-of-honor speech that Leighton read at the dinner of the Old Chorister's Association of Wakefield Cathedral in 1971.
3. See the British Broadcasting Corporation

radio talk about his music that the composer delivered on October 26, 1979.

4. The highly dissonant chords that occur in the organ parts, on the other hand, are often the result of vertical thinking.

5. *An Easter Sequence*, Op. 55, and *Sequence for All Saints*, Op. 75. The term "sequence" in these titles is unclear. It is not used in the medieval Roman Catholic sense of the word, or in the music theory sense.

6. See Kenneth Leighton's letter written in Wakefield on February 9, 1952, to Lydia Vignapiano (his future wife) in Rome. His view of the instrument was not shared by a well-known writer on organs, Reginald Whitworth, who asserted that the 1951-52 rebuild had made the instrument "intensely sensitive for its high office of accompanying Divine Service, presenting ample power, perfect action, and an almost unlimited wealth of quiet and even subtle effects." See Whitworth, "The Organ in Wakefield Cathedral," *The Organ*, XXXII, No. 128 (April, 1953), 173-81.

7. Related by Dennis Townhill in his document titled *Personal Reminiscences of Kenneth Leighton* sent to the author on June 7, 2004.

8. Novello commissioned *O Leave Your Sheep* for inclusion in a collection titled *Sing Nowell: 51 Carols New and Arranged* (1963). Novello published *Wassail All Over the Town* in a collection of six carols arranged for mixed chorus titled *Sir Cristemas!* (1964).

9. See "Polymeter," *The New Harvard Dictionary of Music* (1986), p. 645. The term is applied here to mean a succession of different meters applied to all the parts. Within the seven-bar passage under discussion, the meter changes are: 4/4, 5/4, 4/4, 3/4, 2/4, 3/4, 4/4.

10. For the *Benedicite*, see Vaughan Williams's *Morning, Communion, and Evening Service in D Minor* (1939).

11. The other is the unpublished *Mass for Ampleforth*, Opus 67 (1973), commissioned by Ampleforth Abbey, North Yorkshire, England.

12. It was commissioned by the Berkshire Boy Choristers for performance on their concert tour of France in 1969. When this elite American ensemble

was founded at Berkshire Hills in Massachusetts, a mile from Tanglewood, in 1967, there were forty-six boy trebles.

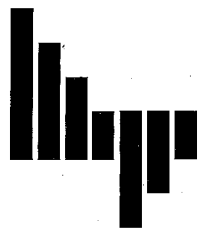
13. Another Englishman, Patrick Gowers, uses the term in the same kind of way. His *An Advent Sequence* (2003) is a series of four anthems for performance either singly on each of the Sundays in Advent, or as a group at a concert. Two other choral works by Leighton that have the word "sequence" in their titles, *Sequence for All Saints*, Op. 75 (1978), and *The World's Desire (A Sequence for Epiphany)*, Op. 91 (1984), are cantatas.

14. The Roman Catholic texts are the Introit for the First Sunday after Easter, the Gradual for the First Sunday after Easter, the Offertory for the First Sunday after Easter, the Communion for the Second Sunday after Easter, and the Antiphon at First Vespers of Ascension Day. Psalm 23, with verse five and the *Gloria Patri* omitted, is taken from *The Book of Common Prayer*.

15. Compare, for example, Leighton's Introit, in which the choir energetically and lightly sings "Alleluia" in an extended passage of imitation, over an ostinato of sustained chords played on the organ with a brilliant, bright registration, with the opening of Britten's *Benedictus*, a two-part canonic point of imitation for voices over an organ ostinato bass.

Dr. Peter Hardwick is a retired music professor who, during his career, taught at the University of Guelph, Guelph, and Agincourt Collegiate Institute, Toronto, Ontario. In addition, he served as organist of St. John's Cathedral, Winnipeg, Manitoba, and St. George's Church, Guelph.

In 2003, Scarecrow Press published his book *British Organ Music of the Twentieth Century. Over the last two and a half years he has been writing a monograph on the life and music of Kenneth Leighton, which will probably be finished sometime this year. Dr. Hardwick has written feature articles and numerous reviews of recordings and organ music for THE DIAPASON.*



## Available Paul Ott – Martin Ott Mechanical Action Organ

In May 2004, the Martin Ott Pipe Organ Company purchased the Paul Ott pipe organ from the First Congregational Church of Berkeley, CA. Paul Ott, a prominent organ builder in Germany, was Martin Ott's uncle. This three-manual instrument with a detached console was his largest instrument in the United States. It was built in 1970 in the Neo-Baroque style and has mechanical key action with electric stop action and manual couplers. The pedal couplers are mechanical.

The Martin Ott Pipe Organ Company plans to rebuild this instrument. Tonal concepts have changed since 1970, therefore we have decided to update the stop list and rescale the flue pipes. The reeds will be replaced. The Swell division will receive French style reeds, while the Great reeds will remain Germanic. The Choir division will be enclosed and under expression. Some of the lower stops of the organ will have electro-pneumatic action. These stops will be playable from several divisions. A horizontal Festival Trompette 8' on higher wind pressure will also be available from manuals and pedal.

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Oktave 2'  
Großmixtur 2' II-III  
Mixtur IV-V  
Trompette 16'  
Trompette 8'  
Horiz. Trompette 8'  
(Ch)  
Tremulant  
Sw/Gt  
Ch/Gt

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Oktave 4'  
Flute Harmonic 4'  
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Waldflöte 2'  
Terz 1 1/2'  
Quinte 1 1/2'  
Septime 1 1/2'  
Mixtur IV-VI  
Bombarde 16'  
Trompette 8'  
Hautbois 8'  
Clairon 4'  
Tremulant

#### CHOIR (expressive)

Geigen Prinzipsal 8'  
Querflöte 8'  
Quintade 8'  
Oktave 4'  
Rohrflöte 4'  
Sesquialter II  
Oktave 2'  
Nachthorn 2'  
Oktave 1'  
Scharff IV  
Krummhorn 8'  
Horiz. Trompette 8'  
Tremulant  
Zimbelstern  
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Flötenbaß 4'  
Nachthorn 2'  
Mixtur IV  
Posaune 32' (ext)  
Posaune 16'  
Bombarde 16' (Sw)  
Trompette 8'  
Großtrompette 8' (Ch)  
Großtrompette 4' (Ch)  
Clarine 4'  
Gt/Ped  
Sw/Ped  
Ch/Ped

# 2004 AGO National Convention

by Larry Palmer & Joyce Johnson Robinson

## LP in LA:

### The 47th National Convention of the American Guild of Organists July 4-9, 2004

More than 2000 organ enthusiasts spent an exhilarating week in the City of the Angels, enjoying a well-paced, well-organized schedule of high-quality musical events. Los Angeles weather, cool and sunny, was a joy after a month of unusually abundant rain in Texas.

In a sense, each person experienced a unique convention, since many of the morning programs, given two or three times in order to accommodate the number of attendees, and afternoon activities had been pre-selected from the more than 60 workshops and competition rounds offered. Evening events usually accommodated the entire convention, the exception being Tuesday's three concurrent services of worship. Perception and reception of particular events, thus, were influenced by the particular sequence in which they were experienced. For instance, Monday morning's "green group" progression of three recitals provided a satisfying order, while Wednesday's schedule did not.

Rather than a chronological day by day report, here are some high points from "my" convention choices.

#### • The Walt Disney Concert Hall and the first public performances on its Glatter-Götz/Rosales organ

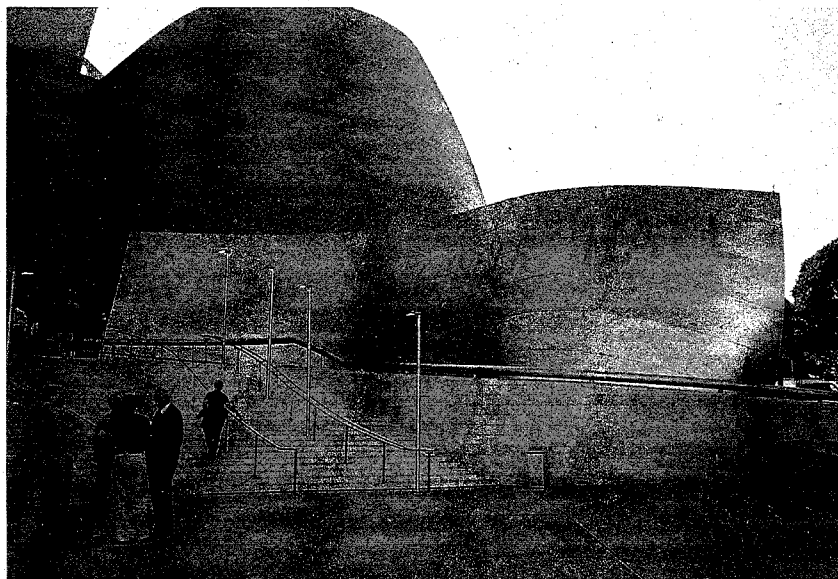
Architect Gehry's Los Angeles building, new home of the Los Angeles Philharmonic Orchestra, is a striking and beautiful creation, immediately taking its place among America's most exciting concert halls. This 274 million dollar project pays apt tribute to American film maker Walt Disney with its decidedly whimsical and non-traditional architecture, and Gehry's organ case satisfies Lillian Disney's request that the organ not suggest a church. The controlled chaos of the pipe façade is the visual focus of the concert room; it is, however, well integrated into the hall, largely due to the use of the same wood, Douglas fir, for pipes, wall, and ceiling.

The 109-rank, four-manual organ is equipped with two consoles. In traditional case placement, the mechanical-action one was utilized for **Joseph Adam's** solo performances of Reger's *Fantasia on BACH*, Vierne's *Naiades* (played fleetly with impressionistic bravura), and *Danse and Fugue* from Naji Hakim's *Hommage à Igor Stravinsky*. A movable, electromechanical console, placed in front of the orchestra to the left of conductor Alexander Mckelthwait, allowed **Cherry Rhodes**, in the program-opening premiere of James Hopkins' *Concierto de Los Angeles*, and **Robert Parris**, for the rarely-heard *Concerto I in C Major* of Leo Sowerby.

Architect Gehry was in attendance; so was the acoustician Yasuhisa Toyota, and the organ builders. A pre-concert stroll through Melinda Taylor's stunning gardens allowed an opportunity to view Gehry's rose-shaped fountain created from 8,000 hand-broken pieces of blue and white Delft china—his "Rose for Lilly," in honor of Mrs. Disney.

#### Solo Organ Performances

• **Mary Preston** at the Glatter-Götz organ opus 2 (1998) in Claremont United Church of Christ  
Dallas Symphony resident organist



Disney Hall exterior (JR) (See endnote for photo credit legend)

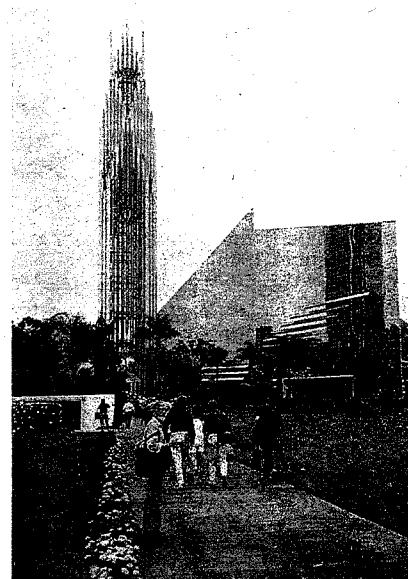
Mary Preston played a perfectly constructed program on a splendid mechanical-action organ in a church with sympathetic acoustical environment. At her third performance of the morning Ms. Preston elicited spontaneous (and forbidden) applause with a compelling opening work, Jean Guillou's dazzling, difficult, and complex *Toccata*; left us spellbound with the magical gossamer conclusion of Durufle's *Scherzo*; showed both charm and considerable comedic ability in George Akerley's *A Sweet for Mother Goose* (six movements for organ and narrator based on familiar nursery rhymes); and displayed an absolutely masterful rhythmic control in Jongen's *Sonata eroica*. Program notes by Laurie Shulman pointed out a musical connection between Jongen and Messiaen, an analogy strengthened by the happily chirping birds heard through open windows on the right side of the church. Human auditors were equally ecstatic at this stellar performance.

#### • Martin Jean at the Dobson organ in the Cathedral of Our Lady of the Angels

Yale University's Martin Jean gave a riveting performance of the complete Dupré *Passion Symphony* as conclusion to the second half of the first concert attended by the entire convention crowd. Spanish architect Rafael Moneo's massive cathedral, dedicated in 2002, seats 3,000 people in a spacious contemporary edifice of restrained elegance. The four-manual, 105-rank Dobson organ fills this space with noble and powerful sounds, as expected from its impressive 32-foot façade principals and dominating horizontal reeds. The organ performance was all the more appreciated coming as it did after a choral performance of works by Byron Adams, Morten Lauridsen, and C. Hubert H. Parry horribly amplified through the Cathedral's public address system. (Seated in the last row, we heard the choral sounds through crackling speakers positioned in the downward-pointing, trumpet-shaped central posts of the chandeliers; any hope of a balance with the accompanying organ was thereby destroyed.)

#### • Samuel Soria at the Cathedral of Our Lady of the Angels

Cathedral organist Samuel Soria played a prelude-recital before the Fri-



Larry Palmer approaches Crystal Cathedral Tower (CP)

day morning business meeting of the American Guild of Organists. Wanting to hear the Dobson organ, the best possible vantage point, we eschewed bus transport, walked the few blocks from the convention hotel to the cathedral, got there before the crowd, and chose an optimal seat in the left transept, diagonally across from the organ case. There the organ had splendid presence, character, and all the splendor one could want, qualities well illustrated in the playing of this talented young man. An appreciated tie-in to AGO history, his opening piece, *Fanfare* by past-president Alec Wyton, displayed the organ's horizontal reeds to fine advantage. Atmospheric impressionism was well served in Herbert Howells' *Psalm Prelude*, set 2, number 1 ("De profundis clamavi ad te, Domine") with its steady crescendo from the softest stop to a mighty full organ climax, and the corollary retreat to near silence. But it was in Sowerby's fiendishly difficult middle movement from his *Symphony in G* ("Fast and Sinister"—listed in the program as "Faster") that Soria best displayed his formidable technique and sense of the work's architecture, giving a sensitive, secure reading of this quintuple-meter *tour de force*.

#### • Paul Jacobs at Westwood United Methodist Church

Young Mr. Jacobs, playing from memory, had no technical or musical limitations during his noontime playing of the monumental Reger *Chorale-Fantasy on Hallelujah, Gott zu loben*. It was refreshing to hear Handel's *G-minor Organ Concerto* (opus 4, no. 1) as a representative (albeit in transcription) of the conspicuously absent baroque organ repertoire. Jacobs' attractive program also included John Weaver's *Toccata* and the premiere of Margaret Vardell Sandresky's *The Mystery of Faith*. With four manuals and 153 pipe ranks, the Schantz organ could have recused the added 85 digital voices to the advantage of the whole.

#### • Lynne Davis at First Congregational Church

American organist Lynne Davis has spent much of her distinguished career in France. For her pre-service recital before Evensong she played three works from the French organ repertoire: Vierne's *Toccata in B-flat minor*, opus 53/6, Marchand's *Grand Dialogue in C*, and Franck's mighty *Choral in E Major* on the immense composite organs of First Congregational Church, comprising five manuals, 339 ranks, and seven digital voices. A truly "surround sound" experience. It was playing of intensity with a distinctly personal approach; especially in the Franck, Ms. Davis presented a nuanced, individual, and ultimately satisfying reading of this Romantic masterwork. In the Marchand, the organ certainly provided commanding reeds for a classic French *Grand Jeu*, but seemed to be lacking a Cromorne of sufficiently aggressive character to assure a proper balance for the accompanying voices.

