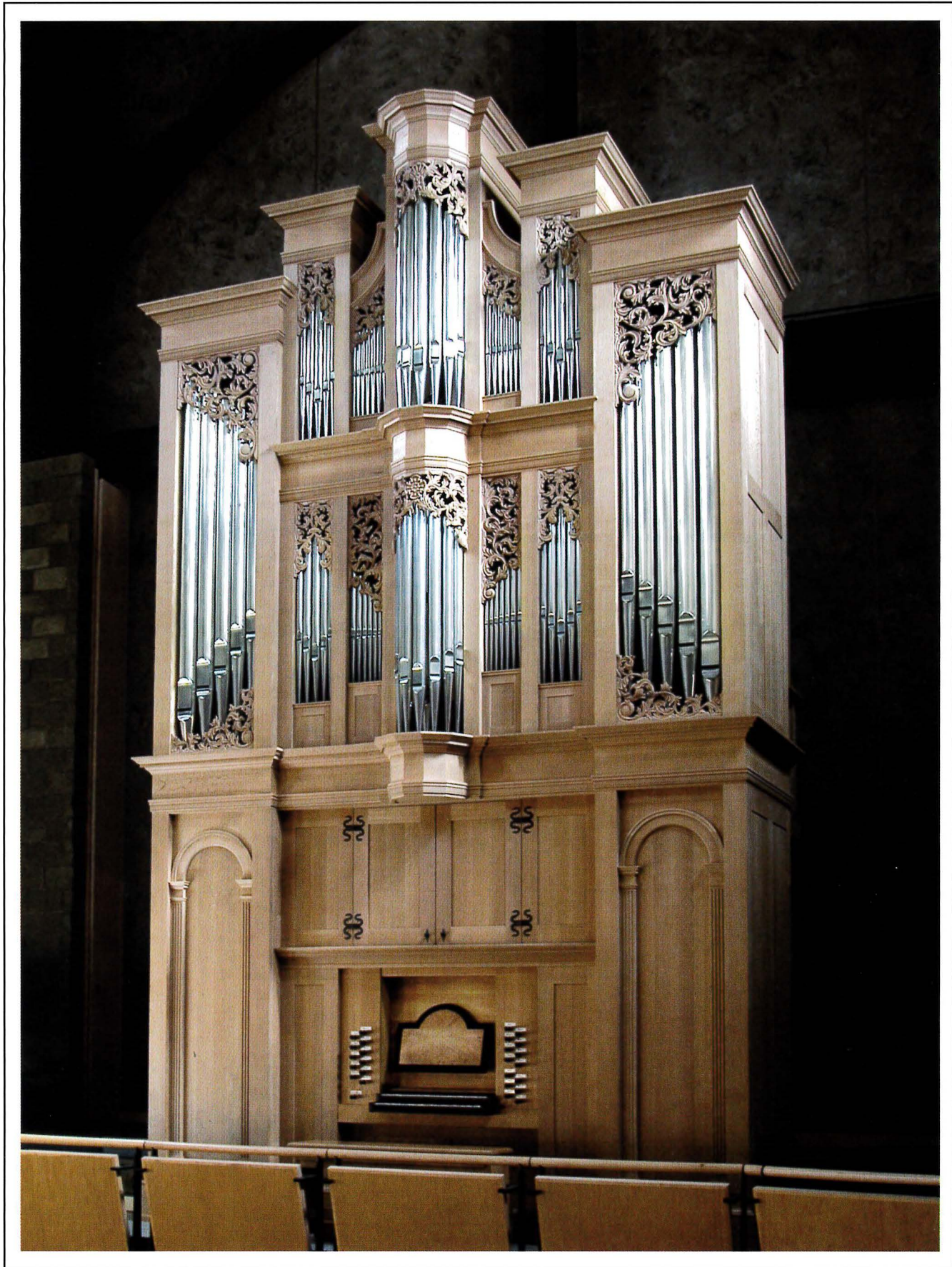


THE DIAPASON

MAY, 2005



Goshen College, Goshen, Indiana
Cover feature on pages 22-24

Letters to the Editor

E. & G. G. Hook Opus 253

I was saddened when I read the March article by Leonardo Ciampa (pages 18-19) about the loss of the E. & G. G. Hook Organ, Opus 253, in First Baptist Church, Jamaica Plain, Massachusetts. Many of my Boston friends had told me about the tragic fire.

The quote of John Brombaugh is perfect, and I repeat it: "We Americans can make our most significant contribution to the history of the organ if we just remember that, above all, the organ is expected to be a musical instrument. If its sound can attract and increase the interests of the general public as well as that of musicians and composers, it will have fulfilled its purpose."

Having admirably fulfilled its purpose, however, it is doubly sad that we do not have an archive of the individual sounds, note by note and stop by stop, for this E. & G. G. Hook from 1859. If we had that in a recorded archive, we could recreate a similar instrument, either digitally or with pipes. Of course, it has to be admitted that pipes are no longer built the way they were in the mid-1800s, usually because of cost and changing fashions. However, we now have the ability to record sounds digitally, and therefore to play them back—note by note, stop by stop, as a musical instrument.

That is why I am so enthusiastic about the archive of more than 1,000 stops that has been painstakingly accumulated by Marshall & Ogletree since 1997—about 90% from distinguished Aeolian-Skinner organs, often from the Boston area where the company is located. I am proud that Marshall & Ogletree and I represent Marshall & Ogletree, worldwide, both directly and through dealers and representatives. Appropriately, our website is <www.LegacyOrgans.com>.

Fortunately, there are excellent recordings of Opus 253, but that gives

only a hint of what it sounded like—and it doesn't allow us to continue to learn from it, stop by stop. I wish that this instrument, so dear to many, could have been digitally archived during its lifetime. Then Leonardo Ciampa would not have had to reread the following sentence so "painfully": "As each new generation lifts its praises to God, there is no sign that the melodious tones of Opus 253 will be silenced any time soon."

Richard Torrence
Director, Torrence & Yaeger
Executive Director, Anchor-
International Foundation
Vice President, Circles International
Management

Super-Duper Super-Sub Coupler Interface

Please put us on the waiting list for your extraordinary new product (March, p. 31). However, we do have some questions and concerns, particularly in the matter of the effective range of your device.

Will this device activate organs other than the one you happen to be playing, that is to say, in nearby churches? One can imagine, for example, a small, many-churched town in Iowa transforming itself into a permanent state of chaconne. And then there is the matter of outer space. Can one with the Super-Duper activate the music of the spheres? And then, what if some Entity out there in Sphere-town activates one's own Super? Do you offer a jamming device to preclude this sort of Cosmic Cipher? Closer to home, will the use of this device, particularly in the super range, call to your house or church every dog in town?

We are sure that your corps of skilled technicians have already developed, or can easily develop, responses to these queries.

Onwards and upwards,
Mary Gifford and Joseph Fitzer

Here & There

Spreckels Organ Society continues its series of organ recitals on Sundays at 2 pm at Balboa Park, San Diego, California: May 8, Mother's Day special, with Carol Williams and the San Diego Children's Choir; 5/15, all-Widor, part of the AGO Widor Festival; 5/22, 29 and June 5, Carol Williams. For information: 619/702-8138; <www.sosorgan.com>.

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues its series of concerts on Sundays at 3:30 pm: May 8, Giorgio Parolini; 5/15, Patrick Hawkins, with flute; 5/29, Christoph Tietze; June 5, Raymond Garner; 6/12, Gail Archer; 6/26, David Phillips. For information: 415/567-2020 x213; <Orgelchris@yahoo.com>.

On May 13, **Westminster Choir College** of Rider University in Princeton, New Jersey will host a Centennial Celebration to honor the life and legacy of Alexander McCurdy, Jr. (1905-1983). Dr. McCurdy was head of Westminster's organ department from 1940 to 1966. Joining Westminster for this occasion will be students of Dr. McCurdy from the Curtis Institute of Music where he headed the organ department from 1934 to 1971. McCurdy also served as organist-choirmaster at the First Presbyterian Church in Philadelphia from 1927 to 1971.

At 9 am, there will be an organ recital in the chapel of Princeton University featuring Dr. McCurdy's students and successors in his three major posts: Joan Lippincott (Westminster), John Tuttle (First Presbyterian Church in Philadelphia) and John Weaver (Curtis). A chapel service will follow the recital at 10 am. Organists for the service will be Michael Stairs, a McCurdy student at both Westminster and Curtis, and Scott

Dettra who represents the second generation having studied with two of Dr. McCurdy's students.

At 1:30 pm in Bristol Chapel on Westminster's campus, the celebration will continue with second-generation performers Mark Laubach and Harold Pysher. Ahreum Han, who graduated from Westminster in 2004 and is currently studying at the Curtis Institute of Music, will represent the third generation. Ms. Han's teachers at both institutions are second-generation McCurdy students. For further information: 609/921-7100 x8307.