#### Choral Performances

#### • ensemble amarcord at Wilshire United Methodist Church

The five-man vocal ensemble, all former members of the St. Thomas Choir of Leipzig, filled several unique categories in this convention: they were the only Europeans engaged for the program, and they gave the only ensemble presentation of a work by J. S. Bach, a two-stanza chorale from the *Kreuzstab Cantata*, BWV 56, "Du, o schönes Weltgebäude." It received an especially eloquent performance, with words perfectly articulated, and the almost-painfully beautiful suspensions viscerally calibrated for maximum tension and release of

#### • Christopher Lane at the NYA-COP Festival in St. James Episcopal Church

One of three finalists to compete in the National Young Artists Competition in Organ Performance, Lane, a student at the Eastman School of Music, gave the only playing of the required Roger-Ducasse *Pastorale* to realize both its delicacy and forward sweep. With no lack of virtuosity in the culminating mid-section "storm" music, Lane also limned the delicate contrapuntal writing in this unique organ work from the French composer. Judges Craig Cramer, Bruce Neswick, and Kathryn Pardee, deliberating at length, chose Yoon-Mi Lim (Bloomington) as first place winner. Dong-ill Shin (Boston) was the third contestant. Additional required repertoire played by all three contestants included *Deux Danses (Le miroir de Meduse and Le Cercle des Bacchantes)* by California composer James Hopkins, and Bach's *Toccata, Adagio and Fugue in C*, BWV 654, the only organ work in the published convention program book. (This final competition round was heard by approximately one-tenth of the convention registrants.) One additional Bach piece, a chorale prelude from the *Orgelbüchlein*, *Herr Christ, der ein'ge Gottes Sohn*, BWV 601, was played simply and stylistically by Namhee Han, a guest organist who gave the pre-concert recital before ensemble amarcord's pro-

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the piquant harmonies. The particularly welcome program alternated early music (stark and athletic organum, supple Byrd motets, the familiar Tallis anthem *If Ye Love Me*, elegant in its noble simplicity) with 20th (and 21st) century choral works. The concluding *Gloria* (2001) by Sidney Marquez Boquiren was performed with the singers in a circle. Long-held dissonant chords built around an ostinato pitch, were sustained throughout with nearly-unbelievable breath control. Repeated text phrases swirled like incense to create an unforgettable shimmer of sound. From start to finish this was virtuoso music making, with not a microphone or speaker to mar the sound.

• **Dale Adelman's setting of the Spiritual "Steal Away to Jesus"**

Heard as the Introit for the Service of Evensong at First Congregational Church, this, and the equally exquisite singing of Herbert Howells' *St. Paul's Service* by the choirs of All Saints' and St. James' Episcopal Churches, conducted by Adelman and James Buonemani, proved to be the full ensemble choral highlights of the convention for this listener. Of course, choirs need to be superb at these services to compare with the hymn singing of a thousand, or more, organists, most of them paying attention to punctuation, pitch, and proper vocal production. It makes for participatory experiences that remain in the memory.

**New Music**

• **David Conte: Prelude and Fugue (In Memoriam Nadia Boulanger) for Organ Solo. E. C. Schirmer No. 6216.**

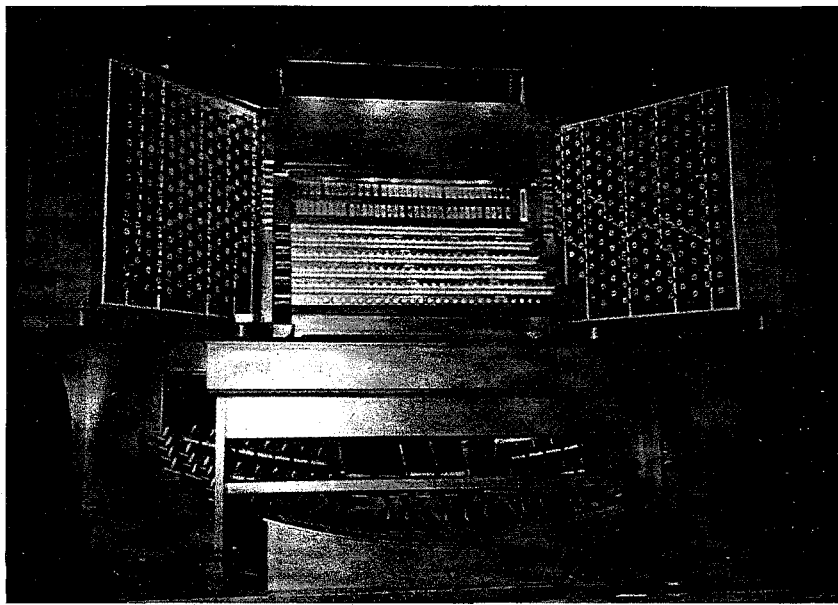
What a way to begin the first solo organ recital of a convention! A single pedal B-flat sang out gently. Then a theme, beginning with the opening intervals of Raison's (and J. S. Bach's) *Passacaglia* was spun into a 14-measure cantilena, after which the solemn five-minute Prelude built slowly, always above the continuing pedal point. The ensuing Fugue, its memorable subject carefully shaped by Ken Cowan at the recent Fisk organ in Bridges Hall of Music at Pomona College, fulfilled the promise of the Prelude, moving inexorably from duple to triple accompanimental figurations, and building to a full climax with pedal flourishes. A work worthy of Maurice Duruflé or Gabriel Fauré, and a fitting tribute, as well, to Boulanger, the great French teacher with whom Conte studied for three years early in his career.

• **George Akerley: A Sweet for Mother Goose for Organ and Narrator. Hinshaw Music, Inc. HPO3009**

Winner of the 2004 Holtkamp-AGO award in organ composition, this charmer of a suite weds appropriately pictorial music with rhythmically-notated texts for the narrator in a pleasure giving work that should find its way into many organ recital programs. (It is music for young persons of all ages.) "Little Bo-Peep" allows the organist to take off on an extended pedal cadenza, to be halted only by the irritated shout of the narrator. The head of a school instructs her charges on good behavior in "The Clock." There's Irish musical color aplenty in "The Cats of Kilkenny," and, after a recitation of the poetry, the organist plays a solo tone poem to illustrate the "Tale of Miss Muffet." Mathematical note groupings provide comment for "One, Two, Buckle My Shoe," while the concluding movement ("The Fiddlers") provides chuckles of recognition with its ritornello based on the famous Widor *Toccata*. That it was so well presented by Mary Preston, with the ebullient Kathy Freeman as narrator, made for a memorable premiere indeed.

• **Denis Bédard: Duet Suite for Organ and Piano (Details: www.majoya.com)**

Duo Majoya (Marnie Giesbrecht, organ; Joachim Segger, piano) gave a most unusual recital at Bel-Air Presby-



First Congregational Church, Los Angeles, console (JR)

terian Church. Two Canadian composers provided commissioned works for the Duo; each had some interesting musical ideas to communicate. The more accessible work was this *Suite*, comprising an Introduction, Fughetta, Menuetto, Romance, and Final, full of wit, good humor, and memorable melodies, many reminiscent of Poulenc's catchy and romantic voice. Three movements from Jeffrey McCune's *Crossing to Byzantium*, and his arrangement of Stravinsky's *Danse infernale de roi Katschei* from *The Firebird*, plus Joe Utterback's brief *Images: A Jazz Set* completed the program, which would have benefited from more textural variety, perhaps provided by a solo offering from each of these fine players. The Bel-Air organ, reconstituted from a Casavant instrument heavily damaged in the 1994 Northridge earthquake, now consists of 60 pipe ranks plus 91 digital voices, including both Cherubim and Seraphim hanging speakers: not a particularly happy marriage of sounds for this hilltop-sited church.

Other newly-commissioned and prize-winning works heard at convention events I attended included anthems by Byron Adams and Michael Bedford, works for instruments with organ by Mary Beth Bennett, Ian Krouse, and Erica Muhl, plus the Hopkins and Sandresky works mentioned previously, as well as an anthem by Williametta Spencer, premiered in the Ecumenical Protestant service, not on my schedule.

**Workshops**

• **Organ Recordings from the Past**, David McVey's self-effacing session on gems from the audio history of organ playing, was a model of effective, well thought-out presentation. All the requisite citations were listed in a spacious 8-page handout. The motto "Res ipsa locutor [The thing speaks for itself]" was borne out as McVey kept comment to a minimum in order to allow complete performances of works recorded by Widor (*Andante sostenuto* from his *Gothic Symphony*, committed to disc in 1932), Tournemire (*Chorale-Improvisation on "Victimae paschali"*, 1930), Thalben-Ball (*Wagner's Ride of the Valkyries*, 1931), Sowerby (his *Carillon*, 1946), Schreiner (*Vierne's Nâides*, 1959), Biggs (*Daquin's Noël grand jeu et duo* at the 1936 Aeolian-Skinner organ of the Germanic Museum at Harvard), Fox (*Bach's Passacaglia* at Avery Fisher Hall, Lincoln Center, 1963), and Crozier (*Dupré's Prelude and Fugue in G minor*, opus 7/3, 1959).

• **Panel Discussion on the Disney Hall Organ**, ably moderated by Jonathan Ambrosino, with organ builders Caspar von Glatter-Götz and Manuel Rosales, architect Craig Webb from Gehry Partners, and organ consultant Michael Barone.

An overflow crowd of 500 assembled to hear the whys and wherefores behind the inspiration and evolution of Gehry's unusual organ design for the new hall,

and the challenges posed during the installation of the instrument.

**Extra-musical happenings**

• **Television personality and actor David Hyde Pierce** (of *Frasier* fame) brought along the necessary props: his organ shoes, a book of registrations copied down at some early lessons (numbers only, no stop names), a tattered copy of the Gleason *Method*. Pierce, who really did study organ with several noted teachers, took his audience through a quick course on ornamentation ("I don't care"), temperament, and various other organ-specific arcana. The huge crowd responded with almost-constant hilarity.

• **The Very Rev. Canon Mary June Nestler's sermon** at Evensong moved with quiet humor from her own experiences as a voice student through some of the shared vicissitudes of the organist's profession (especially vis-à-vis rela-

tionships with the clergy) to a sound theological conclusion, and a prayer for peace.

**Class Acts**

• **Frederick Swann: organist and AGO president extraordinaire**

Both for a very fine recital at the Crystal Cathedral, his "home base" during the years 1982-1998, and for his deft, unpretentious handling of the American Guild of Organists presidency, Swann deserves high accolades. Always in command of the music he played, never pompous or overbearing in his official actions, Fred serves as an exemplary leader for the national organization, and he represents the profession well with his high musical and personal standards. Who would not love him for his one-sentence disposal of the listed "Presidential Remarks" at the national meeting? Kudos, as well, for his service as performances chair of the convention. The artists selected for the program were consistently top-notch.

• **The Convention Committee**

To **Dr. Robert Tall** and his legions of hardy workers for the stellar planning and smooth organization of a first-rate convention, especially noted in the efficient and on time management of the necessary bus transportation. Mailing the convention program book (itself a work of art) more than a month before the actual event allowed attendees the opportunity for advance preparation and orientation. *Bravi tutti!*

**Additional Observations**

• It was my first experience to see two hotel elevators (in the headquarters hotel, the Westin Bonaventure) marked with historic plaques, noting their use by actor (now Governor) Arnold Schwarzenegger in the 1993 movie *The Terminator*.

• Crystal Cathedral organist **Christopher Pardini's** fine performances of *The Joy of the Redeemed*, composed by AGO founding member Clarence Dick-

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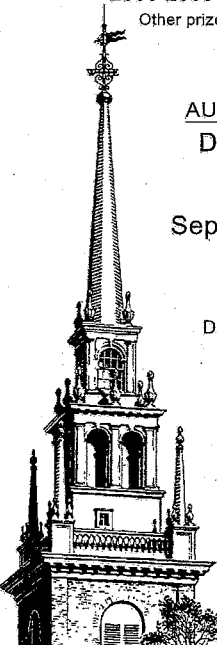
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inson, not only showcased the Aeolian-Skinner organ in the Cathedral's Arboretum, but served as an effective aural connection to an important figure in the Guild's history.

- What a savvy idea to present this year's AGO President's Award to **Craig Whitney**, an assistant managing editor at *The New York Times* and author of the best selling book *All the Stops*. His enthusiastic and engaging writing about the world of organ music and its personalities has provided some much needed popular awareness for the profession.

- **Peter Krasinski's** masterful organ improvisation at the AGO annual meeting was based on the song "Chicago, Chicago," a theme selected and presented to him by improvisation committee chair Ann Labounsky. This served as a not-so-subliminal aural advertisement for the next national convention, to be held July 2-6, 2006.

### JR's Journey: AGO Convention, Los Angeles, July 4-9, 2004

Over 2,000 organists from all 50 states and 17 foreign countries attended this meeting in Los Angeles. Blessed with fine weather, and shepherded to the various venues via comfortable, well-organized bus travel, attendees were able to experience the architecture and the instruments in many famed locations: the new Cathedral of Our Lady of the Angels in Los Angeles with its new 105-rank Dobson, the Crystal Cathedral in Garden Grove, and of course the new Gehry-designed Walt Disney Concert Hall in Los Angeles. My personal impressions were of consistently high caliber playing (everyone got an A; there were a few A-pluses, and some A-minuses), fine instruments and amazing spaces, and some interesting new compositions.

### Monday

**Mary Preston's** program took place at Claremont United Church of Christ. Playing the 1998 Glatter-Götz/Rosales op. 2, the vivacious Preston showed spectacular energy as she bit into Jean Guillou's *Toccata*, a multi-textured wild ride of a piece with its bombast and staccato. Preston did a fine job bringing out the melodic line, which required frequent hopping between manuals. In the more lyrical Duruflé *Scherzo*, she displayed the beautiful colors of the organ's flute and string choruses. Preston joined forces with narrator Kathie Freeman (an actor, singer, and presently a manager of the Los Angeles Master Chorale) for the world premiere of George Akerley's whimsical and witty *A Sweet for Mother Goose*, a winner of the Holtkamp-AGO Award in Organ Composition. Based on selected Mother Goose nursery rhymes, the work combines rhythmically notated narration with the organ providing text illustration. Preston then demonstrated muscular playing in Jongen's *Sonata eroica*, putting into play the full organ, with its weighty 32¢ *Untersatz*.

**Ken Cowan** played on the 66-rank C.B. Fisk Op. 117 (2002) in the Bridges Hall of Music at Pomona College. The room, with its highly ornamented ceiling, lacks a lively acoustic when filled to capacity. Cowan played his program from memory, beginning with David Conte's moody, cerebral *Prelude and Fugue* (*In memoria Nadia Boulanger*). The Vierne works—*Scherzo* from *Symphonie VI* and *Clair de Lune*—showcased the Fisk's flutes and its assertive strings. Cowan closed with the first salvo in the convention Regerfest, the *Fantasia* on "Wie schön leucht' uns der Morgenstern," demonstrating the choruses (principal, flute, reed), and unleashing the organ's full power.

In Bridges Auditorium, which reminds one of an old-style movie palace (complete with zodiac images painted on the ceiling), **Millennia Consort** presented their program; they were at a disadvantage from the acoustic. The room and stage have great depth and width as well as height



George Akerley and son Christian with Mary Preston (JR)

and length, and the sounds were quickly swallowed up—even the brass seemed underpowered in this great space. **Alison J. Luedecke** played a Rodgers Trillium 967, which also seemed unable to dominate the space. Its sound was most successful in solo passages; individual colors (particularly flutes) sounded well. But combined with the brass and percussion, it either was drowned out or the sound had a flatness to it.

John Karl Hirten's *Variations on Auld Lang Syne* presented the tune in various meters and key centers using techniques such as ostinato, inversion, and fugue. In Erica Muhl's *Fleet*, for percussion and organ, percussionist Beverly Reese Dorcy used a full complement of percussive color—small bells, marimba, vibraphone, drums, hanging cymbal, sheet of metal, and chimes—in varying textures such as percussion against an organ ostinato, and an organ and drum rhythmic onslaught.

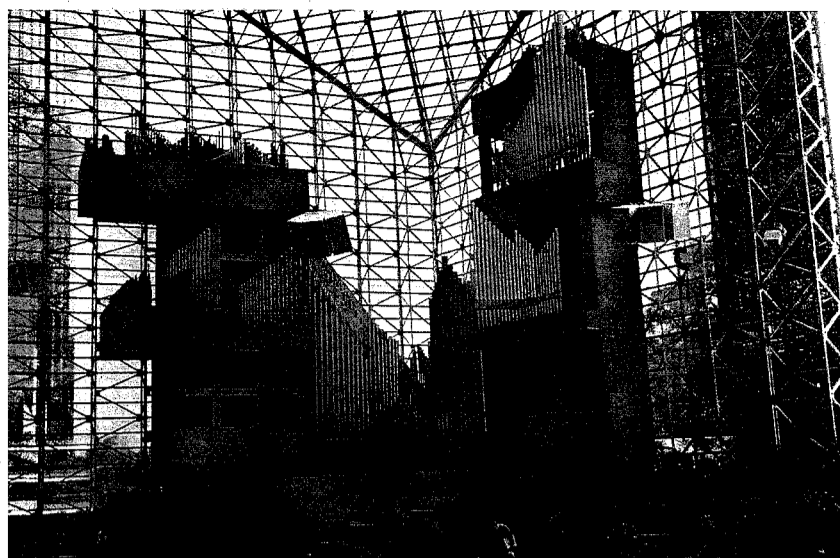
Mary Beth Bennett's *Preludes to the Apocalypse* (like *Fleet*, a world premiere of an AGO commission), for two trumpets and organ, was inspired by biblical text relating to the Second Coming, the Transfiguration, and the Rapture. David Ashley White's *Hymn* (from *Triptych*), commissioned by Luedecke, was a lovely and lyrical movement centering on a hymn tune played by a trumpet offstage, a very striking effect.

Monday afternoon I attended two workshops. My general reaction to the convention workshops was disappointment of two kinds: either they were so well done that you were disappointed they could not have continued and gone into greater depth, or you were just disappointed. The latter type (fortunately, only one instance of this) will receive no further discussion here.

**Elmo Cosentini** presented a workshop on creating orchestral transcriptions for the organ. Cosentini first gave a bit of history of the transcription and then presented techniques for creating transcriptions. Most helpful were tips for successfully making a transcription that is idiomatic to the organ, such as using registrations that will place lines in the proper octave, and not repeating inappropriate figures from other instruments. The allotted time was insufficient for Cosentini's presentation, and this caused some consternation.

Monday evening, a choral concert was presented at the Cathedral of Our Lady of the Angels. The combined choirs (of the cathedral, and the churches of St. Charles Borromeo and St. Cyril of Jerusalem) performed the world premiere of Byron Adams' *Praises of Jerusalem*, heavily influenced by American (southern Protestant) hymnic style. Morten Lauridsen's *Lux Aeterna*, a five-movement work, is set to Latin texts, including from the Requiem Mass and *Veni sancte spiritus*; this is a thematically and texturally rich work that centered on references to light. The final work was Parry's *I Was Glad*. It was dismaying to hear the choirs, nestled under the overhang formed by the base of the organ case, indirectly through amplification. This also made for balance problems with the organ.

**Martin Jean's** recital was one of the convention high points. He played



Ruffatti organ at Crystal Cathedral (JR)

Duruflé's transcription of Tournemire's *Improvisation sur le Te Deum*, followed by Dupré's *Symphonie-Passion*. It was also the first chance to hear the cathedral's new Dobson instrument on its own, and it did not disappoint. This work (especially the Crucifixion movement), on that instrument, in the great space, along with Jean's cool and collected performance, all combined to form a sublime experience.

### Tuesday

Tuesday morning's first stop was UCLA's Royce Hall, to hear UCLA University Organist **Christoph Bull** play the 1930 Skinner op. 818 (V/104). Not one to waste a minute, Bull strode on stage, slid onto the bench, and immediately struck the opening chord of Reger's *Introduction and Passacaglia in d* (round two of Regerfest). The full organ is a big sound—almost painful when heard from the balcony. Bull is a visibly passionate and energetic player; he bit into the dissonances of the Reger, and executed an exciting rendition of his own transcription of De Falla's *Ritual Fire Dance* from *El Amor Brujo* (displaying the reed chorus, which sounded from the back of the chamber and then front, providing spatial as well as coloristic contrast). Guitarist Scott Tennant then joined him to play the Ian Krouse's Renaissance-flavored *Chacona* (*after Bertali*) for Organ and Guitar (world premiere of this AGO commission), an amplification, both in the volume and technical senses, of Antonio Bertali's work for violin and continuo. (This was the only piece Bull did not play from memory.) Bull closed the program with two more of his own transcriptions. First was Charles Mingus's jazzy *Ecclusiastics*; Bull is a natural for this type of music and he played with relaxed ease. He then segued into the finale to Mozart's "Jupiter" symphony.

On to St. Cyril of Jerusalem to hear the 1998 Rosales op. 23 (III/45). **George Baker**, clad in a white shirt and tie, began with the Vierne *Third Symphony*. His playing expressed the anguish and turmoil in the first movement, was lovely and sweeping in the Cantilène, danced through the scherzo-like *Intermezzo*, displayed the incredible beauty of the Adagio, and through waves of crescendo and decrescendo built up to the big finish of the Final. Baker made the changes between manuals—and textures—so seamless. The Rosales has powerful bass sounds—full, rumbling, and visceral. Baker's playing in the final passages of the *Symphonie* almost made one's hair stand on end. The "Lent" movement from Cochereau's *Symphonie Improvisée* had been transcribed by Baker (a student of Cochereau's) from a recording. The movement's themes showcased a rich cornet and solo reeds. Baker concluded with his own composition, *Tuba Tune Ragtime*, a fun-house ride of Joplinesque idiom mixed with trumpet tune style—add the Zimbelstern and references to familiar pieces (including some Vierne and Widor), and you have a slightly wacky, very fun piece.

**Robert Bates** presented a very fine workshop on new sources and interpretations for early French registrations. This was an update on Fenner Douglass's guidelines as found in his 1969 book *The Language of the French Classical Organ*. Bates illustrated his talk with a handout of musical examples, and played recorded clips of French—and French-style—organs.

**Craig Whitney's** workshop entitled "The Organ and its Organists in America" focused in part on winning back audiences for organ music, and "proving the conventional wisdom about organs is wrong." Whitney, a *New York Times* editor and author of the book *All the Stops*, is an engaging speaker and his part history, part pep talk lecture was laced with anecdotes and fascinating facts (case in point: Dupré's *Passion Symphony* was first improvised at Wanamaker's). Whitney emphasized the need to do sufficient publicity for events: "Don't be afraid to be a pain." While the need for publicity may seem self-evident, we see countless examples of too-late publicity notices, or none at all, and the empty rooms that result from such neglect.

Tuesday evening I attended the Evensong service at First Congregational Church of Los Angeles, home to the 1935 Skinner op. 856, a massive collection of organs that, combined, total V/339. The evening began with **Lynne Davis's** wonderful playing of Vierne's *Toccata in b-flat minor*, Marchand's *Grand Dialogue in C*, and Franck's *Choral in E*. The All Saints' Choir and the Choir of St. James' were directed by Dale Adelman and James Buonemani. The service itself began with Adelman's setting of the spiritual *Steal Away to Jesus*, heartbreakingly lovely in its crescendi and its hushed whispers of "steal away." There were settings of psalm and canticle settings by Craig Phillips and Herbert Howells, an anthem by Patrick Gowers (composer of the music for the Sherlock Holmes series seen a few years back on public television) and a wonderful homily by the Very Rev. Canon Mary June Nestler, herself a musician who really understands organists. **Ladd Thomas** capped it all off with that hot fudge sundae of pieces, the Widor *Toccata*—sweet, rich, and fun.

### Wednesday

Back at the same church Wednesday morning, **Judith Hancock**, assisted by **Gerre**, began with Mendelssohn's *Alle-gro* (*Chorale and Fugue*); her playing was solid yet flowing, with beautiful articulation. She tackled one of her signature pieces, Petr Eben's challenging *Nedilni Hudba* (*Sunday Music*), exhibiting deft handling of the many manual changes and hand crossings. In the Moto ostinato and Finale movements, through the use of different divisions she created a spatial melody, with sound jumping around the room. The pedal "drumbeats" in the Finale were wonderful—her quietly disciplined technique made her fancy footwork all the more exciting.



Joyce Robinson and Paul Jacobs (MV)

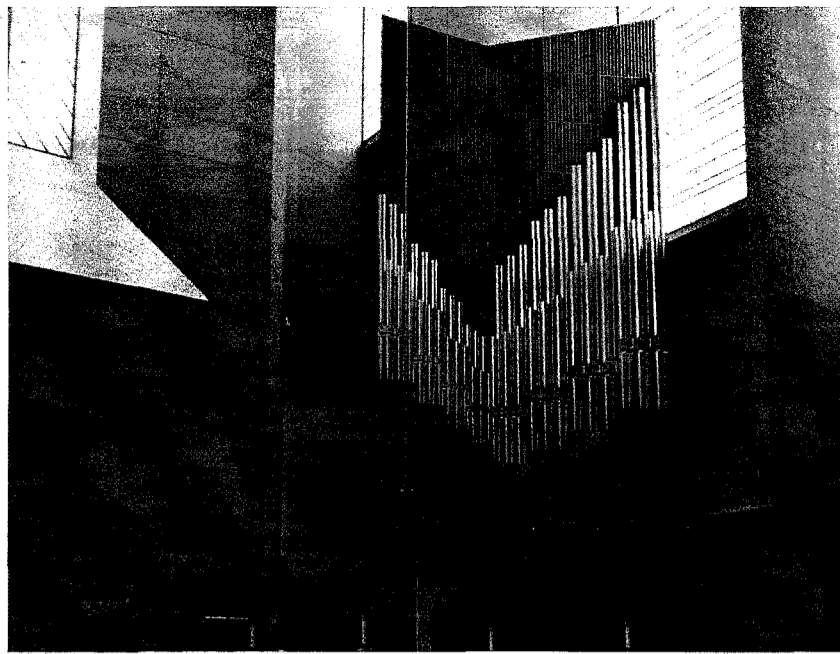
Westwood United Methodist Church is home to a 1995-96 IV/153 Schantz, augmented with 85 digital voices, by Walsh & Tidwell. This is an enormous amount of instrument but it has to fight the acoustical brakes of heavy carpet and pew cushions, among other things. **Paul Jacobs** (who was at the side door of the church greeting conventioners as they entered!) played his program from memory. He began with a work by John Weaver (Jacobs' teacher and mentor), *Toccata for Organ*, an aerobic workout that nonetheless was very lyrical and lovely. Margaret Vardell Sandresky's *The Mystery of Faith* (world premiere and an AGO commission—one of my favorites of the new works) is a beautiful piece, sensitively played by Jacobs, utilizing various colors of the organ as it grows in complexity and volume, then reverting to quiet as it began. Jacobs' playing of the Handel *Concerto in g minor* was clean, crisp, well-articulated, and nicely ornamented. By now he had worked up enough steam to doff his jacket before playing Reger's *Chorale-Fantasy "Hallelujah! Gott zu loben,"* in which Jacobs showed off his blinding technique. He brought out the chorale clearly, through the minefield of tempo and figurational changes (Round 3 of Regerfest).

At Wilshire United Methodist Church, **Namhee Han** played a program (not listed in our 1-lb. program books) of "Herr Christ, der ein'ge Gottes Sohn" from the *Orgelbüchlein* (the only Bach I heard in the convention!), Brahms' *O Welt, ich muss dich lassen*, and Litaize, *Prélude et danse fuguée*. Then entered **ensemble amarcord**, five former choristers of the Thomaskirche in Leipzig. They would have pleased just as a change of pace, but more than that, the purity of their singing, the varied and interesting program choices, even the opportunity to hear Tallis' *If Ye Love Me* sung one to a part, made this performance another one of the convention's high points. Especially fine was their interpretation of Poulenc's *Laudes de Saint Antoine de Padoue*, and John Tavener's *The Lamb*.

The Wednesday night banquet featured actor **David Hyde Pierce** (star of stage and screens both big and small, including his role as Niles Crane in *Frasier*, seen by those who didn't have their rehearsals on Thursday nights). Mr. Pierce has studied the organ and served as a church organist, and his anecdotes of his organ-playing days were hilarious; he opened by displaying his organ shoes, and brought down the house with his opinion of mastering the details of ornamentation ("I don't care"). As if that weren't enough, **Hector Olivera** then dazzled the crowd with his fiery playing on the mighty Roland Atelier AT-90S, which was programmed with sounds that went way beyond the Spitzenundchiffenwerk we had been gorging on all week. He played the *Flight of the Bumblebee*, with the melody on the pedals at breakneck speed, and channeled Virgil Fox with his breezy interpretation of the *Jig Fugue*.

#### Thursday

The buses left early this day for a trip to Garden Grove. Attendees were able to enjoy a bit of the outdoors while strolling around the grounds of the Crystal Cathe-



Dobson organ, Cathedral of Our Lady of the Angels, Los Angeles (LD)

dral campus. **Christopher Pardini**, the cathedral's senior organist, demonstrated the 1951 Aeolian-Skinner.

**Fred Swann** presented a stunning program that opened with Robert Hebble's *Heraldings*, commissioned for the Cathedral, a fine splashy opening in "stereo" (more for a truly quadraphonic, really, as it exploited the east and west chamade organs, and full organ of all the divisions). During all this there was racket from numerous noisy birds who seemed to take even the strongest crescendo in stride! In Franck's *Choral II*, the full organ passages really showed the power of the instrument; and when Swann drew the tremolo, one could feel one's own body trembling. After the Introduction and Passacaglia from Rheinberger's *Sonata VIII* came another rarely played work, Sowerby's *Requiescat in pace*, the performance of which was dedicated to the memory of Catharine Crozier. When Swann closed with the Final of Widor's *Symphony VI*, one of the cathedral's window panels was opened and the birds seem to have vacated the area. Perhaps it was due to the final six chords or so, with the en chamades in full volume.

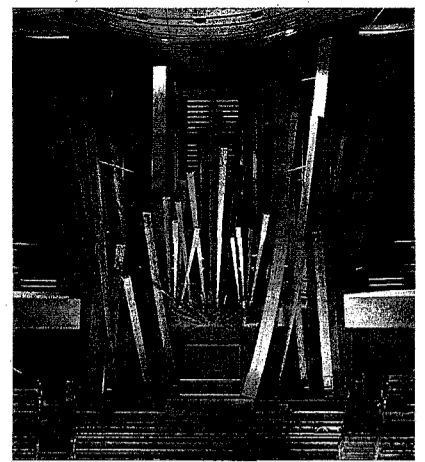
In the evening was the event everyone had been waiting for: the concert at the Walt Disney Concert Hall, featuring the Los Angeles Philharmonic and the premiere performance of the 4-manual, 109-rank Glatter-Götz/Rosales op. 24, which some have come to refer to as the "French fry organ," based on the design of its façade pipes. Voiced assertively enough to stand up to an orchestra and an orchestral hall's acoustic, it had been reputed to be loud, but I found it to be just right. **Cherry Rhodes**, playing the movable console onstage, and the Philharmonic, led by Alexander Mickelthwate, opened the program with James Hopkins' *Concierto de Los Angeles—Visión escondida y Visión revelada*, another world premiere/AGO commission; here the organ functioned as ensemble player, and it was up to the task. Organ solo passages in the *Concierto* demonstrated the various colors of the organ. Next **Joseph Adam** played from the permanent console, beginning with the last Reger work of the convention, *Fantasia über B-A-C-H*, then Vierne's *Naiades*, and Naji Hakim's *Hommage à Igor Stravinsky*. Here the organ stood on its own, and displayed its wonders full throttle; it dominates the room, in an acoustic that is properly calibrated. **Robert Parris** and the orchestra then treated the audience to Sowerby's *Concierto I in C Major*, and the organ, hall, architect, acoustician, and organ builders received the standing ovation that was very much their due.