VocalEssence concludes its season with a program entitled "Tomorrow's Voices" on May 15 at Orchestra Hall, Minneapolis, Minnesota. The program features the VocalEssence Chorus with orchestra, and choruses from Red Wing High School, Minnetonka High School, and St. Paul Como Park High School performing music written by composer-in-residence Cary John Franklin. As part of the "Meet the Composer" program, Franklin has written music for each of the three partner high schools. For information: 612/547-1451; <www.vocalescence.org>.

On Monday, May 16 **Friends of the Kotschmar Organ (FOKO)** will host its second annual "Meet the King of Instruments" with two concerts at 9:30 and 11:15 am. Designed for students in fourth through sixth grades, these concerts provide an introduction to the Kotschmar Organ. The program is hosted by Portland's municipal organist Ray Cornils, who will demonstrate the Kotschmar Organ and discuss the instrument's range and size.

The Kotschmar Memorial Organ, built in 1912 by the Austin Organ Com-

THE DIAPASON

A Scranton Gillette Publication

Ninety-sixth Year: No. 5, Whole No. 1146
Established in 1909

MAY, 2005
ISSN 0012-2378

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

CONTENTS

FEATURES

- Liszt's Monster Instrument Revisited
by Wayne T. Moore 15
- 16th Annual England Organ Tour
July 13-25, 2004
by William Callaway 16
- Robert Glasgow at 80
A conversation with Steven Egler 19

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4, 6, 8, 10
- Appointments 4
- Nunc Dimittis 8
- In the Wind
by John Bishop 11

REVIEWS

- Music for Voices and Organ 12
- New Recordings 13
- New Organ Music 14

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

- Cover: Taylor & Boody Organbuilders,
Staunton, Virginia; Goshen College,
Goshen, Indiana 22

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

www.TheDiapason.com

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

pany of Hartford, Connecticut, comprises five manuals and pedal, more than 6800 pipes, over 100 miles of wiring, and weighs more than 50 tons. For information: <www.foko.org>.

The New Brunswick Chamber Orchestra will present two concerts under the direction of Mark Trautman. On May 15 at Kirkpatrick Chapel of Rutgers University, the program will feature organist Antonius Bittmann in Rheinberger's *Concerto in G Minor*, in addition to Elgar's *Serenade for Strings*. An additional performance of the concerto will be played on the 1890s Jardine organ at the United Methodist Church, New Brunswick, on May 26, as part of the OHS symposium "Impressions of the Organ." For information: 732/249-6999; <jerseyarts.com>.

Methuen Memorial Music Hall has announced its 2005 organ recital series. The 15-week series runs from May through August. Programs take place on Wednesdays at 8 pm: May 25, John Ogasapian; June 1, Brink Bush; 6/8, Patricia Snyder; 6/15, Thomas Foster; 6/22, Gail Archer; 6/29, Patrick Kabanada; July 6, Henry Lowe; 7/13, Peter Stoltzfus Berton; 7/20, Brian Jones; 7/27, Mamiko Iwasaki; August 3, Anne Horsch; 8/10, Frederick Teardo; 8/17, Susan Ferré; 8/24, James David Christie; 8/31, Nigel Potts. For information: 978/685-0693; <www.mmmh.org>.

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

HERBERT L. HUESTIS
OrganNet Report
Osiris Organ Archive
www.mdi.ca/hhuestis/osiris
e-mail: hhuestis@mdi.ca

Prepress Operations

DAN SOLTIS

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 *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2005. PRINTED IN THE U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

The Sinsinawa Mound Outreach Music Department has announced its summer organ recital series. Programs take place every Wednesday at 7 pm in Queen of the Holy Rosary Chapel at Sinsinawa Mound, Sinsinawa, Wisconsin: June 1, Bruce A. Bengtson; 6/8, Timothy Duhr; 6/15, William Tinker, with flute; 6/22, Marie Rubis Bauer and Michael Bauer; 6/29, James Machan; July 6, Karen Black; 7/13, Joanne Wright; 7/20, Sarah Mahler Hughes; 7/27, Sister M. Arnold Staudt, OSF; August 3, Aaron Burmeister; 8/10, Ellen Bowlin; 8/17, Ruth Tweeten; 8/24, Melanie Moll; 8/31, Rodney Roskom. The organ at the chapel was built in 1965 by Casavant Frères: two manuals and pedal, 26 stops, 34 ranks.

For more information on these and other activities at the Mound, contact Sheila Heim at 608/748-4411 x869 or visit <www.sinsinawa.org/moundcenter>. Organists wishing to perform on the series should call Sister Marie Juan Maney at 608/748-4411 x807.

The Charlotte, North Carolina Chapter of the American Guild of Organists presents its 27th annual summer series of organ recitals. Unless otherwise noted, all recitals take place in Charlotte, NC, and begin at 7:30 pm: June 5, Jane Arant, Trinity Presbyterian Church; 6/12, Michael Lehtinen, Cathedral Church of St. Patrick; 6/19 (4 pm), Royal School of Church Music Even-

song, Myers Park Baptist Church; 6/26, Richard Peek, Central Steele Creek Presbyterian Church; July 3, Paul Oakley, Myers Park Baptist Church; 7/10, Brennan Szafron, First Baptist Church; 7/17, R. Monty Bennett, Winthrop University, Rock Hill, SC; 7/24, Jane Cain, Davidson College Presbyterian Church, Davidson, NC; 7/31, Stephen and Susan Talley, Covenant Presbyterian Church; August 7, Larry Stratemeyer, Cathedral Church of St. Patrick; 8/14, Charles Austin, Plaza Presbyterian Church; 8/21, Lester E. Ackerman, Myers Park United Methodist Church; 8/28, John Apple, Lance Burnette, Joseph Garrison, and Patty McBrayer, Westminster Presbyterian Church. For information: 704/568-3358; <www.charlotteago.org>.

St. James United Church, Montreal (Quebec), Canada, has announced its summer recital series. Programs take place on Tuesdays at 12:30 pm: June 7, Sylvie Poirier & Philip Crozier; 6/14, Denis Gagné; 6/21, Douglas Bruce; 6/28, Florence Leyssieux; July 5, Jennifer Loveless; 7/12, Elisabeth Wilson, with oboe; 7/19, Sunyi Shin; 7/26, Wesley Warren; August 2, Isabelle Demers; 8/9, James Taylor; 8/16, Yves-G. Préfontaine; 8/23, Scott Bradford; 8/30, Erik Reinart. For information: 514/288-9245; <james@qc.aibn.com>.

The 13th biennial **Boston Early Music Festival & Exhibition** takes place June 13-19, featuring the fully-staged world premiere of Johann Mattheson's 1710 opera *Boris Godunov*. Among the many other events is a day-long event, "The North German Organ Mini-Festival," with Edoardo Bellotti, Hans Davidsson, and William Porter, featuring the Richard Fowkes & Co. Opus 10 organ at First Lutheran Church of Boston. For information: <www.bemf.org>.

The **National Association of Pastoral Musicians** presents children's and handbell choir festivals June 25-27, prior to the NPM national convention in Milwaukee. The National Catholic Children's Choir Festival will be led by Lee Gwozdz, begins on June 25, and concludes with a massed choir performance at Gesu Church on June 27. The National Catholic Handbell Festival is led by Jean McLaughlin and Jeffrey Honoré. For information: 240/247-3000; <npmsing@npm.org>.

The 55th annual **Sewanee Church Music Conference** takes place July 11-17 at the University of the South

and the DuBose Conference Center in Tennessee. The schedule includes sessions on choir training, classes, workshops, reading sessions, worship services, concerts and a music display. Presenters include Bruce Neswick, Harold Pyscher, Michael Burkhardt, Keith Shafer, Robert Delcamp, Craig Phillips and James Turrell. For information: 770/498-1678; <www.sewaneeconf.com>.

Fédération Francophone des Amis de l'Orgue presents its 22nd Congress July 11-15 in Haute Normandie (Rouen). The program will feature 23 organs, including those in Rouen: St-Ouen (Cavaillé-Coll), St-Godard (Cavaillé-Coll), St-Maclou, Dom; in Bonsecours: Mont Saint Aignan, Le Havre, Sainte Adresse, Montvilliers, Saint Martin de Boscherville, and other cities. The schedule features 20 recitalists, including François Ménessier, Kei Koito, François Clément, Emmanuel Hocdé, Marie-Andrée Morisset, Daniel Roth, and many others. For information: Mrs. Michelle Guéritey, 00 4 78 92 83 82; <gueritey@ffao.com>.

The **second Boston Organ Academy** with Yuko Hayashi and Jon Gillock (known last year as the Old West Organ Academy) will take place July 19-26. A week of intensive study in two daily, extended masterclasses, the academy is open to 10 participants as well as auditors. Led by two internationally known artist/teachers, the academy will use the organs at both Old West Church (C. B. Fisk) and the Church of the Immaculate Conception (E. & G. G. Hook & Hastings). All participants will perform each day; both faculty members will be present at all classes. The academy will open with a faculty recital and will close with a recital by the participants as a part of the Old West Organ Society summer evening recital series. During the week there will also be a "closed recital" of Romantic/modern repertoire at Immaculate Conception by participants. For information, contact Margaret Angelini, registrar, at <Phrygian@aol.com> or 508/435-6167.