The spaces and surfaces of the building echo the sweeping, billowing shapes seen on the exterior; even the shape of the curved organ pipes is echoed, with what looked like a stub of a 64-foot pipe (curved, of course). One had the feeling

of being on a large sailboat (Gehry, it turns out, is a sailor . . .)

#### Friday

All the attendees returned to the Cathedral of Our Lady of the Angels. The last organ recital was presented by **Samuel S. Soria**, cathedral organist, playing Alec Wyton's *Fanfare*, Howell's *Psalm Prelude, Set 2, No. 1*, and Sowerby's *Fast and Sinister* (if there was this much Sowerby in Los Angeles, what will be left to hear in Chicago in 2006?). We had previously sat right in the line of fire of the organ; this time we were on the other side, with the pipework aiming past us to the left, yet the organ sounded much louder and clearer than it did before. The annual meeting included an improvisation (with references to the tune of *Chicago, Chicago, That Toddlin' Town*) by **Peter Krasinski**, the 2002 improvisation competition winner. The closing concert was



Glatter-Götz/Rosales, Disney Hall (JL)

presented by the **Los Angeles Master Chorale**, directed by Grant Gershon and with William Beck at the organ. The chorale stood front and center and was not assisted by microphones. Their wonderfully varied program included Byrd's *Sing Joyfully*, Billings' *Beneficence, Jordan*, and *Chester*, Michael Bedford's *Psalm 96* (winner of the AGO/ECS Publishing Award in Choral Composition), with trumpeter Roy Poper, Fauré's *Cantique de Jean Racine*, the sublime Duruffé *Ubi Caritas*, Pärt's *Solfeggio* and *The Beatitudes*, Thompson's *Alleluia*, Roger Wagner's arrangement of *Alleluia (The Old 100th)*, and Finzi's *God Is Gone Up*.

It could not have been a more satisfying conclusion to a week that was exhausting but enjoyable, at times even inspiring—an opportunity to hear marvelous new instruments in visually and acoustically awesome spaces, and a feast of new music to boot.

Congratulations, Los Angeles! ■

Photo credits: Clyde Putman (CP), Jim Lewis (JL), Joyce Johnson Robinson (JR), Lynn Dobson (LD), Marcia Van Oyen (MV).

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## Cover Feature

### Berghaus Organ Company, Bellevue, Illinois St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania

The first visual signal I received at St. Stephen's Episcopal Church, located in downtown Wilkes-Barre, that this congregation was seriously committed to rebuilding its organ, was a banner spread across the façade of the parish office. Printed upon it were the words "POLISH THE GEM," and embossed into the fabric were a number of organ pipes. This was a very large banner, to be seen for sure by anyone passing by the church or walking towards the office. The members of this congregation and all those who visited this church for concerts, recitals and worship services knew the magnitude of the rebuilding project, and that this project was not in the too-far-distant future.

At the first visit made between in the opening year of the twenty-first century, I met the organist's aging friend "Bessie." (Mark Laubach gives endearing appellations to people and things that have very special meaning to him.) So, it was no surprise to refer to this important but aging organ with a name that would remind one of an affectionate person who, despite being frail and near life's end, would continue to provide all she could until she ran out of wind! When Bessie's last were played on April 30, 2003, all of us present at this final recital sensed a touch of melancholy coming upon us as we bade her farewell. Affectionately speaking, Bessie, who was now quite tired out, was hoping that she could be reincarnated by an organ builder who would hear her through her advocate, Mark Laubach, and bring her back, not as "Bessie" but as "Elizabeth"!

The campaign, known as "Polish the Gem," was established to raise the funds to rebuild the organ. It also set into motion the business of selecting organ building candidates and the necessary interviews and talents to learn more about the skills and talents of these firms and their owners. All builders were given the existing stoplist of the organ and a stoplist of the new instrument as desired by the organist. I believe that all builders were given the opportunity to make changes to the organist's concept and were able to speak freely of ways to make the best use of existing pipes that would become a significant portion of the new organ. There was absolutely no question regarding the inclusion of two 32' pedal voicing, one to be a Contra Posaune, the other to be a Contra Bourdon (Resultant). All builders could use electronic voicing for these 32' stops, if desired. This builder made it quite clear that if chosen as the builder, not one electronic peep would be heard coming from this organ!

After what seemed to be the longest year in waiting for a decision from Wilkes-Barre, our firm learned that it was chosen, and, to this day, we remain grateful for this congregation's trust. One of our first procedures was to meet with the rector, Fr. Donald Muller, and with members of the organ committee, some of whom were also members of the vestry. We also met Henry Johnson, who served as organ consultant. Mark Laubach was already known to me—from a time as far back as 1989, and, in more recent years as he performed recitals on two 80-rank organs we extensively rebuilt in Akron, Ohio and River Forest, Illinois. I think his experiences at these organs may have played some part in awarding the contract to our company, but this builder never took it for granted that any amount of friendship between us would hold sway over a decision in our favor. I sat on pins and needles as I suspected the other candidates did as we awaited the committee's choice!

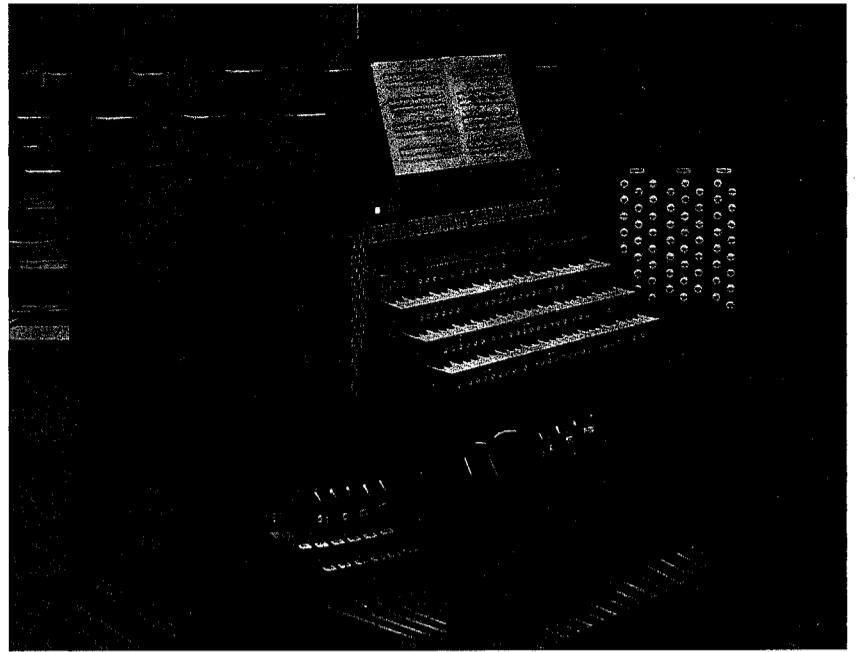
How did we arrive at the organ as it is now seen and heard? One quick decision was made in that there was unanimous agreement to place the Great,

Swell, Choir and Pedal organs together in one chamber. We agreed to place the Solo organ in what was the Swell chamber as its voices were less important if tuning discrepancies arose due to variances in chamber temperatures across the apse. Even with some unmovable physical obstacles that could interfere with direct egress of sound into the nave, it seemed correct to place the organ in the chamber nearest to the choir and the console. The brick wall facing the nave that existed from the old organ's impost to the floor was removed and replaced with open screening and open casework as now can be seen.

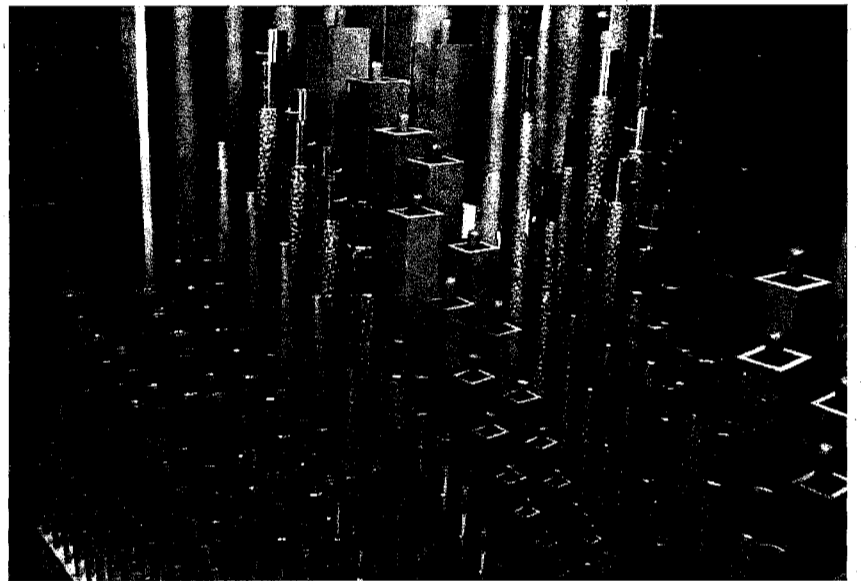
Another decision we reached was to study all the existing pipework and find a place for it in the new stoplist unless its physical condition and its tone simply would not be acceptable. We agreed to lean this organ's tonal palette toward the English school and to make sure that the pipe scales and voicing would assure clarity and much warmth. Much of this was already taken care of with the G. Donald Harrison influence in 1953! Except for the original Great Mixture, all of Aeolian-Skinner's pipes were recycled into this organ. Other labial (flue) existing stops retained, were cleaned, repaired, revoiced, and all were refitted with new tuning sleeves very carefully fitted for tuning stability and ease of tuning. The Aeolian-Skinner Swell organ trumpets at 16', 8' and 4' pitches were kept in the Swell organ. All of these pipes were cleaned, repaired and revoiced.

A third decision agreed upon was the employment of slider wind chests for as much of the pipework as possible. Our slider chests use powerful magnets to open the valves set under each tone channel. It was a bit daring for us to expect fast repeating speed from these magnets if the wind pressure exceeded three inches. We never pushed our wind pressure higher than three inches in our slider chest organs! But we had to do it here, both for dealing with the given pressure already in use and the tonal effect desired to achieve in the final voicing of this organ. This worked fine for the labial (non-reed) pipes, especially those pitched at 8' and higher. But all the existing reeds were voiced on a wind pressure of 4 inches, and we knew that these reed stops would not perform well on a pressure less than what they were originally voiced on. We therefore had electro-pneumatic chests built for these existing reeds and for new reed stops that would be supplied by an American source. All of the wind chests are new. All of the slider wind chests are fitted with in-chest (schwimmer) style bellows.

The casework was a challenge and many meetings took place to finally decide its appearance. Since the existing case structures located in the apse were constructed of white oak, quarter-sawn, it was decided to build the new case, facing the nave, out of the same material. That would prove to be quite costly! Further, there was the issue of placing pipes of the 16' Principal, 16' Contra Violone and portions of the Great and Pedal 8' Principals and Spitzflöte in the façades. There was no room for these inside the organ chamber and there was no question that the new case had to have a façade of real pipes. We all agreed that we could not let the existing non-speaking pipes in the apse stand, as a new façade around the corner would make them look quite unacceptable. Now there was the extra added cost to make the apse pipework changes and to install a façade of non-speaking pipes on the opposite side of the main organ chamber. What is in place in all three façades are new pipes, the largest made of flamed copper and the remaining pipes made of an alloy of tin (80%) and lead (20%) slightly buffed to give an appearance of warmth and not of brightness. Since the casework was constructed of white oak, quarter-sawn, it was a unanimous decision to build the console out of the same material.



Console

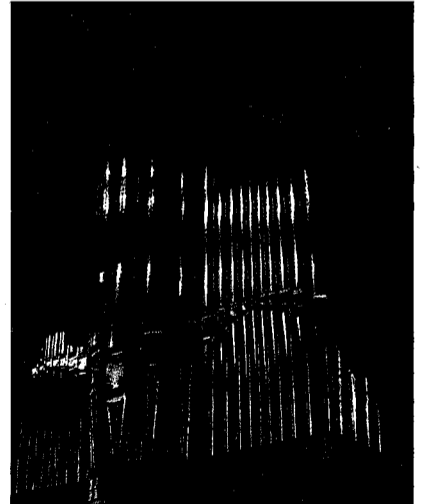


Choir labial pipework

The stoplist of the organ indicates new and recycled pipes. The two wind pressures in the organ are 3½ inches for all pipes on slider wind chests including the Pedal Trumpet 8' and Pedal Clairon 4'. All other non-slider chests are on 4 inches in order to accommodate the existing reed wind pressures. The Antiphonal organ that was cleaned and revoiced is on 2½ inches. The Trompette en chamade is voiced on 7 inches.

Other information may be of interest. Reeds made by Giesecke (Germany): The Great 16' - 8' Trumpet uses English tapered shallots. Resonators 1-12 are full-length, made of zinc. The remaining resonators are made of 52% tin. The low 12 pipes of the Contra Posaune are made with pine resonators and are half-length of fairly large scale. The Posaune 16' resonators are made of pine and are full-length. There are wooden boots for all 44 pipes and all shallots are "German" closed style. The shallots are not laminated but are tin-faced to note fx31. The Pedal Trumpet 8' has thick wall resonators of 30% tin, and English shallots with tear-drop openings. The Pedal Clairon 4' has resonators of 52% tin with French open shallots. Resonators are in French style with ring and nut construction. The Cromorne 8' resonators are of 52% tin fitted with slides and lift-up covers. Shallots are wide and parallel. The Basson 16' resonators are made of pine with lift-up covers; 48 closed shallots, the rest parallel.

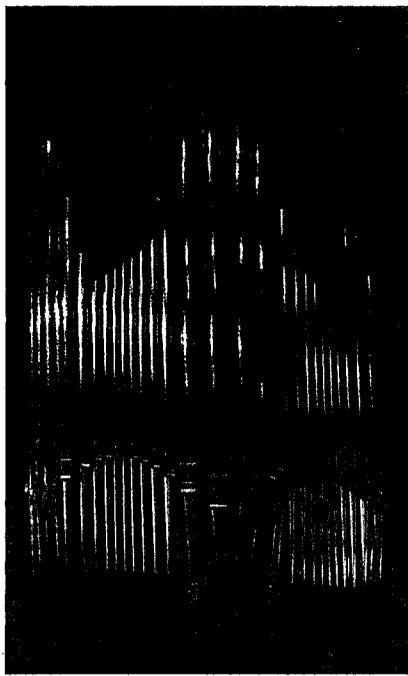
Reeds made by Trivo: The Vox Humaine 8' is patterned after an E. M. Skinner (late 1920s, with lift-up covers). The Swell Hautbois (Oboe) 8' is patterned after scales similar to many found in Aeolian-Skinner organs with which the organ builder is familiar. It is a very good American Oboe! The Choir



Façade

Trompette is recycled from the previous organ. Perhaps it was added sometime after 1975 and was built by Stinkens (Holland).

The Second Principal (Great) is an upward extension of the Pedal 16' Principal. It offers a lighter effect with gentle articulation as compared to the First Principal that came into the organ in 1953. The 16' Open Wood is from the previous organ with two pipes added in the bass octave in order to boost the scale. The Resultant 32' is achieved by introducing a second set of wood pipes for the first octave. These pipes are very narrow mouthed and very deep so that the tone produced is full-cheeked. The desired result is to feel it effect it creates rather than hear it as a set of 10% pipes. The Contra Violone 16' façade pipes, the Pedal Principal façade pipes and the Great Gamba 8' are built by



Façade

Organ Supply Industries. Especially beautiful are the flamed copper façade pipes made by this firm.

Thank you to Mark Laubach, and special thanks to all who assisted Berghaus Organ Company with materials and labor in making this a very successful organ. A special thanks to Mike Gildea, Frank Conyngham, and Earl Orcutt, and all those at St. Stephen's who prepared the site for the organ and assisted us beyond expectation during the installation of this large instrument.

Tonal Design: Leonard Berghaus and Mark Laubach

Visual Design: Allyn Hoverland  
Tonal Finishing: Leonard Berghaus, Kelly Monette, John Streufert

Head Voicer: John Streufert  
Production Manager: Brian Berghaus  
Office Manager: Judy Berghaus  
Service Manager: Gordon Bruns

Organ builders: Abe Batten, Mark Ber, Todd Berghaus, Mitch Blum, Jeff Hubbard, Angel Judice, Mike Lacour, Kurt Linstead, Mike Pelton, Paul Serresseque, Jordan Smoots, Phil Spersart, Paul Sturm, Randy Watkins

Special voicing assistance: Fred Heffner, Granby, CT; Joe Clipp, Trivo Company, Inc., Hagerstown, MD.

—Leonard G. Berghaus  
Organbuilder

*From the Minister of Music*

St. Stephen's Episcopal Church in Wilkes-Barre has had a long history of musical excellence in the northeastern Pennsylvania region. The current edifice, built in 1897 at the height of the booming anthracite coal industry in the region, has housed instruments built by Hutchings, Austin, Aeolian-Skinner, and now Berghaus. A study of the history of St. Stephen's organs reflects trends in the evolution of organ building in this country.

The original 1905 Austin organ, Op. 136 (later rebuilt as Op. 598) was the gift of Mrs. William L. Conyngham. In 1947, Clifford E. Balshaw succeeded J. Fowler Richardson as St. Stephen's organist and choirmaster, and soon began to formulate a proposal for tonal revision of the organ in line with the worldwide renaissance in organ design at that time. In 1953, the Aeolian-Skinner Company, under the direction of G. Donald Harrison, made significant tonal changes to the organ.

In June 1972, as a result of the effects of Hurricane Agnes, Wilkes-Barre and much of northeastern Pennsylvania was ravaged by horrific flooding of the Susquehanna River. The damage to St. Stephen's Church was vast, but the region and the parish managed to rebuild. For St. Stephen's, this meant a completely renovated nave free of carpet, heavy drapery, pews and pew cushions. The new acoustics resulting from these changes proved exemplary. The church stands today as a model for architectural and acoustical design in

the service of sacred liturgy and music. The organ was put back in working order as best as possible by the skilled work of Brantley C. Duddy, and a new Antiphonal division with Trompette en chamade was added, the gift of Mr. Ronald D. Ertley. In 1984, a new Austin console was added, a gift of the family of Mrs. Dorothy Dart Darling.

With all these changes and acoustical improvements, St. Stephen's has become one of the most sought-after venues for concerts in the northeast Pennsylvania region. Since my arrival here in January 1986 as organist and choirmaster, St. Stephen's has continued to expand its musical outreach to the community and region, including numerous concerts year round, the annual King's College Summer Choir Training Course of the Royal School of Church Music in America, and "Music from St. Stephen's," a weekly radio program broadcast on the local public radio station. The old organ had been heard by many and played by a vast array of notable organists and students, including Michael Barone, who grew up in nearby Kingston and studied with Clifford Balshaw.

As the 20th century drew to a close, it was becoming increasingly clear that the mechanics of the old organ were suffering (including the original 1905 Austin "Universal Wind Chest," which had survived both the 1936 and 1972 floods!), and the 1984 console was proving insufficient to current needs. It was evident also that the tonal scheme of the old organ was severely lacking, despite the fact that it could be made to sound quite grand, especially in the splendid acoustics of St. Stephen's nave. The treble range of the instrument was exceedingly loud, while the bass was far too weak. Divisions were lacking in completeness, especially the Pedal, and there was only one division under expression, which limited the instrument's effective use in accompaniment of the Anglican liturgy and choral repertoire. All sounding pipes of the main organ were in chambers and were voiced loudly, giving the effect of forced sound. Thus, extreme brilliance and sheer volume were made to compensate for a lack of clarity and immediacy.

After long deliberations and study, St. Stephen's parish made a commitment to a complete rebuilding of the old organ, and awarded the contract to the Berghaus Organ Company of Bellwood, Illinois. Leonard and Brian Berghaus and their talented co-workers impressed us with their expertise, professionalism, craftsmanship, attention to detail, keen voicing skills, and the sheer aural and visual beauty of the instruments they have built. As chief tonal director, Len Berghaus was extremely open to our wishes in building an organ that, by my own definition, might be classified as an "American Classic organ with a decidedly English accent"! Since the Berghaus firm was very much established in building organs following a more classically Germanic style, none of us were under any illusions as to how this might be breaking into new territory. Yet such was our faith in the Berghaus company's ability and willingness to share our vision, that we saw fit to entrust this project to their care, and we have not regretted that decision for a moment. The results have been astoundingly successful, as attested to by many organists who have played and listened to this instrument and have gone away thoroughly delighted and impressed.

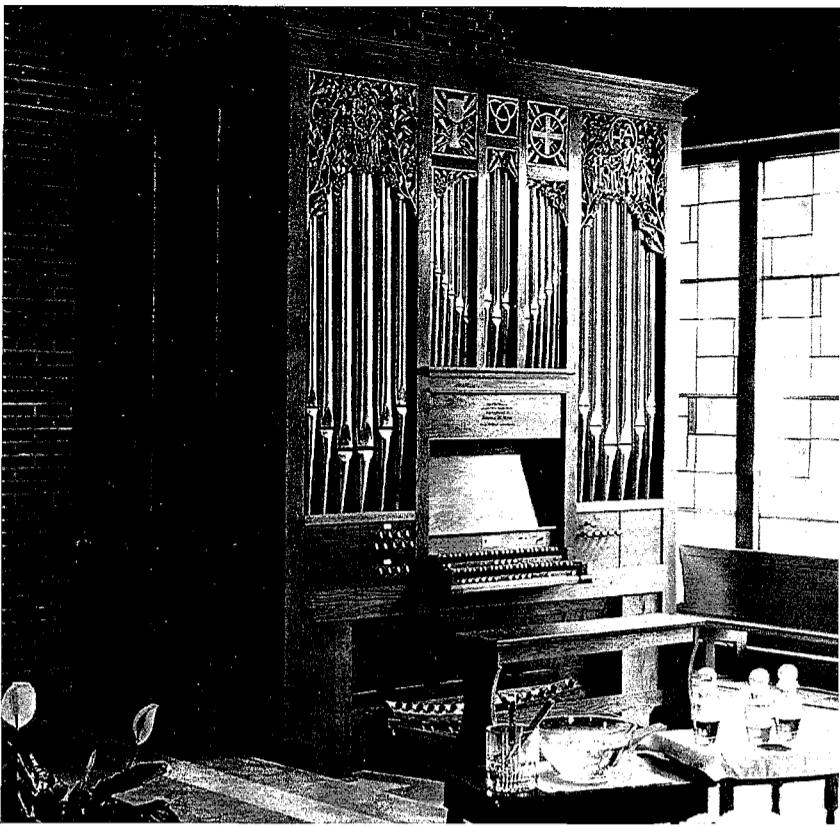
For us at St. Stephen's, we are profoundly grateful for the expert work of a master builder, an instrument that has surpassed our expectations. Whether elegantly accompanying a choir of 10, 25, 40, or 170, whether playing for congregational hymn singing, a children's Christmas pageant, or assimilating the organ repertoire of a wide variety of periods and styles, the Berghaus organ at St. Stephen's is truly a gem. Now it too is being heard and played by many, and will nobly serve the musical needs of this region for many years to come.

—Mark Laubach

Photo credit: Ken Fox

<b>GREAT - unenclosed - Manual II</b>			
16'	Contra Violone (façade)	61 new pipes, flamed copper, zinc and 52% tin	
8'	First Principal	61 existing pipes, zinc and 50% tin	
8'	Second Principal (façade)	41 new pipes, ext. 16' Pedal Principal	
8'	Gamba	61 new pipes, zinc and 50% tin	
8'	Flûte Harmonique	52 new pipes, 1-9 from 8' Bdn., 23-49 harm, 52% tin	
8'	Bourdon	61 existing pipes, Choir Holzgedackt	
4'	Octave	61 existing pipes, zinc and 50% tin	
4'	Flûte Octaviante	61 new pipes, 52% tin, 25-49 harmonic	
2 1/2'	Quinte	61 new pipes, 75% tin	
2'	Octave	61 new pipes, 75% tin	
1 1/2'	Mixture IV	244 existing pipes, Sw. Plein Jeu, 50% tin	
1/2'	Cymbal III	183 existing pipes, Ch. Cymbal, 50% tin	
16'	Contra Trumpet	12 new pipes, zinc, L/1, ext. 8' Trumpet	
8'	Trumpet	61 new pipes, 52% tin, in English style	
	Tremulant		
	Chimes	from Solo (preparation)	
	Zimbelstern	5 bells	
<b>SWELL - enclosed - Manual III</b>			
16'	Bourdon	61 existing Swell wood pipes, revoiced	
8'	Principal	61 new pipes, 52% tin	
8'	Violo de Gambe	61 existing pipes, zinc and spotted metal, revoiced	
8'	Violo Celeste	61 existing pipes, zinc and spotted metal, revoiced	
8'	Flûtes Céleste II	110 Skinner, BOC source, and new pipes of 52% tin	
8'	Rohrbourdon	61 pipes, 1-12 existing, 13-61 new 52% tin	
4'	Octave	61 new pipes, 52% tin	
4'	Nächthorn	61 new pipes, 52% tin	
2 1/2'	Nasard	61 new pipes, 40% tin	
2'	Octave	61 new pipes, 75% tin	
2'	Blockflöte	61 new pipes, 40% tin	
1 1/2'	Tierce	61 new pipes, 40% tin	
1 1/2'	Plein Jeu IV-V	281 new pipes, 75% tin	
16'	Bombarde	61 existing pipes revoiced, zinc and 50% tin	
8'	Trompette	61 existing pipes revoiced, zinc and 50% tin	
8'	Hautbois	61 new pipes, zinc and 50% tin	
8'	Voix Humaine	61 new pipes, 50% tin	
4'	Clairon	61 existing pipes revoiced, zinc and 50% tin	
	Tremulant		
<b>CHOIR - enclosed - Manual I</b>			
16'	Quintadena	61 existing Great pipes revoiced, zinc and 50% tin	
8'	Geigen Principal	61 existing Swell Principal pipes revoiced, zinc/50% tin	
8'	Gemshorn	61 existing pipes revoiced, zinc and 50% tin	
8'	Gemshorn Celeste GG	54 new pipes, 52% tin	
8'	Holzgedackt	61 existing pipes from Great & storage	
4'	Geigen Octave	61 existing Swell Octave pipes revoiced, zinc/50% tin	
4'	Koppelflöte	61 existing Choir pipes revoiced, 50% tin	
2 1/2'	Nasat	61 existing spotted metal pipes revoiced, 50% tin	
2'	Hohlflöte	61 existing spotted metal pipes revoiced, 50% tin	
1 1/2'	Terz	61 existing spotted metal pipes revoiced, 50% tin	
1 1/2'	Larigot	61 existing spotted metal pipes revoiced, 50% tin	
2'	Scharf IV	244 new pipes, 75% tin	
16'	Basson	61 new pipes, all resonators of pine	
8'	Trompette	61 existing Great pipes repaired and revoiced	
8'	Cromorne	61 new pipes, 52% tin	
	Tremulant		
8'	Trompette en chamade	from Antiphonal	
	Harp	from Solo (preparation)	
<b>SOLO - enclosed - Manual IV (prepared for later addition)</b>			
8'	Gamba	61 new pipes, zinc and 52% tin	
8'	Gamba Celeste	61 new pipes, zinc and 52% tin	
8'	Doppelflöte	61 existing wooden pipes revoiced	
8'	English Tuba	61 new pipes	
8'	French Horn	61 new or existing Skinner pipes if available	
8'	Cor Anglais	61 new pipes	
8'	Clarinet	61 existing pipes repaired and revoiced	
	Tremulant		
16'	Contra Trumpet	from Great	
8'	Trumpet	from Great	
	Chimes	25 tubes	
	Harp	BOC source	
<b>ANTIPHONAL - unenclosed - floating</b>			
8'	Principal	61 existing pipes revoiced	
4'	Octave	61 existing pipes revoiced	
2'	Super Octave	61 existing pipes revoiced	
	Mixture IV	244 existing pipes revoiced	
8'	Trompette en chamade	61 existing pipes	
<b>PEDAL - unenclosed</b>			
32'	Resultant	12 pipes, 10' pitch, with 16' Open Wood	
16'	Open Wood	32 existing pipes repaired, 2 pipes added in bass	
16'	Principal (façade)	32 new pipes, flamed copper and 80% tin	
16'	Contra Violone (façade)	from Great	
16'	Subbass	BOC source, pipes rebuilt and voiced	
16'	Bourdon	from Swell	
8'	Octave (façade)	32 new pipes, 80% tin	
8'	Spitzflöte (façade)	32 new pipes, 80% tin	
8'	Gedackt	12 existing pipes, ext. 16' Subbass	
4'	Choral Bass	32 existing Pedal pipes revoiced, 50% tin	
4'	Spillflöte	32 new pipes, 52% tin	
2 1/2'	Mixture IV	128 existing pipes revoiced, 50% tin	
32'	Contra Posaune	12 new pipes, L/2, resonators of pine	
16'	Posaune	32 new pipes, L/1, resonators of pine	
16'	Contra Trumpet	from Great	
16'	Bombarde	from Swell	
8'	Trumpet	32 new pipes, resonators of 39% tin	
8'	Trompette	from Swell	
8'	Trompette en chamade	from Antiphonal	
4'	Clairon	32 new pipes, resonators of 75% tin	
4'	Hautbois	from Swell	
	Tremulant	on selected stops	
<b>Couplers</b>			
Gt 16-UO-4	Ch 16-UO-4	Gt/Ped 8-4	MIDI on Manual I
Sw/Gt 16-8-4	Sw/Ch 16-8-4	Sw/Ped 8-4	MIDI on Manual II
Ch/Gt 16-8-4	Solo/Ch 16-8-4	Ch/Ped 8-4	MIDI on Manual III
Solo/Gt 16-8-4	Ant/Ch	Solo/Ped 8-4	MIDI on Manual IV
Ant/Gt		Ant/Ped	MIDI on Pedal
Sw 16-UO-4	Solo 16-UO-4		
Ant/Sw	Gt/Solo 8		
	Sw/Solo 16-8-4		
	Ch/Solo 16-8-4		
	Ant/Solo	Manual/pedal compass: 61/32	
		83 stops, 68 registers, 87 ranks	

# New Organs



## Bedient Pipe Organ Company, Roca, Nebraska, Opus 66 Holy Family Parish, Sparta, Michigan

A Bedient *Alliance* model from our Legacy Line was built for Holy Family Parish in Sparta, Michigan. The *Alliance* is a two-manual, sixteen-rank organ with 853 pipes on a slider windchest. The organ case is constructed of white oak and finished with a handrubbed oil finish. The electric stop action employs slider solenoids that are controlled via a solid-state combination action with six general pistons, four pistons per division, set, general cancel and tutti pistons. Eight levels of memory are available.

The pipe shades are of butternut wood and are highly personalized for this church. In both large shades, apple blossoms (the state flower) and robins (the state bird) are included as a tribute to the region. The left shade depicts the Holy Family, while the right shade depicts the William J. Antor family who gave the organ in loving memory of Florence M. Antor. The right shade depicts the letter H for Host (Florence's maiden

name) and A for Antor. Calla lilies are incorporated in tribute to the wedding of Florence Host and William Antor.