Southern Methodist University Meadows School of the Arts Division of Music presents Workshop XVI: Harpsichord/Organ in Washington, DC, July 24-30, "Bach, hitting the grounds, and another angle." Presenters include Larry Palmer (harpsichord masterclass), Erik Wm. Suter (organ masterclass) and Don Angle (jazz harpsichord). Harpsichord classes take place at the George-

town home of Charles and Susan Mize, featuring the Millennium harpsichord, opus 300, by Richard Kingston. Repertoire includes works by Purcell, Fischer, Muffat, and Bach's *Chaconne in D minor*. Organ classes are held at St. Alban's School Chapel, Washington Cathedral (Wilhelm organ).

For information: Dr. Larry Palmer, Division of Music, SMU, Dallas, TX 75275; 214/768-3273; <lpalmer@smu.edu>.

The **5th International Organ Competition** takes place September 11-18 at St. Andreas-Kirche, Korschbroich, Germany, open to organists of all nationalities born after January 1, 1970; a maximum of 12 participants will be selected. First prize is €4,000, second €2,000, and third €1,000. The jury includes Henning Dembski, Kalevi Kiviniemi, Daniel Roth, David Sanger, and Wolfgang Seifen. Deadline for applications is June 30. For information: 49(0) 21 61 99 90 18; <ah.dembski@t-online.de>.

A new radio show, **The Wanamaker Organ Hour**, airs on the first Sunday of each month, at 5 pm (EST). Listeners can tune into a live streaming audio over Internet radio at <WRTI.org>. Hosts are Peter Richard Conte, Wanamaker Grand Court Organist, and WRTI's Jill Pasternak.

In celebration of its fiftieth anniversary, the **American Theatre Organ Society** announces publication of the long-awaited book, *The Wurlitzer Pipe Organ: An Illustrated History*. The book was thought to have been lost after the death of author David L. Junchen in 1992. Originally planned as the third and final volume of the popular series, *The Encyclopedia of the American Theatre Organ*, Junchen left a completed typescript and files of over 1000 illustrations when he died. Unfortunately the materials were subsequently scattered, and possibilities for publication seemed hopeless. Jeff Weiler, a friend and colleague of the author, has worked over seven years to reconstruct fragmented files and locate materials otherwise assumed to be irretrievable. The book contains over 800 pages of history, photos, stoplists, extensive technical information, and an annotated opus list. The first edition is limited to 2,234 numbered copies corresponding to the 2,234 documented Wurlitzer installations. The book sells for \$125 plus shipping and handling. Ordering information can be found online at <www.atos.org> or from the American Theatre Organ Society membership office at 317/251-6441.



William Watkins at the Skinner organ, First Congregational Church, Washington, DC, circa 1946

A new compact disc, *William Watkins Plays Two Great Aeolian-Skinner Organs—Historic Recordings from 1956 and 1970*, has been released by **The Vermont Organ Academy** as its Opus 2. Recorded on Aeolian-Skinner Opus 1173 (1949) at First Presbyterian Church, Kilgore, Texas, and Aeolian-Skinner Opus 1306 (1957) at Georgetown Presbyterian Church, Washington, DC, the disc features Watkins in performances of his signature piece, the *Willan Introduction, Passacaglia and Fugue*, as well as works by Bach, Brahms, Franck and Langlais in over 74 minutes of playing time. William Watkins was organist for forty years at Georgetown Presbyterian Church. He was a graduate of Peabody Conservatory of Music, where his teacher was Virgil Fox. A 16-page booklet accompanies the disc, and includes Watkins' biography, photos, and complete information on both organs. Available for \$15 post-paid from The Vermont Organ Academy, 118 N. 4th St., Easton, PA 18042; <www.vermontorganacademy.com>.

The **Mormon Tabernacle** on Temple Square in Salt Lake City is undergoing a two-year renovation to bring the building into conformity with modern safety and seismic codes. For the duration of the renovation, all broadcasts, rehearsals and other performances of the Mormon Tabernacle Choir will be moved to the Conference Center, located on the adjacent block just north of Temple Square. The daily organ recital series will also move to the Conference Center.

The Tabernacle's 206-rank Aeolian-Skinner organ has long served as the symbol for both the choir and the Tabernacle itself. Daily organ recitals have been presented in the Tabernacle for nearly 100 years. The organ will be carefully protected throughout the renovation and will resume its place as the focus of Temple Square music when the



The Choirs of St. George's Episcopal Church, Germantown, Tennessee, at Christ Church Cathedral, Dublin, Ireland

The **choirs of St. George's Episcopal Church**, Germantown, Tennessee traveled to Dublin, Ireland, July 18-25, 2004, and served as choir in residence at Christ Church Cathedral. The choirs, pictured above with priests and vergers, sang a full week of evensongs and Sunday morning Eucharist. Twenty choristers directed by Lynn Bauman, music director and organist at St. George's, and Debbie Smith, assistant

organist and choir director, made the trip along with six guests. The choirs also made an excursion to County Meathe, visiting the hills of "Tara" and "Slane," the high crosses of Monasterboice, and the ancient passage graves at New Grange. They toured the important sites in Dublin including the Book of Kells housed in the Trinity College library, Avoca and the ancient ruins at Glendalough.



University of Nebraska-Lincoln students and teachers

On Monday, March 7, organ students at the **University of Nebraska-Lincoln** presented a public performance of three hymn settings by Nicolas DeGrigny: *Pange lingua*, *Verbum supernum*, and *A solis ortus*. Performers

and teachers are (left to right) Ausra Motuzaitė-Pinkeviciene, Alain Truche, Andrew Gades, John Ross, Quentin Faulkner, George Ritchie, Carla Post, Mark Pichowicz, Gerald Holbrook, Marian Barnett, and Pamela Penner.

Frank Lloyd Wright,
I have spent
much money in my life
but I never got anything
so worthwhile for it
as this house.
Thank you."

Edgar J. Kaufmann
owner, Fallingwater

SCHOENSTEIN & Co.
EST. 1877

ORGAN BUILDERS

3101 TWENTIETH STREET
SAN FRANCISCO, CA 94110
(415) MISSION 7-5132

DEDICATED TO EXPANDING
THE TONAL COLOR
AND DYNAMIC RANGE
OF THE PIPE ORGAN

"Schoenstein has exceeded our expectations, which were considerable. What has surprised and delighted us is how comprehensive an organ it really is. Not only can we fulfill all the musical requirements for worship services, weddings and funerals, but also play organ literature with great success; and all this with only twelve voices!"

Holt Andrews
Music Director
First Presbyterian Church
Spartanburg, South Carolina

Problem: Your company was not listed in THE DIAPASON 2005 Resource Directory.

Solution: Visit our website <www.TheDiapason.com> and from the upper left column select Supplier Login.

For more information, contact Joyce Robinson, 847/391-1044, <jrobinson@sgcmail.com>.

Tabernacle reopens.

The 21,000-seat Conference Center was completed in 2000 and features a five-manual, 130-rank organ built by Schoenstein & Co. of San Francisco. Thirty-minute organ recitals are presented daily at 12:05 pm Monday through Saturday and at 2:05 pm on Sundays. During the summer months, from Memorial Day through Labor Day, recitals are given both at 12:05 pm and 2:05 pm Monday through Saturday and at 2:05 pm on Sundays. For information: <www.mormontabernaclechoir.org>.

Blessed Sacrament Church, New York City, presented a rededication concert on its 1950 Casavant organ on February 21. The program featured Gregory D'Agostino with The Musica Bella Orchestra, Phillip Gaskill, conductor, performing Mozart sonatas for organ and strings, the Poulenc *Concerto*, and solo works by Bach, Liszt and Widor. The church's first organ was built in 1925 by the Estey Organ Company: four manuals, 107 stops and 5,231 pipes. It was replaced with an organ of 44 stops in 1950 by Casavant, utilizing much of the original Estey pipework, but with a new console, new mixtures and other stops. Joseph A. Konzelman Organs, of Maplewood, New Jersey, has rebuilt the Casavant organ, resulting in the present expanded organ of 52 stops on three manuals and pedal. Konzelman rescaled and revoiced many stops and added a significant amount of new pipework, in addition to re-leathering wind chests, wind regulators and expression mechanisms. The Casavant console received a makeover as well. For information: <BlessedSacrament@aol.com>.

Austin Organs, Inc., Hartford, Connecticut, closed its operations on March 7. Company president Kimberlee Austin cited financial problems. Austin Organs, Inc. is working to restructure its operations, find an investor or investors, merge with or sell the assets of the company to someone that will continue to build Austin organs. A number of persons have expressed interest in an investment in, a merger with or an acquisition of the company. Austin has assured its clients and customers that jobs in process will be completed by Austin or by a qualified contractor on a timely basis.

The company was founded by John Turnell Austin, an Englishman who came to America in 1889. Mr. Austin first worked for Farrand & Votey, where he developed his Universal Air Chest system. The first Austin-patent organs were built at the Clough & Warren factory in 1893, and Mr. Austin established

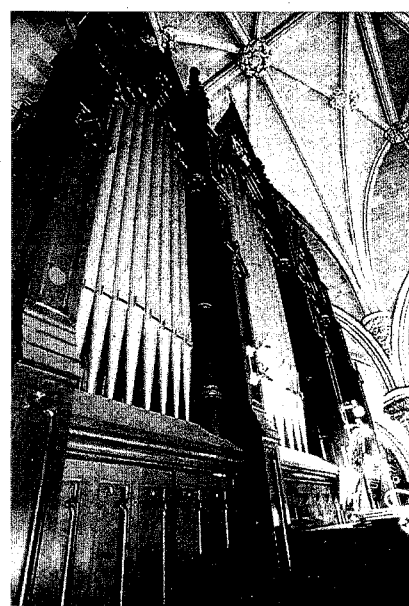
his own company in Hartford in 1899. In 1973 Donald B. Austin was appointed president. In 1978 David A.J. Broome was appointed tonal director. Kimberlee J. Austin was named president in 1998.

Some of Austin's notable installations include Opus 453, the Spreckels organ at Balboa Park, San Diego; Opus 500, the Panama Pacific Organ, San Francisco; Opus 323, the Kotschmar Organ at Portland City Hall, Portland, Maine; Opus 1416, the Curtis Organ at Irvine Auditorium, University of Pennsylvania; Opus 2536, Trinity College Chapel, Hartford; Opus 2719, the Shrine of Our Lady of Czestochowa, Doylestown, Pennsylvania; Opus 2765, LaGrave Avenue Christian Reformed Church, Grand Rapids, Michigan; and Opus 2768, St. Mary's College Chapel, Moraga, California.



At the altar of Old Saint Patrick Cathedral, following the citation presentation, left to right: Stephen Schnurr, Stephen Pinel, Sebastian Glück, Paul Marchesano, David Dahl, Michael Friesen, Jared Lamenzo, and Scot Huntington (photo: Stephen Schnurr)

On October 24, 2004, six members of the National Council of the **Organ Historical Society** attended 12:30 pm Mass at Old Saint Patrick Catholic Cathedral, New York City. During Mass, Citation #326 was presented for the 1869 three-manual Henry Erben organ to the church's pastor, the Reverend Thomas Kallumady. Michael Friesen, OHS President, Paul Marchesano, Councilor for Education, and Stephen Pinel, OHS Archivist presented brief remarks during the ceremony. Also on hand were Stephen Schnurr, OHS Secretary and Chair of the Historic Organ Citations Committee; Scot Huntington, OHS Vice-President; David Dahl, Councilor for Conventions; and Sebastian Glück,



The façade of the 1869 Henry Erben organ in Old Saint Patrick Catholic Cathedral, New York City, New York (photo: Stephen Schnurr)

member of the Citations Committee and Councilor for Research and Publications. Jared Lamenzo, who nominated the organ for the citation, presided at the organ and presented a brief recital following mass. Parishioners provided a reception on the plaza outside the church building, while the organ was available for visitors to inspect and play.

Corrections and clarifications

In the March 2005 issue, the stolist of the Bedient organ at St. Paul's United Methodist Church, Lincoln, Nebraska, was incomplete. The stolist, printed on page 22 of that issue, omitted the 4' Octave on the Great division.

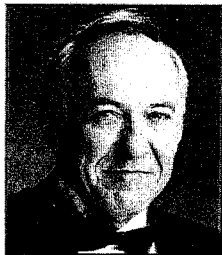
Appointments



Jayson Rodovsky Engquist

Jayson Rodovsky Engquist has been appointed Organist and Music Director at Central Synagogue (a member of the Union for Reform Judaism, the URJ) in New York City, where he works closely with Cantor Ida Rae Cahana. Engquist has appeared at the most recent biennials of the URJ in Minneapolis and Boston and at the American Conference of Cantors and Guild of Temple Musicians' 50th anniversary convention in New York City, leading services and workshops. His work as a teacher, clinician, lecturer, recitalist and accompanist has taken him to most parts of this country and to Europe. He has authored, composed, and edited numerous books, articles and musical scores. A fifth edition of *Organ Plus* (a catalog of music for organs with other instruments) is being published by the American Guild of Organists this year. His compositions are performed at synagogues and churches throughout this country and abroad. He recently released a CD of music from the Sephardic tradition including Ladino songs recorded with Cantor Richard Botton. Engquist was recently presented in concert by the American Society for Jewish Music at the Center for Jewish Music in New York City. He is a member of the Guild

Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



Carla Edwards



Pamela Decker

1101 Belmont Drive, Waukesha, Wisconsin 53186
Phone/Fax: (262) 542-7197 • E-mail: pstringh@cc.edu

of Temple Musicians and has served as dean and treasurer of several chapters of the AGO. He holds degrees from Yale University's School of Music, where he currently serves on the university's Alumni Association board, and from St. Olaf College. He continues as organist and music director of First Congregational Church on-the-Green in Norwalk, Connecticut, where he follows the legacy of two long-term organists, Joseph McFarland (serving for 55 years at this church) and Henry Scofield.

Sharon L. (Simons) Hettinger was appointed Director of Music & Organist at St. Andrew's Episcopal Church, Kansas City, Missouri, in January 2005. Her duties include choral and handbell choirs, in addition to instrumental ensembles. Since her arrival at St. Andrew's, Dr. Hettinger established a Lenten recital series entitled "Noon Notes & Nosh," a brown-bag series, and began a weekly Lenten series of Taizé services, following Wednesday adult forums and children's choir rehearsals.



Sharon L. Hettinger

Hettinger received her Master of Music (organ/church music) and Doctor of Musical Arts (organ performance) degrees from the University of Kansas. Her Bachelor of Music degree is from Westminster Choir College,

Princeton, New Jersey. Active in the AGO, she has served as district convener for Kansas, dean and sub-dean of the Topeka AGO chapter, and is active on their long-range planning committee. As a dual member with the Kansas City AGO, she has played in Bachathon and put together a video entitled "Organs of Note," for the region's convention in Kansas City.

Dr. Hettinger is author of the book *American Organ Music of the Twentieth Century: An Annotated Bibliography of Composers* (Harmonie Park Press, 1997), and is also a full carillonneur member of the Guild of Carillonneurs in North America, performing throughout the United States.

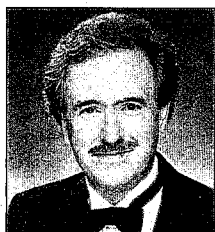


Iain Quinn

Iain Quinn has been appointed Director of Cathedral Music at the Cathedral Church of St. John, Albuquerque, New Mexico (www.stjohns.abq.org). Mr. Quinn leaves the post of director of music at Trinity Episcopal Church, Hartford. In 2005, Mr. Quinn's *Preces and Responses (St. John's)* will be

premiered by the Cathedral Choir in May and published in June by Paraclete Press. A collection of his descants will also appear in *The Crowning Glory: Descants for Church Choirs* by Church Publishing, which will be launched at

Concert Artist Cooperative One



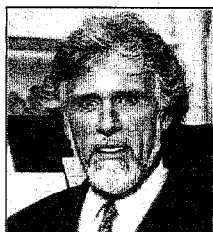
Colin Andrews
*Organist/Lecturer/
Recording Artist*

Solo/Duo with Janette Fishell
Greenville, North Carolina
London, England



Cristina Garcia Banegas
Organist/Harpsichordist/Conductor

Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Scott Bennett
Organist/Recording Artist
Organist and Choirmaster
Grace Episcopal Church
Charleston, South Carolina



Maurice Clerc
*Interpreter/Improviser/
Recording Artist*

Titular Organist
St. Benigne's Cathedral
Faculty
National Conservatory
Dijon, France



Joan DeVee Dixon
*Pianist/Organist/
Recording Artist*

Associate Professor of Music
Frostburg State University
Frostburg, Maryland



Olivier Eisenmann
*Organist/Pianist/Lecturer/
Recording Artist*

Freelance Recitalist
Organ and Flute
with Verena Steffen
Lucerne, Switzerland



Janette Fishell
Organist/Lecturer

Professor of Music
East Carolina University
Greenville, North Carolina

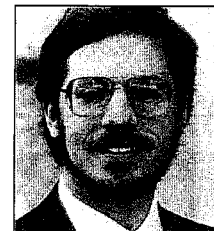


Faythe Freese
Organist/Lecturer
Associate Professor of Organ
School of Music
University of Alabama
Tuscaloosa, Alabama



Michael Gailit
Organist/Pianist

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



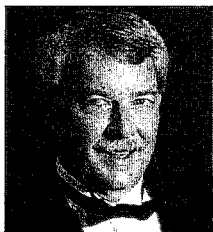
Michael Kaminski
Organist

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



Kevin Komisaruk
Organist/Performance Clinician

Assistant Professor
Organ Faculty
University of Toronto
Toronto, Ontario, Canada



William Kuhlman

Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Bach Babes

Baroque Music Ensemble
Variable Groupings
Soprano, Strings, Flute, Oboe, Continuo
Milwaukee Symphony Orchestra Associates
Martha H. Stiehl, Artistic Director
Organ and Harpsichord
University of Wisconsin-Milwaukee