—Gene Bedient

<b>GREAT</b>	
8'	Principal
8'	Rohrflute
4'	Octave
2'	Octave
II-III	Mixture
<b>SWELL (enclosed)</b>	
8'	Salicional
8'	Gedackt
8'	Voix celeste
4'	Spitzflute
2'	Flute
II	Cornet
8'	Cromorne Bass
8'	Trompette Treble
<b>PEDAL</b>	
16'	Subbass
8'	Flute
<b>Couplers</b>	
	Great/Pedal
	Swell/Pedal
	Swell/Great
	Tremulant

# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 FEBRUARY

**William Gudger**, with soprano; Medical University of SC, Charleston, SC 12:15 pm  
**Bradley Hunter Welch**; Peachtree Road United Methodist, Atlanta, GA 8 pm  
Organized Rhythm; St. Paul's Episcopal, Chattanooga, TN 7 pm  
**David Higgs**; Moorings Park, Naples, FL 8 pm

### 16 FEBRUARY

**David Lamb**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm  
**Nancianne Parrella**; St. Ignatius Loyola, New York, NY 7 pm  
Choir of St. Ignatius Loyola; St. Ignatius Loyola, New York, NY 8 pm  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 12 noon

### 17 FEBRUARY

**James O'Donnell**; Rivercenter, Columbus State University, Columbus, GA 7:30 pm

### 18 FEBRUARY

**Michael Kleinschmidt**; Old South Church, Boston, MA 12:15 pm  
Liber unusus; St. James' Episcopal, Fairhope, AL 7:30 pm  
Chanson; First United Methodist, Fort Walton, FL 7:30 pm  
**Gillian Weir**; Metropolitan United Methodist, Detroit, MI 7:30 pm  
**Peter Richard Conte**; St. Thomas Lutheran, Bloomington, IN 7:30 pm  
Organized Rhythm; Christ Church Cathedral, Nashville, TN 8 pm  
**Ken Cowan**; First Baptist, Jackson, MS 7 pm

### 19 FEBRUARY

**Patrick Allen**; Grace Church, New York, NY 3 pm  
**Peter Richard Conte**, masterclass; Trinity Lutheran, Bloomington, IN 9:30 am  
**Joseph Gramley**, percussion; Grace College, Winona Lake, IN 7:30 pm  
Gough Duo; Grace Episcopal, Sheboygan, WI 7:30 pm

### 20 FEBRUARY

**Gail Archer**, lecture-recital; Christ Church Episcopal, Westerly, RI 4 pm  
**John-Eric Gunderson**; Battell Chapel, New Haven, CT 3 pm  
Colonial Singers; First Church of Christ, Wethersfield, CT 4 pm  
**Tim Spelbring**; Woolsey Hall, New Haven, CT 8 pm  
**Frederick Teardo**; St. Bartholomew's, New York, NY 4:30 pm  
**Jan-Piet Knijff**; Holy Trinity Lutheran, New York, NY 5 pm  
**Christian Lane**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**McNeil Robinson**; St. Mary the Virgin, New York, NY 7:30 pm  
Choral Evensong; Christ Church, New Brunswick, NJ 6 pm  
**Alan Morrison**; Ursinus College, Collegeville, PA 4 pm  
**Mary Mozelle**, with cello and trumpet; National Presbyterian Church, Washington, DC 3 pm  
**Mark Jones**, with Palm Beach Atlantic Symphony; First Presbyterian, Pompano Beach, FL 4 pm  
**David Briggs**; Severance Hall, Cleveland, OH 3 pm  
**Aaron David Miller**; Fireland Presbyterian, Port Clinton, OH 4:30 pm  
Choral Evensong for Lent; Cathedral Church of the Advent, Birmingham, AL 4 pm  
ensemble amarcord; Temple Theatre, Viroqua, WI 7 pm  
**Paul Bisaccia**, piano; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm  
**William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnstedt & Christopher Urban**; First Presbyterian, Arlington Heights, IL 4 pm  
**Mary Ann Balduf**; St. John United Church of Christ, Palatine, IL 4 pm

### 21 FEBRUARY

**John Weaver**, lecture; First Presbyterian, South Orange, NJ 9:30 am  
**Diane Meredith Belcher**; Mercersburg Academy, Mercersburg, PA 7:30 pm  
**Bruce Neswick**, workshop; First Baptist, Chattanooga, TN 6:45 pm

### 22 FEBRUARY

**Thomas White**, with horn; Medical University of SC, Charleston, SC 12:15 pm  
**Paul Bisaccia**, piano; St. Paul's Episcopal, Augusta, GA 12 noon  
**Hans Davidsson**; Christ Episcopal, Macon, GA 7:30 pm  
Gough Duo; St. Simons Presbyterian, St. Simons Island, GA 8 pm

### 23 FEBRUARY

**Vincent Carr**; Woolsey Hall, New Haven, CT 12:30 pm  
**Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

### 24 FEBRUARY

ensemble amarcord; Brodbeck Concert Hall, The University of Wisconsin, Platteville, WI 8 pm

### 25 FEBRUARY

**Stuart Forster**; Old South Church, Boston, MA 12:15 pm  
St. Thomas Fifth Avenue Choir of Men and Boys; Christ Church Cathedral, Hartford, CT 7:30 pm  
**Roland Martin**; Slee Hall, University of Buffalo, Buffalo, NY 8 pm  
**Rodney Barbour**; St. James United Methodist, Greenville, NC 7:30 pm  
ensemble amarcord; Music for a Great Space, Greensboro, NC 8 pm  
Church music workshop; First Presbyterian Church, Birmingham, MI, through 2/27  
**Marcia Van Oyen**; Fourth Presbyterian, Chicago, IL 12:10 pm  
William Ferris Chorale; Our Lady of Mt. Carmel, Chicago, IL 8 pm

### 26 FEBRUARY

Organized Rhythm; St. Katharine Drexel Church, Wolfeboro, NH 8 pm  
**Paul Jacobs**, workshop; St. John Lutheran, Poughkeepsie, NY 11 am  
**Patrick Allen**; Grace Church, New York, NY 3 pm  
**Rodney Barbour**, workshop; St. James United Methodist, Greenville, NC 9 am  
ensemble amarcord; Hay Street United Methodist, Fayetteville, NC 7 pm  
Concordia College Choir; First Presbyterian, Pompano Beach, FL 7:30 pm  
**Gordon Turk**, masterclass; Covenant Presbyterian, Fort Myers, FL 10 am  
Brahms, *A German Requiem*; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
Bella Voce; St. James Cathedral, Chicago, IL 8 pm  
Rockefeller Chapel Choir; Rockefeller Chapel, Chicago, IL 8 pm

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27 FEBRUARY

**Daniel McKinley**; St. Michael's Episcopal, Marblehead, MA 5 pm  
Yale Schola Cantorum; Woolsey Hall, New Haven, CT 5 pm  
**Paul Jacobs**; St. John Lutheran, Poughkeepsie, NY 3 pm  
**Paolo Bordignon**; St. Bartholomew's, New York, NY 4:30 pm  
**James Bobb**, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm  
**Elaine Dykstra**; St. Thomas Church Fifth Avenue; New York, NY 5:15 pm  
**August Humer**; St. Stephen's Episcopal, Millburn, NJ 4 pm  
**Preston Smith**; Christ Church, New Brunswick, NJ 6:30 pm  
**Charles Tompkins**; Duke University, Durham, NC 5 pm  
ensemble amarcord; All Saints Parish, Waccamaw, Pawleys Island, SC 7 pm  
**Jonathan Biggers**; Community Church, Vero Beach, FL 3 pm  
**Herdon Spillman**; Our Lady of the Gulf, Bay St. Louis, MS 2:30 pm  
**James David Christie**; Church of the Redeemer, Sarasota, FL 5 pm  
**Gordon Turk**; Covenant Presbyterian, Fort Myers, FL 4 pm  
**Robert Nicholls**, with orchestra; First Presbyterian, Evansville, IN 4 pm  
**Daniel Roth**; St. Chrysostom's Episcopal, Chicago, IL 3 pm  
Downers Grove Choral Society; Tivoli Theatre, Downers Grove, IL 3 pm

28 FEBRUARY

**Clive Driskill-Smith**; Cincinnati Museum Center, Cincinnati, OH 8 pm  
**Massimo Nasetti**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

1 MARCH

**Robert Gant**; Medical University of SC, Charleston, SC 12:15 pm  
ensemble amarcord; Austin Peay State University, Clarksville, TN 7:30 pm

3 MARCH

**Kola Owolabi**; Calvary Episcopal, Pittsburgh, PA 4 pm

4 MARCH

**Diane Meredith Belcher**; Haddonfield United Methodist, Haddonfield, NJ 8 pm  
**Charles Stanley**; Immanuel Lutheran Church of the Upper Keys, Tavernier, FL 8 pm  
**Jane Parker-Smith**; Spivey Hall, Clayton College & State University, Morrow, GA 8:15 pm  
**Erik Wm. Suter**; Madison Street United Methodist, Clarksville, TN 7 pm  
**Thomas Foster**; St. James Episcopal, Fairhope, AL

5 MARCH

Tallis, *Lamentations of Jeremiah*; Grace Church, New York, NY 3 pm  
**Anthony Pinel**; St. Peter's Episcopal, Morristown, NJ 7:30 pm  
Handbell Festival; Bryn Mawr Presbyterian, Bryn Mawr, PA 7 pm  
**Paul Jacobs**, masterclass; St. James' Episcopal, Richmond, VA 10 am  
ensemble amarcord; Virginia Commonwealth University, Richmond, VA 8 pm; masterclass 11 am  
William Ferris Chorale; St. Xavier University, Chicago, IL 7 pm

6 MARCH

**Martin Jean**; First Lutheran, Boston, MA 3 pm  
**Andrew Scanlon**; Church of the Advent, Boston, MA 4:30 pm, followed by choral Evensong  
**David Kazimir**; Ascension Memorial Church, Ipswich, MA 4:30 pm  
**William Trafka**; St. Bartholomew's, New York, NY 4:30 pm  
**Rick Erickson**; Holy Trinity Lutheran, New York, NY 5 pm  
**Jeremy Bruns**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Jan-Piet Knijff**; Christ Church, New Brunswick, NJ 6:30 pm  
**Joyce Gundrum & Peter Brown**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Paul Bisaccia**, piano; Trinity Lutheran, Camp Hill, PA 4 pm  
**Paul Jacobs**; St. James Episcopal, Richmond, VA 7:30 pm  
+**Brian Jones**; Naples United Church of Christ, Naples, FL 3 pm  
**John & Marianne Weaver**; First Presbyterian, Pompano Beach, FL 4 pm  
**Joan Lippincott**; Lakeside Presbyterian, Lakeside Park, KY 3 pm  
Evensong; Church of the Holy Comforter, Kenilworth, IL 5 pm  
Music of the Baroque; First United Methodist, Evanston, IL 8 pm  
Choral Evensong; St. James Cathedral, Chicago, IL 4 pm  
Bach, *Cantata 107*; St. Luke, Chicago, IL 4 pm  
**Aaron David Miller**; Our Savior's Lutheran, Naperville, IL 3 pm

University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm  
**Ken Cowan**; St. Mark's Episcopal Cathedral, Shreveport, LA 4 pm

7 MARCH

**David Briggs**; First Presbyterian, Nashville, TN 7:30 pm  
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

8 MARCH

**Heinrich Christensen**, with choir; King's Chapel, Boston, MA 12 noon  
**John Scott**; Central Synagogue, New York, NY 12 noon  
**Greg Homza**, with soprano; Medical University of SC, Charleston, SC 12:15 pm  
**Edie Johnson**; Furman University, Greenville, SC 8 pm  
The Augusta Children's Chorale; St. Paul's, August, GA 12 noon

9 MARCH

Music of the Baroque; St. Paul's, Chicago, IL 8 pm

10 MARCH

Irish heritage concert; Cathedral of St. Patrick, New York, NY 7 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm, also 3/12

11 MARCH

Haydn, *Mass in Time of War*; Grace Church, New York, NY 8 pm  
**Donald Fellows**; St. Paul Cathedral, Pittsburgh, PA 8 pm  
**Ken Cowan**; Emmanuel Episcopal, Chestertown, MD 8 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm  
+**Daniel Roth**; Holy Trinity Lutheran, Akron, OH 8 pm  
The Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm  
**Todd Wilson**; First Presbyterian, Columbus, IN 7:30 pm

12 MARCH

**Paul Bisaccia**, piano; Goodwin Hotel, Hartford, CT 7:30 pm  
**Patrick Allen**; Grace Church, New York, NY 3 pm  
**David Schrader**; St. Giles' Church, Northbrook, IL 8 pm  
Northwest Choral Society; Immanuel Lutheran, Des Plaines, IL 7:30 pm

13 MARCH

**Douglas Major**; St. Michael's Episcopal, Marblehead, MA 5 pm  
**Bradley Hunter Welch**; Busch-Reisinger Museum, Cambridge, MA 7:30 pm  
The Orthodox Singers; Chorus of Westerly, Westerly, RI 4, 6 pm  
**Cherry Rhodes**; First United Methodist, Schenectady, NY 3 pm  
**Ken Cowan**; St. Bartholomew's, New York, NY 4:30 pm  
**Harold Stover**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Mark Brombaugh**; Christ Church, New Brunswick, NJ 6:30 pm  
**Marion Archibold**; Zion Mennonite Church, Souderton, PA 3 pm  
**David Higgs**; Trinity Evangelical Lutheran, Lansdale, PA 7 pm  
**Daniel Roth**; Washington National Cathedral, Washington, DC 5 pm  
Stainer, *The Crucifixion*; Old Presbyterian Meeting House, Alexandria, VA 8:30 & 11am  
**Thomas Murray**; First Presbyterian, Naples, FL 7 pm  
Mazaika; Westminster Presbyterian, Xenia, OH 4 pm  
**Timothy Tuller**; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Christopher Urban & Leon Nelson**, with piano and mezzo-soprano; First Presbyterian, Arlington Heights, IL 4 pm  
Chanson; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm  
**Huw Lewis**; St. Mary's Cathedral, Peoria, IL 3:30 pm  
**Pamela Decker**; Christ Church Cathedral, New Orleans, LA 8 pm  
**James Higdon**; House of Hope Presbyterian, St. Paul, MN 4 pm

14 MARCH

**Huw Lewis**, masterclass; St. Mary's Cathedral, Peoria, IL 7 pm

15 MARCH

**Ray Cornils**; Portland City Hall, Portland, ME 12 noon & 7:30 pm  
The Orthodox Singers; Chorus of Westerly Performance Hall, Westerly, RI 4 pm, 6 pm  
**Heinrich Christensen**, with trumpet; King's Chapel, Boston, MA 12 noon  
**Carol Williams**; Trinity College, Hartford, CT 5 pm  
Bach, *St. John Passion*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm  
**William Gudger**, with baritone; Medical University of SC, Charleston, SC 12:15 pm

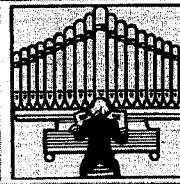
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18 MARCH

Bach, *St. John Passion*; St. Ignatius Loyola,  
New York, NY 8 pm  
Liber unUsualis; St. Turibius Chapel, Colum-  
bus, OH 8:15 pm  
Thomas Foster; Christ Church Cathedral,  
Nashville, TN  
Dave Brubeck, with choir; Fourth Presbyter-  
ian, Chicago, IL 7:30 pm

19 MARCH

Patrick Allen, harpsichord, with violin; Grace  
Church, New York, NY 3 pm  
Moscow Nights; ARCH Opera House, Sand-  
wich, IL 9 pm

20 MARCH

CONCORA, with Hartford Symphony;  
Immanuel Congregational, Hartford, CT 4 pm  
Lindsey Henriksen; Woolsey Hall, New  
Haven, CT 8 pm  
Mendelssohn, *Elijah*; Madison Avenue Pres-  
byterian, New York, NY 4 pm  
Preston Smith; St. Bartholomew's, New  
York, NY 4:30 pm  
Bach, *Cantata 182*; Holy Trinity Lutheran,  
New York, NY 5 pm  
Kathleen Thomerson; St. Thomas Church  
Fifth Avenue, New York, NY 5:15 pm  
Mozart, *Requiem*; Cathedral of St. Patrick,  
New York, NY 7:30 pm  
Palm Sunday Vespers; Christ Church, New  
Brunswick, NJ 6 pm  
Handel, *Messiah*; Bryn Mawr Presbyterian,  
Bryn Mawr, PA 2 pm  
Pergolesi, *Stabat Mater*; St. Paul Cathedral,  
Pittsburgh, PA 8 pm  
Choral concert; First Presbyterian, Pompano  
Beach, FL 4 pm  
Liber unUsualis; Christ Church Episcopal,  
Pensacola, FL 4 pm  
Atlanta Baroque Orchestra; Peachtree Road  
United Methodist, Atlanta, GA 3 pm

21 MARCH

Christa Rakich & Peter Sykes; Old West  
Church, Boston, MA 8 pm  
Choral Vespers; Grace Church, New York,  
NY 8 pm

22 MARCH

Bach, *Mass in B minor*; St. Bartholomew's,  
New York, NY 7:30 pm  
Choral Vespers; Grace Church, New York,  
NY 8 pm

25 MARCH

Dubois, *The Seven Last Words of Christ*; First  
Church of Christ, Wethersfield, CT 7 pm  
Stainer, *The Crucifixion*; St. Peter's-by-the-  
Sea Episcopal, Bay Shore, NY 4 pm  
Ken Cowan; St. Bartholomew's, New York,  
NY 6 pm  
Stainer, *The Crucifixion*; Grace Church, New  
York, NY 8 pm  
Todd Wilson, silent film accompaniment;  
Severance Hall, Cleveland, OH 7:30 pm  
Briggs, *The Passion According to St. John*;  
Kirk-in-the-Hills, Bloomfield Hills, MI 7:30 pm

27 MARCH

Jeremy Bruns & Christian Lane; St.  
Thomas Church Fifth Avenue, New York, NY  
2:30 pm  
Bach, *Cantata 6*; Holy Trinity Lutheran, New  
York, NY 5 pm

28 MARCH

Richard Webster; Elliott Chapel, Presbyter-  
ian Homes, Evanston, IL 1:30 pm

## UNITED STATES West of the Mississippi

15 FEBRUARY

Paul Jacobs, masterclass; Baylor University,  
Waco, TX 8:30 am  
Moscow Nights; Hill College, Hillsboro, TX  
7:30 pm  
David Hurd; University Park Methodist, Dal-  
las, TX 8 pm

18 FEBRUARY

Rodney Barbour; Immaculate Heart of Mary  
Cathedral, Las Cruces, NM 7:30 pm  
Janice Beck; Trinity Cathedral, Little Rock,  
AR 7:30 pm  
Hector Olivera; Laguna Country United  
Methodist, Laguna Hills, CA 7:30 pm

19 FEBRUARY

Rodney Barbour, organ & MIDI workshop;  
Faith United Methodist, El Paso, TX 9 am

20 FEBRUARY

Tom Brown, with instruments; St. Stephen  
Presbyterian, Fort Worth, TX 7 pm  
Gerre Hancock, Choral Evensong and recital;  
St. Mark's Episcopal, San Antonio, TX 4 pm  
Rodney Barbour; Faith United Methodist, El  
Paso, TX 2:30 pm  
Richard Elliott; Organ Hall, Arizona State  
University, Tempe, AZ 2:30 pm  
Concordia Seminary Chorus; Bethlehem  
Lutheran, Carson City, NV 7 pm  
Martin Haselböck; Walt Disney Concert Hall,  
Los Angeles, CA 7:30 pm

Carole Terry; Pomona College, Claremont,  
CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

21 FEBRUARY

Hector Olivera; Gethsemane Lutheran,  
Sacramento, CA 7:30 pm  
Concordia Seminary Chorus; St. Paul Luthera-  
n, Merced, CA 7 pm

22 FEBRUARY

John Obetz; St. John's United Methodist,  
Kansas City, MO 7 pm  
Organized Rhythm; Hendrix College, Con-  
way, AR 7:30 pm  
Robert Bates; University of Houston Moores  
School of Music, Houston, TX 7:30 pm  
ensemble amarcord; Austin Auditorium, Ore-  
gon State University, Corvallis, OR 7:30 pm  
Marilyn Kelsner; Trinity Cathedral, Portland,  
OR 7:30 pm  
Concordia Seminary Chorus; St. Philip  
Lutheran, Dublin, CA 7 pm

23 FEBRUARY

Hector Olivera; St. Dominic's, San Francis-  
co, CA 7:30 pm  
Concordia Seminary Chorus; St. John Luthera-  
n, Napa, CA 7 pm

24 FEBRUARY

Concordia Seminary Chorus; Prince of Peace  
Lutheran, Fremont, CA 7:30 pm

25 FEBRUARY

Hector Olivera; St. Mary's, Los Gatos, CA  
7:30 pm  
Concordia Seminary Chorus; St. Andrew  
Lutheran, Stockton, CA 7:30 pm

26 FEBRUARY

Concordia Seminary Chorus; Zion Lutheran,  
San Francisco, CA 7 pm  
Dan Miller, workshop; First Presbyterian, San  
Mateo, CA 10 am

27 FEBRUARY

The Texas Boys Choir; Dundee Presbyterian,  
Omaha, NE 7 pm  
Bradley Hunter Welch; Community of Christ  
Auditorium, Independence, MO 3 pm  
Service of Compline; St. Stephen Presbyter-  
ian, Fort Worth, TX 7 pm  
Matthew Dirst; Christ the King Lutheran,  
Houston, TX 5 pm  
Peter Richard Conte; St. John's Cathedral,  
Albuquerque, NM 4 pm  
Bach, *Johannes-Passion*; Cathedral of the  
Madeleine, Salt Lake City, UT 8 pm  
Carole Terry, with recorder; St. Mark's  
Cathedral, Seattle, WA 2 pm  
David Gell; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Concordia Seminary Chorus; Grace Luthera-  
n, San Mateo, CA 4:30 pm  
Dan Miller; First Presbyterian, San Mateo,  
CA 7 pm  
Choral festival; Lake Avenue Church,  
Pasadena, CA 7 pm  
Compline; St. James' Episcopal, Los Ange-  
les, 8 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

28 FEBRUARY

The Texas Boys Choir; St. John's Lutheran,  
Des Moines, IA 7:30 pm  
Concordia Seminary Chorus; Faith Lutheran,  
Fair Oaks, CA 7 pm

3 MARCH

The Texas Boys Choir; Trinity Episcopal,  
Tulsa, OK 7 pm  
ensemble amarcord; Nederland High School,  
Nederland, TX 7:30 pm

4 MARCH

The Texas Boys Choir; Mount Community  
Center Auditorium, Atchison, KS 7:30 pm  
Ken Cowan; Ed Landreth Auditorium, Texas  
Christian University, Fort Worth, TX 7:30 pm  
Moscow Nights; Wickenburg Community  
Center, Wickenburg, AZ 7 pm  
Daniel Roth; Holsclaw Hall, University of Ari-  
zona, Tucson, AZ 8 pm  
Alison Luedecke; Trinity Episcopal, Reno,  
NV 12 noon  
Joseph Adam; UPS Chapel, Tacoma, WA 12  
noon

5 MARCH

VocalEssence; Basilica of St. Mary, Min-  
neapolis, MN 8 pm  
The Texas Boys Choir; Brown Auditorium,  
McPherson College, McPherson, KS 7 pm  
Pamela Decker; Grace St. Paul's Episcopal,  
Tucson, AZ 7:45 pm

6 MARCH

The Texas Boys Choir; Oakley High School  
Auditorium, Oakley, KS 3 pm, also 3/7, 10 am  
John Obetz; Southminster Presbyterian,  
Prairie Village, KS 4 pm  
Bradley Hunter Welch; Bates Recital Hall,  
University of Texas, Austin, TX 3 pm  
Craig Cramer; First Presbyterian, San Anto-  
nio, TX 5 pm

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**Thomas Murray**; Northminster Presbyterian, Tucson, AZ 3 pm  
 Moscow Nights; Sun Bowl Amphitheater, Sun City, AZ 6:30 pm  
**Paul Tegels**, Lagerquist Concert Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**The Chenaults**; First Congregational, Los Angeles, CA 4 pm  
 Mozart, *Requiem, Vespers*; All Saints' Episcopal, Beverly Hills, CA 5 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

8 MARCH  
 Chanson; Dixie College, St. George, UT 7:30 pm

9 MARCH  
**Carol Williams**; St. Mary's Cathedral, San Francisco, CA 7 pm  
 Moscow Nights; Lancaster Performing Arts Center, Lancaster, CA 8 pm

11 MARCH  
**Daryl Robinson**; South Main Baptist, Houston, TX 7:30 pm  
**Robert Brewer**; Palmer Memorial Episcopal, Houston, TX 7:30 pm  
**Mark Williams**; St. Mark's Cathedral, Seattle, WA 7:30 pm  
 Moscow Nights; Victor Valley College Performing Arts Center, Victorville, CA 7:30 pm

13 MARCH  
**Christopher Bull**; Grace Lutheran, Tacoma, WA 3 pm  
**David Briggs**; Grace Cathedral, San Francisco, CA 3 pm  
 Concordia Seminary Chorus; Immanuel Lutheran, Perryville, CA 3:30 pm  
 Choir & Orchestra of St. James; St. James' Episcopal, Los Angeles, 4:30 pm  
 \*Albert Schweitzer's Bach; First United Methodist, Santa Barbara, CA 7:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

14 MARCH  
**Shelly Moorman-Stahlman**; Community of Christ Temple, Independence, MO 8 pm

15 MARCH  
 Mazaika; Clarke College, Dubuque, IA 7:30 pm  
**Nigel Potts**; Pulaski Heights United Methodist, Little Rock, AR 7:30 pm  
 Moscow Nights; Paradise Performing Arts Center, Paradise, CA 7:30 pm

16 MARCH  
**David Briggs**; Subiaco Academy, Subiaco, AR 7:45 pm

18 MARCH  
**David Briggs**; Trinity Cathedral (Episcopal), Little Rock, AR 7:30 pm

20 MARCH  
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 5 pm  
**Stephen Tharp**, Dupré, *Stations of the Cross*; St. Mark's Cathedral, Seattle, WA 6 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

22 MARCH  
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 7:30 pm

25 MARCH  
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 3 pm  
 Pergolesi, *Stabat mater*; Cathedral of the Madeleine, Salt Lake City, UT 3 pm

27 MARCH  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

31 MARCH  
 Christ Church (Oxford) Choir; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

**INTERNATIONAL**

15 FEBRUARY  
**Duncan Ferguson**; St. Lawrence Jewry, London, England 1 pm  
**Jennifer Bate**; St. Chad's, Shrewsbury, England 7:30 pm

16 FEBRUARY  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

18 FEBRUARY  
**Jonathan Rennert**; St. Dominic's Priory, London, England 7:30 pm

19 FEBRUARY  
**Richard Jenkinson**; St. George's Cathedral Southwark, London, England 1:05 pm

20 FEBRUARY  
**Paul Jacobs**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm  
**Sylvie Poirier & Philip Crozier**; Salon Monique Gendron, Montreal, QC, Canada 3 pm

23 FEBRUARY  
**Ross MacLean**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm  
**Monica Melcova**; Minato Mirai Hall, Yokohama, Japan 12:10 pm  
**Gillian Weir**, masterclass; The Esplanade Arts Centre, Singapore 7 pm

24 FEBRUARY  
**David Hill**; Royal Festival Hall, London, England 7:30 pm  
**Gillian Weir**; The Esplanade Arts Centre, Singapore 7:30 pm

2 MARCH  
**Colin Andrews & Janette Fishell**; Alexandra Palace, London, England 7 pm  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

3 MARCH  
**Andrew Dewar**; St. John's Smith Square, London, England 1 pm

4 MARCH  
**Gillian Lloyd**; SS. Peter and Paul, Godalming, England 1 pm

5 MARCH  
**Donald Mackenzie**; Victoria Hall, Stoke-on-Trent, England 12 noon  
**Gillian Weir**, with orchestra; Reading Town Hall, Reading, England 7:30 pm

8 MARCH  
**Catherine Ennis**, with oboes; St. Lawrence Jewry, London, England 1 pm

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9 MARCH  
**Ross MacLean**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm  
**Jan Jansen**; Minato Mirai Hall, Yokohama, Japan 7 pm

10 MARCH  
**Gillian Weir**, lecture; The Academy of Music, Oslo, Norway 3:15 pm

11 MARCH  
**Gillian Weir**, masterclass; The Cathedral, Oslo, Norway 11 am  
**Denis Bédard**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm  
**Robert Bates**; Oaxaca Cathedral, Oaxaca, Mexico 8:30 pm

12 MARCH  
**Gillian Weir**, with Dresden Kammerchor; The Cathedral, Oslo, Norway 7 pm

13 MARCH  
**Luigi Ferdinando Tagliavini**; Tlacoahuaya, Mexico 6 pm

14 MARCH  
**Johannes Geffert**; All Souls, London, England 7:30 pm  
**Stefan Engels**; St. François d'Assise, Ottawa, ON, Canada 8 pm  
**John Walker**; National College of the Arts, Taipei, China 7:30 pm

15 MARCH  
**James Parsons**; Marlborough Road Methodist, St. Albans, England 12:30 pm

16 MARCH  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

18 MARCH  
**Jane Parker-Smith**; Symphony Hall, Birmingham, England 7:30 pm  
**Martin Stacey**; St. Dominic's Priory, London, England 7:30 pm

19 MARCH  
**Gillian Weir**; Moscow House of Music, Moscow, Russia 7 pm  
**Andrew Reid**; St. Saviour's Church, St. Albans, England 5:30 pm  
**Mark Ellul**; St. George's Cathedral, Southwark, England 1:05 pm

20 MARCH  
**Darryl Nixon**; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

23 MARCH  
**Yumiko Ogino**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 MARCH  
**Ian Tracey**; Liverpool Cathedral, Liverpool, England 11:15 am

31 MARCH  
**Robin Walker**; St. John's Smith Square, London, England 1 pm

## Organ Recitals

F. ALLEN ARTZ III, Our Lady of Sorrows R.C. Church, South Orange, NJ, October 31: *Imperial March*, op. 32, Elgar, transcr. Martin; *Elegy*, Thalben-Ball; *Benedictus (Orgelstücke)*, op. 59, Reger; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Nimrod (Enigma Variations)*, op. 36, Elgar, transcr. Harris; *Suite Gothique*, op. 25, Boëllmann; *Pièce Héroïque (Trois Pièces)*, Franck; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Allegro vivace (Première Symphonie)*, op. 14, Viernie; *Première Sonate en Ré mineur*, op. 42, Guillemant.

ROBERT W. BLEVINS, University of Pittsburgh, Pittsburgh, PA, October 17: *Fuga über ein Thema von Legrenzi*, BWV 574, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; Air with Variations (*Suite for Organ*), Sowerby; *Prelude and Fugue in B*, op. 99, no. 2, Saint-Saëns; *Fantaisie in A*, Franck; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Toccata (Plymouth Suite)*, Whitlock.