Also:

Tong-Soon Kwak
David K. Lamb
Maija Lehtonen
Jack D. Miller
Larry Palmer
Gregory Peterson
Stephen Roberts
Clair Rozier
Vicki J. Schaeffer
Lisa Scrivani-Tidd
Jeremy David Tarrant
Heinrich Walther
Jane Watts
Duo Majoya

ConcertArtistCooperative.com

Beth Zucchini, Director


7710 Lynch Road, Sebastopol, CA 95472

PH: 707-824-5611 FX: 707-824-0956

BethZucchini@aol.com



Beth Zucchini
*Organist/
Harpsichordist/Pianist*
Founder, Director,
and Former Associate
Concert Artist Cooperative
Sebastopol, California



R.A. COLBY
INCORPORATED

Façades
•
Consoles
•
Control Systems
•
Digital Extension Voices

Sounds like art

R.A. Colby, Inc.
Post Office Box 4058
Johnson City, TN 37602

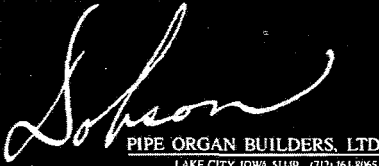
423.282.4473
Fax 423.928.5212

www.racolby.com

RONALD CAMERON BISHOP
Consultant

Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595



JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 364-9065

David Petty & Associates
Organbuilders

27 Marlboro Lane • Eugene, OR 97405
(541) 521-7348 d.r.petty@att.net

Elsener Organ Works, Inc.
Dedicated to the creation and preservation of the world's finest instrument.

New Instruments
Rebuilding & Restorations
Additions
Maintenance

46 West 22nd Street
Deer Park, NY 11729

120 East Jekyll Boulevard
Deer Park, NY 11729

Web: www.ElsenerOrganWorks.com Email: JoEllen@ElsenerOrganWorks.com

the annual conference of the Association of Anglican Musicians, to be held in Baltimore, MD in June. His new organ work *Continuum* will be premiered by Maxine Theyenot at Notre Dame Cathedral, Paris, in July. This summer Mr. Quinn will be a featured presenter at the AGO Region VIII Convention in Billings, Montana and will record a further CD for Chandos Records, at Ely Cathedral, UK.

Here & There



Nanon Bertrand-Tourneur at St. Margaret's, Lothbury, with cantors Nicholas Keay and William Townend

Mme. Nanon Bertrand-Tourneur performed the complete *Les Pièces de Noël* by Alexandre Boëly in the context of high mass at St. Martin-in-the-Fields, London, England, on December 6, 2004. The Parisian organist was joined by Stephen Adler of the Westminster Cathedral Choir who chanted the appropriate plainsong. A second performance was given at St. Margaret's Church, Lothbury, on December 9, 2004. The collection of 21 organ pieces based on well-known French carols is published together with the plainsong from the Gradual for the Diocese of Paris (1839) in a scholarly edition by Publimuses (Paris).

Ed Broms performed Dupré's *Passion Symphony* on March 20 at Holy Name Parish, West Roxbury, Massachusetts. The Palm Sunday concert also featured the Holy Name Parish choirs directed by Thomas Manguem. The program was part of the First Sundays at Holy Name series. Mr. Broms is currently organist and music director at St. Mary's Parish in Holliston, and served as organist of Holy Name Parish 1996-2004. He recently became adjunct faculty at Eastern Nazarene College and is currently a musician with the Blue Man Group.

Pamela Decker is featured on a new recording, *Decker Plays Decker, Volume 1, Sacred to Secular*, on the Loft label (LRCD 1053). Recorded on the Flen-trop organ at St. Mark's Cathedral, Seat-



Pamela Decker

tle, the program includes *Tango Toccata on a Theme by Melchior Vulpius*, *Fantasy on Ein feste Burg*, *Herzlich tut mich verlangen*, *Retablos* (Pange lingua, Ubi caritas, Victimae paschali), *Home Suite Home: Across America with the Pipe Organ* (New York: The Principal City; Flutes for San Francisco; Cajun Strings; Chicago Reed Blues; Tango for Tucson: It Takes Tutti to Tango). For information: 800/735-4720; <www.gothicrecords.com>.

Paul Fejko recorded **Godwin Sadoh's Nigerian Suite No. 1 for Organ Solo** on compact disc, in Moutfort, Luxembourg on August 11, 2004. The CD was released recently and can be obtained at <www.fejko.com>.



Felix Hell

German organist **Felix Hell** will embark on a concert tour to Australia, Singapore and Thailand on May 23. It will be his third tour to Australia, and his second to Singapore. After a concert stopover in Honolulu, he will give two recitals in Bangkok in support of the tsunami victims. In Singapore he will perform as part of the POE+ of the Singapore AGO chapter, where he will serve as faculty member. Recitals in Australia comprise engagements at the Anglican Cathedral in Perth, West Australia, and the RC Basilica in Fremantle, also WA, followed by appearances in Adelaide, Brisbane, Canberra, Sydney, and Melbourne, where he will perform on the Norman, Hill & Beard organ at Melbourne Town Hall. He will return to the United States on June 20, serving as faculty member/clinician and solo recitalist at a Pipe Organ Encounter in

San Francisco, June 20-24. Felix Hell is a graduate of the Curtis Institute of Music and an Artist Diploma candidate at the Peabody Conservatory of Music in Baltimore. Detailed information regarding his concert schedule can be obtained from: <www.felix-hell.com>.




Ann Labounsky

Ann Labounsky has completed recording the complete organ works of Jean Langlais, a project she began 25 years ago. Nine volumes of the series have been released by the Musical Heritage Society to date. The final recording sessions in Paris will fill five more CDs, completing the collection at 12 volumes, a total of 25 CDs. Labounsky's book, *Jean Langlais: The Man and His Music*, has been selected by the Library of Congress through its National Library Service for the Blind and Physically Handicapped for national distribution on audiotape. While a Fulbright scholar in France, Labounsky studied improvisation with Langlais. In 1973, shortly after Labounsky began teaching full-time at Duquesne University, Langlais selected her to be his biographer. In the mid-1980s, during a sabbatical, Labounsky conducted extensive interviews with the composer. The book was published in 2000 by Amadeus Press.

Mary E. Larew, a senior at Oberlin College in Ohio, has been selected for Great Britain's Marshall Scholarship. Larew, from Iowa City, Iowa, is enrolled in Oberlin's double-degree program, where she is pursuing a composition major in the Conservatory of Music and a major in anthropology in the College of Arts and Sciences. Financed by the British government, the \$60,000 award allows for two years of graduate study at a university in the United Kingdom and covers tuition, books, travel, and living expenses.

Larew hopes to pursue a master of arts degree in vocal studies with an emphasis in ensemble singing at England's University of York next fall. A National Merit Scholar, she is the cofounder of Unclioistered, an a cappella, early music quintet specializing in Renaissance polyphony, and she has sung with the Oberlin College Collegium Musicum. This year she is directing the Oberlin production of the