JAMES ISAAC BOSCHKER, St. John Evangelical Lutheran Church, Fort Wayne, IN, October 3: *Prelude in G*, BWV 541, *Sei gegrüßet, Jesus göttig*, BWV 768, *Toccata in F*, BWV 540, Bach; *Variations on Savior of the Nations Come, Lo, How a Rose E'er*

*Blooming*, Heiller; *O Morning Star, How Fair and Bright*, Drischmer; *Variations on Wondrous Love*, op. 34, Barber; *We Know That Christ Is Raised*, Phillips; *Veni creator spiritus*, Larsen; The Peace may be exchanged, The people respond—Amen! (*Rubrics*), Locklair.

PETER RICHARD CONTE, St. Andrew's United Church of Christ, Lancaster, PA, October 10: *Empire March*, Elgar, transcr. Conte; *Concert Variations on The Last Rose of Summer*, Buck; *Cortege et Litante*, Dupré, transcr. Conte; *Toccata (Pièces de fantaisie)*, Viernie; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Fountain Reverie*, Fletcher; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

CLIVE DRISKILL-SMITH, with Joseph Gramler, percussion, Greene Memorial Methodist Church, Roanoke, VA, October 24: *Landscape with Eagle*, *Landscape with Temple*, *Landscape with Horses (Landscapes of Patmos)*, Eben; *Fantasia in f*, K. 608, Mozart; *Beaming Music*, Muhly; *Cold Pressed*, Hollinden; *Black Host*, Bolcom.

PETER DUBOIS, St. Helena's Episcopal Church, Beaufort, SC, October 8: *Episcopi-um in G*, Bruhns; *Ein feste Burg ist unser Gott*, Buxtehude, Walcha; *Nun komm der Heiden Heiland*, BWV 659, Bach; *Von Himmel hoch da komm ich her*, Walcha; *Wondrous Love*, op. 34, Barber; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Prelude and Fugue in E-flat*, BWV 552, Bach.

VINCENT DUBOIS, First United Methodist Church, Beaumont, TX, October 24: *Fantasia and Fugue in e*, BWV 542, Bach; *Cantabile, Pièce Héroïque (Trois Pièces)*, Franck; *Prelude and Fugue on the name ALAIN*, Duruflé; *Fantasia and Fugue on Ad nos ad salutarem undam*, Liszt.

MARY GIFFORD, with Martin Pazdioch, tenor, Our Lady of Sorrows Basilica, Chicago, IL, October 17: *Salve Regina*, Becker; *Ave Maria*, Kreckel, Nibelle, Karg-Elert; *Offertorium, Libera Me (Missa et Absolutio Pro Defunctis)*, Yon; *Introduction, Variations and Finale on the Stabat Mater*, Plum; *Victimae Paschali Laudes*, Nibelle; three settings of *Christ Jesus Lay in Death's Strong Bands*, Bach; *The Lord's Prayer*, Schehl; *Fantasia on the Te Deum and Holy God, We Praise Thy Name*, Stehle.

GERRE HANCOCK, Concordia University, River Forest, IL, October 25: *Choral III in a*, Franck; *Prelude and Fugue in e*, Bruhns; *O Whither Shall I Flee?*, BWV 646, *Art Thou, Lord Jesus, from Heaven to Earth Now Descending*, BWV 650, *My Soul Doth Magnify the Lord*, BWV 648, Bach; *Canon, Chaconne and Fugue*, Sowerby; improvisation on submitted themes: a symphony.

MARTIN JEAN, St. Peter's Lutheran Church, New York, NY, October 2: *Praeludium et Fuga in f*, BWV 534, *Sonata V*, BWV 529, *An Wasserflüssen Babylon*, BWV 653, *Wir Christenleut habn jetzund Freud*, BWV

710, *Valet will ich dir geben*, BWV 736, *Praeludium et Fuga in D*, Bach.

CALVERT JOHNSON, St. Pancras Parish Church, London, England, October 30: *Suite No. 1*, Price; *Obangiji*, *Joshua Fit de Battle ob Jericho*, Sówandé; *Fantasia for Organ*, An-Ming; *Miyabi*, Arima; *Toccata, Villancico y Fuga*, Ginastera; *Toccata, El Flautista Alegre*, Noble; *Spiritual Set*, Da Costa; *We Shall Overcome*, Willis.

THOMAS MURRAY, Yale University, New Haven, CT, October 10: *Fanfare*, Cook; *Fantasia in f*, K. 594, Mozart; *Passacaglia*, BWV 582, Bach; *Overture to Ruy Blas*, Mendelssohn, transcr. Lemare/Murray; *Prelude, Fugue and Variation*, no. 18, Franck; *Sonata I in d*, op. 42, Guillemant.

BRUCE NESWICK, Westminster Presbyterian Church, Dayton, OH, October 10: *Improvisation; Praeludium und Fuge in e*, Bach; *Sonata I*, Howells; *Fanfares to the Tongues of Fire*, King; *Evening Song*, Hurd; *O Welt, ich muss dich lassen (Eleven Chorale-Preludes)*, op. 122, Brahms; *Suite*, op. 5, Duruflé; improvisation.

DEREK NICKELS, The Cathedral of the Holy Angels, Cary, IL, October 17: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Tierce en Taille, Basse de Trompette (Premier Livre d'Orgue)*, Du Mage; *Fantasia in f*, K. 608, Mozart; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Cantabile, Choral (Quatre Pièces)*, op. 37, Jongen; *Variations sur un Noël*, op. 20, Dupré.

PIERRE PINCEMAILLE, Broadway Baptist Church, Fort Worth, TX, October 24: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prelude, Fugue and Variation*, op. 18, Franck; *Scherzo (Symphonie No. 4)*, op. 13, no. 4, Final (*Symphonie No. 2*), op. 13, no. 2, Widor; *Prelude et Fugue sur le nom d'ALAIN*, Duruflé; *In Mystery and Wonder*, Locklair; improvisation.

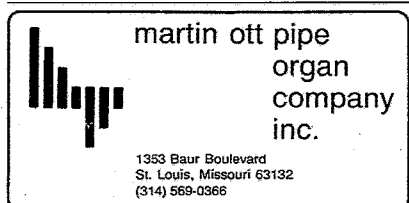
MARY PRESTON, Fair Oaks Presbyterian, Sacramento, CA, October 23: *Chorale (Symphonie III)*, Widor; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709 and 655, Bach; *Prelude on Psalm 139*, Howells; *Variations on America*, Ivms; *Scherzo*, Duruflé; *Sonata Eroica*, Jongen.

ANDREW REID, The Presbyterian Homes, Evanston, IL, October 25: *Chorale Fantasia on O God, Our Help in Ages Past*, Parry; *Wachet auf, ruft uns die Stimme*, BWV 645, *Ach bleib bei uns*, BWV 649, Bach; *Toccata*, Muschel; *Prelude, Fugue and Variation*, Franck; *Popular Song (Façade)*, Walton; *Capriccio*, Ireland.

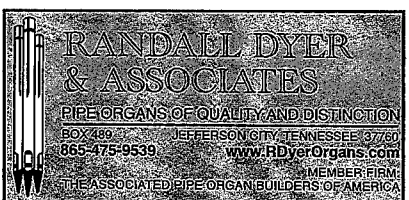
HERNDON SPILLMAN, Christ Church Cathedral, Springfield, MA, October 1: *Prelude (Suite)*, op. 5, Duruflé; *Pange Lingua en taille à 4*, DeGrigny; *Prelude and Fugue in c*, BWV 546, Bach; *Toccata in d*, op. 59, Reger; *Cantabile*, Franck; *Postlude pour l'Office de Complies*, Alain; *Choral improvisation sur le Victimae Paschali*, Tournemire, arr. Duruflé.



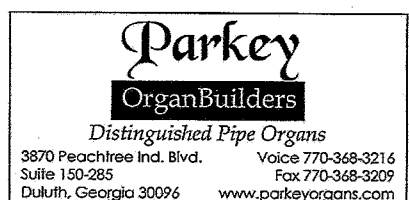
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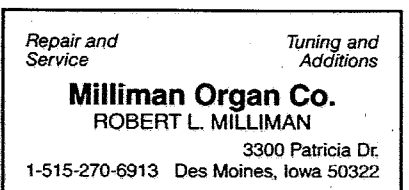
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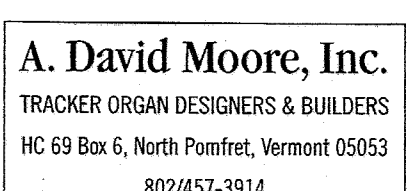
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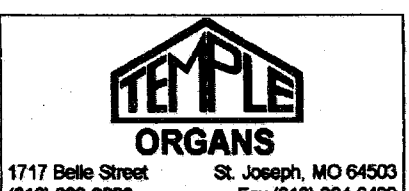
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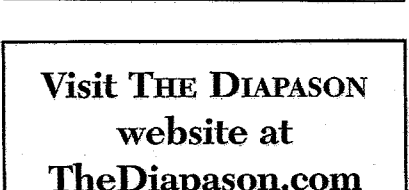
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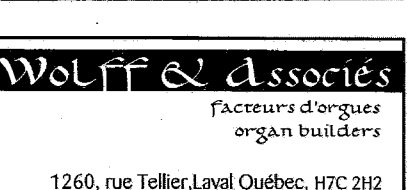
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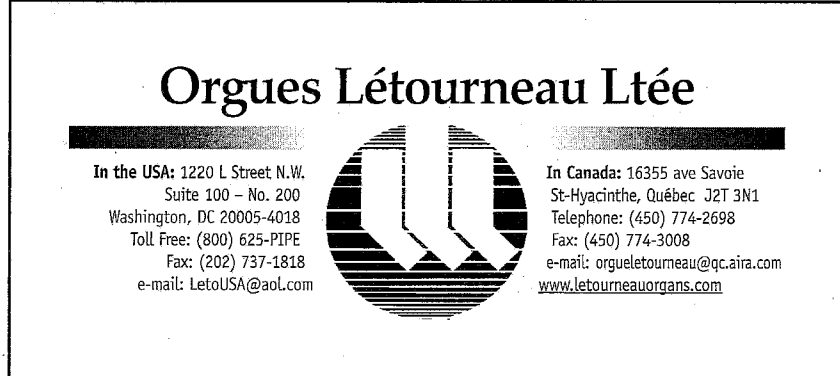
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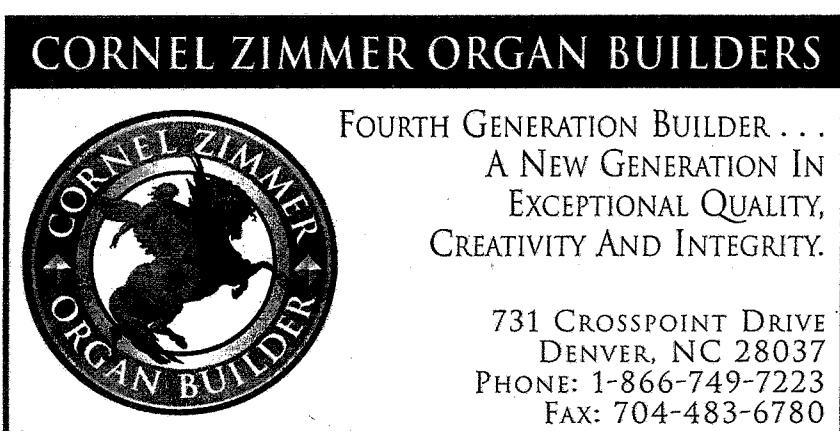
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J. RICHARD SZEREMANY and BILL CREAN, East Liberty Presbyterian Church, Pittsburgh, PA, October 17: *Introduction and Toccata in G*, Walond; *Adagio quasi Largo (Symphony III)*, Scherzo (*Symphony II*), Vieme; *Toccata (Symphony V)*, Widor; *Fugue in e*, Bach; *Variations on Southwell*, Fedak; *Postlude in d*, Rinck; *Skeich in f*, Schumann; *Pieces for a Musical Clock*, Haydn; Rhythmic Trumpet ("Baroques"), Bingham; *The Fountain*, De Lamarter; *Introduction and Fugue (Sonata on the 94th Psalm)*, Reubke.

MARIJIM THOENE, Newcomb College, New Orleans, LA, October 6: *Fantasy in g*, BWV 542, Bach; *Habakkuk*, op. 434, Hovhanness; *Ave Maris Stella (Cinq Improvisations pour Orgue)*, Tournemire, arr. Duruflé; *Les Anges (La Nativité du Seigneur)*, Messiaen; *Introduction and Passacaglia*, Reger.

BRADLEY HUNTER WELCH, First (Scots) Presbyterian Church, Charleston, SC, October 19: *Prelude and Fugue in a*, BWV 543, Bach; *Elegy*, Thalben-Ball; *Variations on O Run, Ye Shepherds*, Drischner; *Nocturne, Jig for the Feet (Totentanz) (Organbook III)*, Albright; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Organ Symphony VI in g*, op. 42, Widor.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 8: *Symphonie Gothique*, op. 70, Widor; *Puer natus est nobis (Livre du Saint Sacrement)*, Messiaen; *Hymne d'Actions de grâces Te Deum*, Langlais; *Virgo Mater (Offrande à la Vierge)*, op. 40, Dupré; *Te Deum*, op. 11, Demessieux.

MARK WILLIAMS, St. Paul's Cathedral, London, England, October 7: *Overture to Die Meistersinger*, Wagner, arr. Lemare; *Ut re mi fa sol la*, Bull; *Hymne au Soleil*, op. 53, Vieme; *Fantasy on Veni Emmanuel*, op. 72, no. 5, Leighton; *Choral No. 1 in E*, Franck; *Trio Sonata in c*, BWV 526, Bach; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

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### PUBLICATIONS/ RECORDINGS

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

**Reflections: 1947-1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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**OHS Catalog 2004** of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 96 illustrated pages in black and green ink, free. Mailed gratis upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at www.ohscatalog.org.

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**Harpichord Technique: A Guide to Expressivity**, 2nd edition, by Nancy Metzger. Still the text of choice, now with CDs. [www.rcip.com/musicadulce](http://www.rcip.com/musicadulce).

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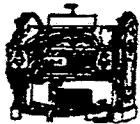
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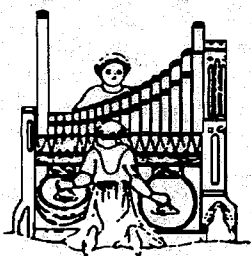
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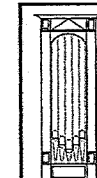
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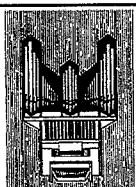


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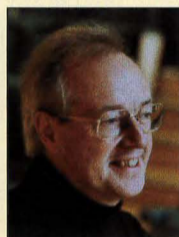
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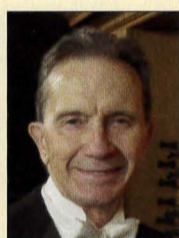
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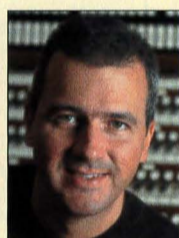
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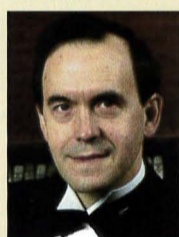
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László Fassang  
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Thomas Murray



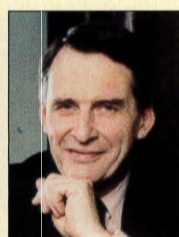
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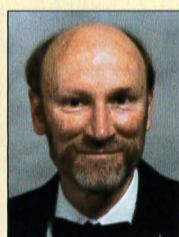
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Peter Planyavsky\*



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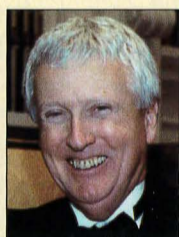
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Ann Elise Smoot\*



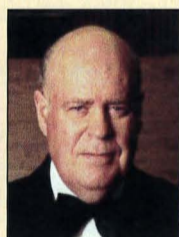
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