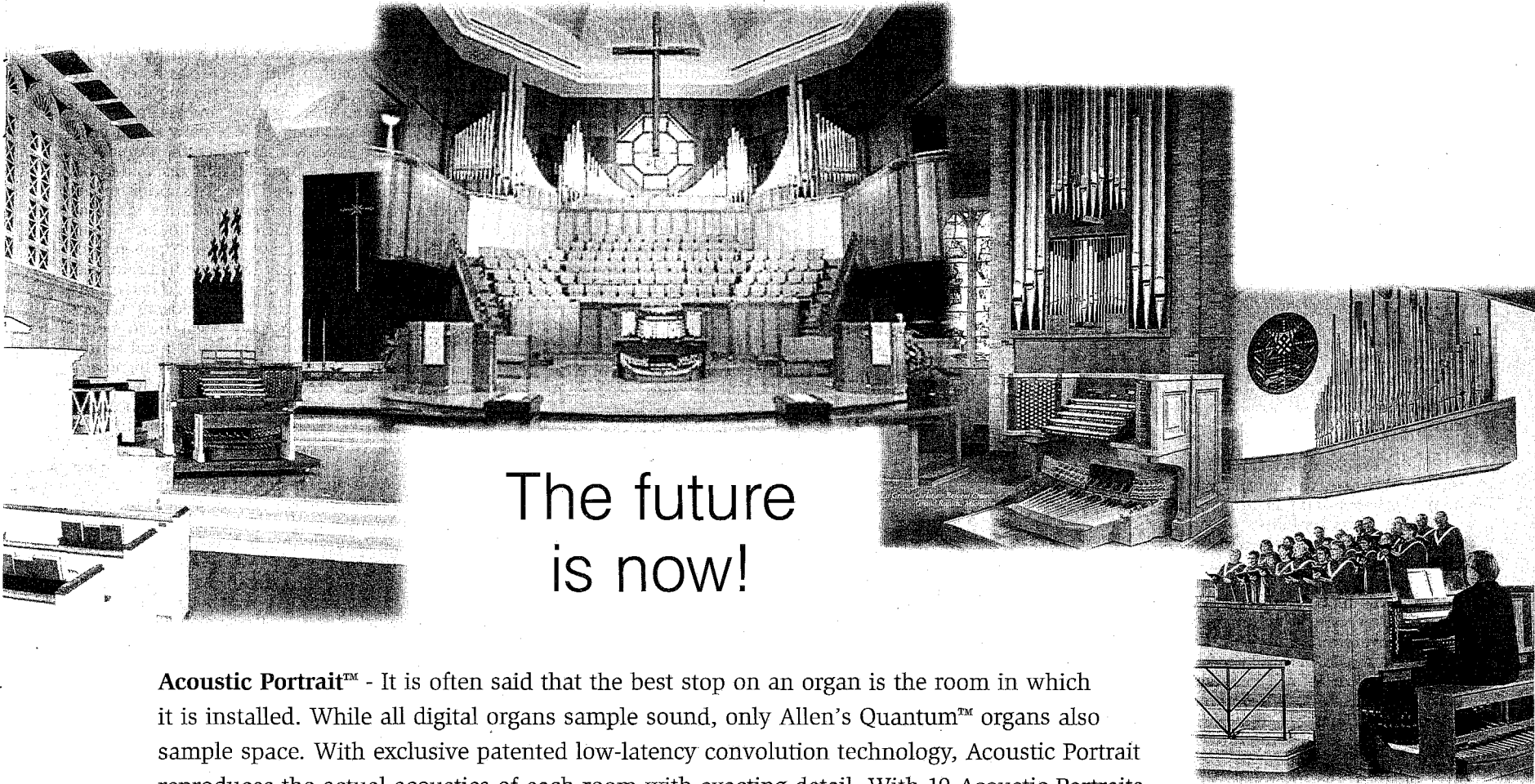
Combining traditions of the past with a vision of the future to build pipe organs of distinction



Schantz
Organ Company

P.O. Box 156 • Orrville, Ohio 44667
(800)416-7426 Fax: (330)683-2274

“Imagine...in the future, the actual acoustics of famous churches will be sampled and brought to any building!”



The future
is now!

Acoustic Portrait™ - It is often said that the best stop on an organ is the room in which it is installed. While all digital organs sample sound, only Allen's Quantum™ organs also sample space. With exclusive patented low-latency convolution technology, Acoustic Portrait reproduces the actual acoustics of each room with exacting detail. With 10 Acoustic Portraits, from intimate rooms to cavernous cathedrals—such as Saint Denis Cathedral in Paris, France—each Quantum™ organ brings you to these locations.

Imagine, in the future, an organ's entire specification can be changed to fit any style of music...

Quad Suite™ - Within seconds, a Quantum™ organ's specification can be changed from American Classic to Neo-Baroque, English Cathedral, or even French Romantic! Each specification is artistically designed by Allen artisans and includes unique pipe samples from the world's finest examples of organ-building styles, with independent scaling and voicing. An Orchestral specification for blended worship is also an available option.

Four organs in one console!

RENAISSANCE
QUANTUM™
BY ALLEN

A new Benchmark of design and performance

Allen organs®

www.allenorgan.com

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA

Phone: 610-966-2202 Fax: 610-965-3098

E-mail: aosales@allenorgan.com

13th-century music drama *Ludus Danielis*. She recorded *Wär Ich Ein Falk* with the ensemble Ciaramella on the Naxos label and also performed with them at the Bloomington Early Music Festival, broadcast on National Public Radio's *Harmonia*.

Larew's plans for her English sojourn include earning an MA in the first year and directing one or more music dramas and/or concerts her second year. She hopes to establish herself as an independent performer and director of early music, music dramas, operas, and drama. She studied with the Tallis Scholars at their summer school in Rutland, England, in 2003 and 2004.



Marko Petricic

Phillip Truckenbrod Concert Artists is pleased to offer the unusual pairing of organ and accordion in recital, and to announce representation of organist/accordionist **Marko Petricic**. Dr. Petricic grew up in Belgrade with a classical accordion in his hands and Bach's organ music in his blood. During his time at Indiana University as an organ student, he rediscovered a passion for the gypsy accordion music of his ancestors. He took first prize in five separate categories at the American Accordion Association National Competition in Nashville, first prize at the International Accordion Competition in Italy, and first prize at the National Accordion Competition for Young Musicians in his native Belgrade. He holds degrees in music from two American universities including a doctorate from Indiana University in organ performance. In addition to solo recitals and accordion-organ recitals, Marko teams up with French violinist Mathieu Névéol to form the duo Gypsy Moods, also represented by Phillip Truckenbrod Concert Artists.

As an organist, Marko Petricic is the winner of the San Marino National Organ Competition as well as other

competitions. In addition to his doctorate in organ performance, he has an undergraduate degree in organ performance from Ohio University and has studied in Leipzig with Michael Radulescu at the International Organ Academy. He is assistant organist and choir-master of Christ Church Cathedral in Indianapolis.



Kevin Komisaruk



Maija Lehtonen

Concert Artist Cooperative, which began its eighteenth year in April, announces the addition of organist/performance clinician **Kevin Komisaruk**, organist/pianist/recording artist **Maija Lehtonen**, and organist and Priority Records exclusive recording artist **Jane Watts** to its international roster of soloists and ensembles.

Dr. Komisaruk is an assistant professor and on the organ faculty at the University of Toronto in Toronto, Ontario, Canada.

Ms. Lehtonen, a senior lecturer and on the organ faculty at Oulu Polytechnic, School of Music, Dance, and Media, in Helsinki, Finland, also performs concerts of organ and violin music with Manfred Grasbeck.



Jane Watts

Miss Watts, the First RCO Performer of the Year (1986), is the organist of the Bach Choir in London, England.

Further information can be obtained from Concert Artist Cooperative's Director, Beth Zucchini, at 7710 Lynch Road, Sebastopol, CA 95472; 707/824-5611; 707/824-0956 fax; <BethZucchini@aol.com>; <www.ConcertArtistCooperative.com>.

Nunc Dimittis



Edward H. Holloway

Edward H. Holloway, 79, died February 9 in Zionsville, Indiana. He leaves behind his wife of 56 years, Doralyn "Lynne" Holloway, a sister, two daughters, four grandchildren, and five great-grandchildren. Born November 9, 1925, he graduated from Howe High School in 1942, where he was named All-City in basketball. He attended Butler and Purdue universities and was a member of the Sigma Nu fraternity. He was a lifetime member of the musician's

union, and after traveling with various bands, he played locally with the Louie Lowe, Doc Thrasher, and Phil Marshall Orchestras. Following in the footsteps of his grandfather, Elmer Holloway, he started a pipe organ business. He constructed and installed 70 Holloway pipe organs in churches throughout the country, working until his short illness. His first organ, Opus No. 1, was built in his garage and installed in his own church, St. Christopher Episcopal of Carmel, Indiana.

Edward H. Holloway (1925-2005) A Remembrance by John Goulding

When I first met Ed Holloway, he was a representative for the Reuter Organ Company. Ed had begun his relationship with Reuter as a result of need. In 1949 he was playing tenor saxophone in a big band, and his group had become stranded in a snow storm near Lawrence, Kansas. Given the dismal situation, the band literally disbanded on the spot. Based on Ed's prior organ building experience with his grandfather, he contacted the Reuter Organ Company in Lawrence and applied for a job. By the early 1950s, he had returned to his native Indianapolis and had established Edward H. Holloway Organ Company, servicing local instruments and serving as Reuter's regional representative. In 1959, I answered an advertisement that Ed had placed in *The Diapason*, and I came to Indianapolis to join E. H. Holloway Company to help install Reuter organs.

Ed had an incipient idea, based somewhat on the burgeoning influence of the neo-Baroque movement, that the time was right for a new slider chest action with remote key action. His long-term goal was to establish a shop to build organs featuring these slider chests. He and I were both attending St. Christopher's Episcopal Church in Carmel, and the church had no organ at the time. We decided to put Ed's concept into action, and we built a one-manual instrument in his garage in the evenings. We donated our time and Ed donated the materials and pipework.

With this modest success, Ed sold a two-manual organ to Speedway Christian Church just outside of Indianapolis. With the successful installation of this organ, Ed realized that the new organ work was to be the mainstay of the company, and he broke off the relationship with the Reuter Organ Company. In the succeeding years, the company produced over seventy instruments, over half of which were in Indiana.

Through all of this, Ed was an interesting mixture of visionary and opportunist. He understood the importance of the simplicity of the slider chest on

- ◆ Forty-Five degree sidejams
- ◆ Hand polished wood drawknobs
- ◆ Adjustable Benches

- ◆ P&S keys and pistons
- ◆ No plastic trim
- ◆ Laser engraved labels

Options

- ◆ Built-in casters
- ◆ Wood Key Covers
- ◆ Bone Key Covers
- ◆ Storage drawers
- ◆ Divisional Cancels
- ◆ Glass music rack

Every Wicks console is a work of art, custom designed and built to exacting standards. We have designed our consoles by taking the best ideas from the past and combining them with input from church and concert organists from around the world. Listening to feedback from our customers and making what used to be specialty items standard have helped our organ consoles rise from our basic efficiency models of the past to the top of the industry.

For information about replacing or updating your organ console or purchasing a new custom pipe, combination, or digital organ, contact Wicks Organ Company today.

**WICKS
PIPE
ORGAN
COMPANY**

1100 5th Street
P.O. Box 129
HIGHLAND, IL 62249
TEL (618) 654-2191
FAX (618) 654-3770
www.wicksorgan.com

FREE INFORMATION ABOUT
BELLS AND CARILLONS

*The Guild
of Carillonneurs
in North America*

37 Noel Drive
Williamsville, NY 14221

tictactoes
MADE IN USA

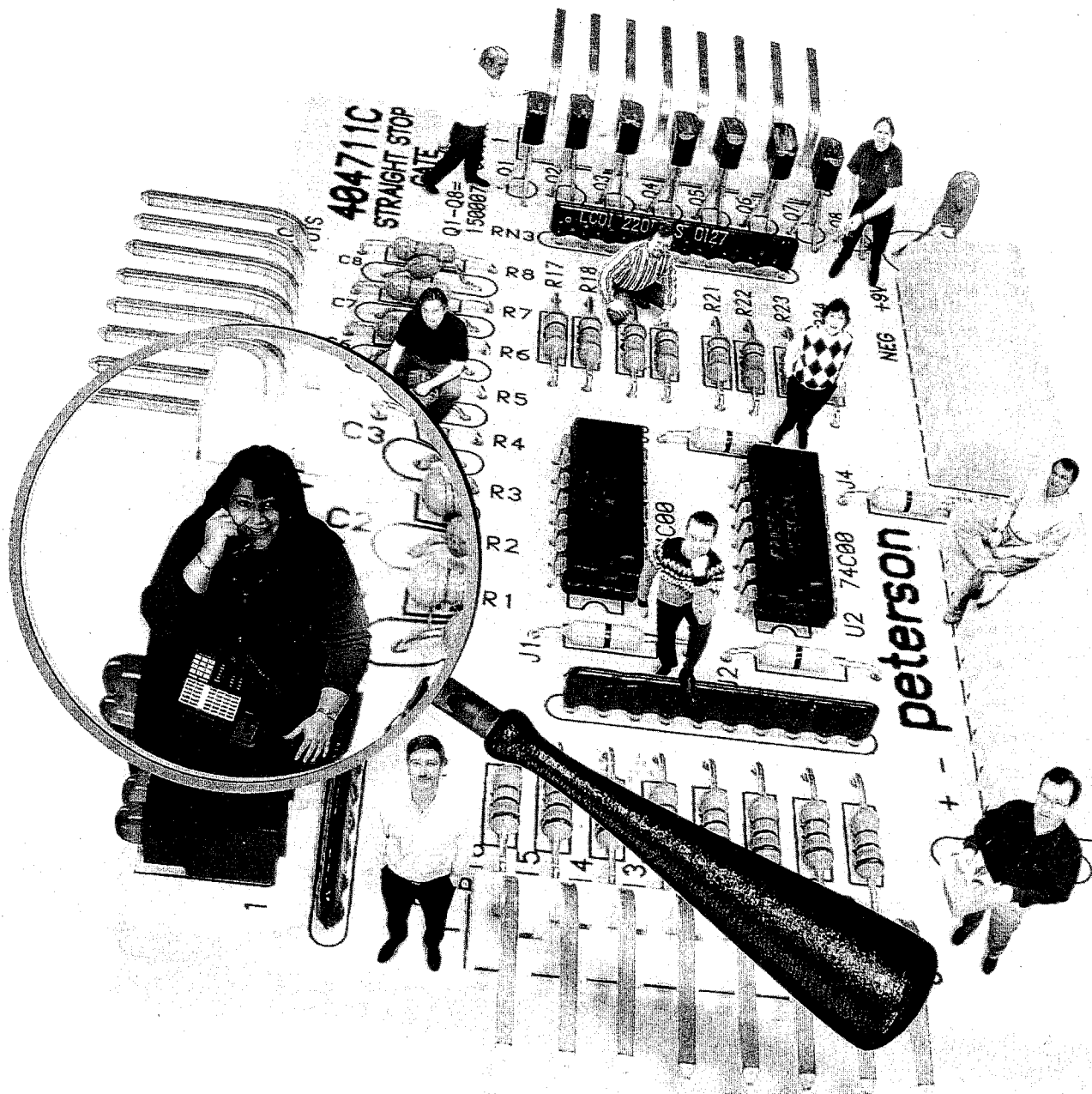
Introducing the Applause for men, with a 1 1/4" heel!

Don't Just Sound Good. Look Good! Feel Good!

1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953

Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

It's Easy to See What Sets Us Apart



Caryn Kay- An important part of the Peterson team for over eighteen years!

Calls to the Peterson shop during business hours are answered by friendly, knowledgeable people...never by machines!

Our people make the difference!

peterson

ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com
www.PetersonEMP.com

the organ reform movement. He attended the first organizational meeting of what was to become the American Institute of Organbuilders. He maintained a connection between his performer's training as a saxophonist and his occupation as an instrument builder. His business savvy and his natural charisma allowed him to sell his ideas and his organ designs to organ builders and church committees alike. With his passing, the organ world has lost a significant, if under-recognized, member of its community.



Janny van Wering (photo courtesy Mr. Herman van Wering)

Janny van Wering, Dutch harpsichordist, died in her home in Amsterdam, the Netherlands, on March 1. She was the first person ever to receive a harpsichord degree in the Netherlands and became one of the country's most prominent harpsichordists—second only to Gustav Leonhardt—until her retirement in 1974; in 1936, a newspaper called her “our Dutch harpsichordist.”

Janny van Wering was born on July 30, 1909 in Oude Pekela in the province of Groningen in the north of the Netherlands. She left school in 1925 in order to study piano at the Conservatory of Amsterdam. At her graduation recital in 1931, Sem Dresden, the director of the school and a well-known music theorist, was so impressed with van Wering's Bach playing that he suggested that she study the harpsichord. Dresden had previously invited French harpsichordist Pauline Aubert to teach a two-

year course for pianists in Amsterdam and had subsequently appointed Richard Boer as professor of harpsichord. Ms. van Wering became Boer's first student, but distrusting her teacher's harpsichord expertise, she went to Paris a few months before her graduation recital and took a handful of lessons with Aubert; afterwards, Mr. Boer generously admitted that she played “quite differently.” On Boer's suggestion, Ms. van Wering's recital included the *Concerto* by Manuel de Falla, which was practically new at the time. A scholarship allowed her to continue her studies in Paris with Aubert for a few months (unlike so many harpsichordists of her generation, Janny van Wering never studied with Wanda Landowska—neither had Aubert).

In the 1930s and '40s, Ms. van Wering was practically the only harpsichordist in the Netherlands. She played numerous recitals and was a concerto soloist in works like Bach's *Fifth Brandenburg Concerto* and Haydn's *Concerto in D Major*. After World War II, she became harpsichordist for the Dutch Radio Union and the Radio Chamber Orchestra (1945–69) and was appointed Professor of Harpsichord at the Royal Conservatory in the Hague (1947–74). Later, she became a member of the Netherlands Chamber Orchestra (1955–75) and also taught at the Conservatory of Rotterdam (1957–74). With the Netherlands Chamber Orchestra, she traveled internationally and recorded Bach's *Fifth Brandenburg Concerto* with violinist/conductor Szymon Goldberg and flautist Hubert Barwahser. She also recorded Bach's concerto for four harpsichords with Gustav Leonhardt and the Leonhardt Consort (with Leonhardt's teacher Eduard Müller and Leonhardt student Anneke Uittenbosch). Ms. van Wering played in a variety of chamber groups, including the Telemann Trio with the young Frans Brüggen. Although she was literally Miss Harpsichord in Dutch music life for forty years, she herself always considered harpsichord playing a “luxury job” (in the 1950s, she still frequently played the piano for radio broadcasts) and was concerned about the younger generation of harpsichordists, who concentrated exclusively on that instrument.

After retiring from the stage in 1974, Ms. van Wering rarely played the harpsichord. She became an avid concertgoer, but not of Baroque music. She also returned to the old love of her teenage years, classics, reading/translating Latin or Greek for an hour every day.

—Jan-Piet Kniff
Queens College/CUNY

Here & There

Bärenreiter-Verlag has announced the release of *Vincent Lübeck (Senior): New Edition of the Complete Organ and Keyboard Works, Volume II* (BA 8450). Edited by Siegbert Rampe, the two-volume *urtext* edition is the first to contain all of the currently available organ and clavier works by Vincent Lübeck *père* and *fiils*. A number of unknown works whose sources have previously been overlooked appear for the first time in print. Special attention has been given to the manuscript S.M.G. 1691, previously thought to be lost. Besides five works by Lübeck the Elder, it also contains the only known compositions of his like-named son (published in the first volume) as well as 38 clavier pieces and 22 chorale settings. Each volume contains a critical report and a detailed preface with sections on the sources, ornamentation, editorial technique and performance practice. For information: <www.baerenreiter.com>.

Breitkopf & Härtel announces their Spring 2005 catalog. It includes a new edition of Sigfrid Karg-Elert's *Trois Impressions*, op. 72 (“Harmonies du soir,” “Clair de lune,” and “La nuit”). Newly released works for chorus and orchestra include Beethoven, *Meeres Stille und Glückliche Fahrt*, op. 112, edited by Armin Raab, and Schubert, *Mass in E-flat major*, D. 950, edited by Peter Jost; <www.breitkopf.com>.

Jazzmuze, Inc. has announced the publication of new works by Joe Utterback: *The Jazz Epistle* for organ (\$12), which includes a clarinet part for “Leaning on the Everlasting Arms”—a companion volume to *The Jazz Gospel, Connecticut River Suite* (\$12)—featuring organ arrangements of river-related gospel and spirituals honoring Connecticut sons Mark Twain and Harry Burleigh; and a 3-stanza unison choral work for choir and/or congregation *Peace Will Come One Day* (\$15, including rights to reproduce the music). A new organ volume, *Hudson River Voluntaries* (\$15), based on scriptural river references, will be released in May. *Threnody* (\$8), for piano and flugelhorn, to honor tsunami victims, was premiered on Psalm Sunday at the First Congregational Church in Stratford, Connecticut. For the new 2005 Jazzmuze, Inc. catalog and music, phone 732/747-5227; fax 732/747-7822; or e-mail: <wmtodt@aol.com>.

Theodore Presser Company has announced new releases in the Presser

catalog, including Naji Hakim's *Bach'orama* and *Overture Libanaise*, and Marie-Claire Alain's *Critical Notes on the Organ Works of Jehan Alain*. For information: <www.presser.com>.

The Mormon Tabernacle Choir has released their newest CD, *Choose Something Like a Star*, featuring the music of American composer Randall Thompson, including Thompson's most well-known work, *Frostiana*, a setting of seven Robert Frost poems. Conducted by music director Craig Jessop, the album also features selections from *The Peaceable Kingdom* and *Alleluia, “Alleluia, Amen”* (from *The Place of the Blest*), and *The Last Words of David*. Selections from this album will be performed during the choir's Pacific Northwest Tour this summer. For further information: <www.mormontabernaclechoir.org>.

Regent Records has announced new releases. *Truro Cathedral, played by Robert Sharpe*, Vol. X in The English Cathedral Series (REGCD 193), features works by Dupré, Widor, Langlais, Bach, Spicer, and Howells; *Piping Hot! The organ of Lichfield Cathedral played by Philip Scriven* (REGCD 210) includes works by Ives, Bonnet, Franck, Vierne, Preston, Lindberg, Messiaen, Langlais, Gowers, Barber, Alain, and Duruflé. For information: <www.regentrecords.com>.

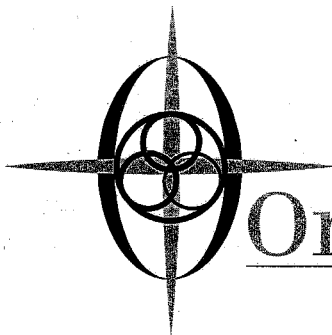


Allen organ at Luxembourg

Allen Organ Company has announced two new organ installations. St. Martin de Weimerskirch in Luxembourg has installed a four-manual, 79-stop Allen Quantum™ instrument. It was dedicated in concert by Joz Swinnen and Jean-Philippe Le Trévou on March 13. The St. Martin organ includes Allen's Quantum technology featuring Quad Suite™ with four complete organ specifications (American Classic, Neo Baroque, French Romantic, English Cathedral), which can be accessed within a matter of seconds to present any organ literature. The Luxembourg installation is Allen Organ Company's largest in the Benelux countries. Leverington Presbyterian Church in Philadelphia enlarged their existing pipe instrument with eighty digital stops. The voicing to blend the winded and digital sounds was managed by Scott Clark, assisted by Jeremy Zuck, organist of the parish. Allen Organ Company, P.O. Box 36, Macungie, PA 18062; 610/966-2202; <www.allenorgan.com>.

Lois Tjfe Music
Specialists in Choral
and Organ Music
2814 Blair Boulevard, Nashville, TN 37212
615-386-3542 \$ 800-851-9023 \$ 615-297-4291 Fax
www.loistjfe.com

Log On Today!



OneLicense.net

**ANNUAL AND ONE-TIME
COPYRIGHT PERMISSIONS
WITH THE CLICK OF A MOUSE**

**REPRESENTING 25 LEADING
PUBLISHERS AND GROWING!**

LOG ON TODAY! WWW.ONELICENSE.NET

In the Wind . . .

by John Bishop

Semantic antics and a few rhetorical questions

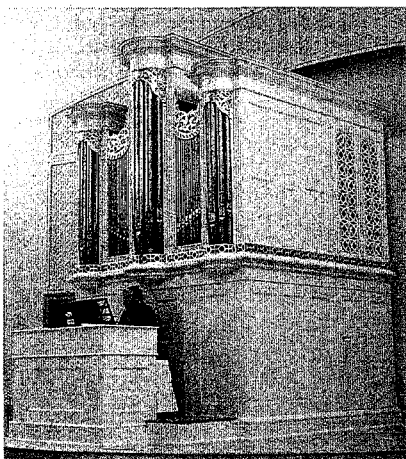
What does it mean to restore an organ?

If you start with a simple ordinary pipe organ in poor condition, re-leather windchests, add a few stops, revoice a few more, and install a fancy solid-state combination action, have you restored the organ? Many practitioners would say no. A strict literal interpretation of the word implies that you would use nothing that had not been part of the original organ. This interpretation implies that while you might be exactly faithful to the work of the original builder, you almost certainly leave behind an organ that cannot be played. You didn't replace any worn leather, any broken trackers, or any missing ivories.

When a museum conservator prepares a newly acquired chair for exhibition, it's possible and logical to use the literal approach. No one expects to be able to sit in a chair from Marie Antoinette's boudoir so there's no need for strengthening the frame or replacing the upholstery. It's safely placed behind velvet ropes and as long as it can hold itself up, it's fine. But, except in the rarest situations, when we restore an organ we certainly do intend to play it as if it were a new instrument.

It's common therefore for organbuilders to take the word *restore* with a grain of salt. We restore the instrument to its original playable condition, replacing leather and other parts and materials. We make concessions so the bench won't collapse and so we don't have to hand-pump the organ every time it's played. But again, we have a literal translation. If the original builder used sheepskin, we don't use goatskin. We match the colors and composition of the felt, the hand-made metal hardware, the chemistry of the wood finish.

When you finish a true restoration, you've left nothing in the organ that came from a hardware store or a supply catalogue. Instead of paying thirty dollars for a gallon of stain, you've paid a chemist \$250; instead of buying threaded wires from a catalogue for twenty dollars per hundred, you've paid a machine shop seventy-five plus a \$200 set-up fee. And for each of those transactions you've spent fifteen hours researching who could do the work for you and making the necessary arrangements. You're perilously close to the legends of military purchasing—the land of the \$10,000 toilet seat. Or the cost of the fish you catch from a new boat—the first fish costs \$10,000 or \$20,000 a pound and it takes a long time and a lot of fish before it averages into anything reasonable! The cost of the authentic restoration is greater than the price of the comparable new organ.



The Tannenberg organ at Old Salem

Another loaded word in the conservator's lexicon is *preservation*. In a project completed last year, Old Salem (the wonderful museum village at Winston-Salem, North Carolina) oversaw the restoration of a marvelous organ built by David Tannenberg in 1800. The organ had been dismantled a cen-

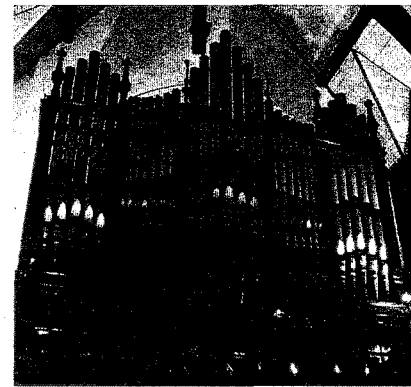
tury earlier and stored in the attic of a church building. Taylor & Boody Organbuilders of Staunton, Virginia accomplished this exacting important work. The project was celebrated and discussed in great detail at a symposium held at Old Salem in March 2004. Historians, preservationists, and restorers gave papers discussing the theories of restoration from different points of view. One concept mentioned was that the purest way to handle the preservation of this important artifact of American heritage would be to catalogue the parts and preserve them intact—façade pipes left flat, keyboards missing, parts and pipes in a shambles.

That concept of preservation was compromised as Taylor & Boody, guided by officials at Old Salem (notably Paula Locklair), appropriately restored the organ to playable condition. They built new keyboards according to models from other surviving Tannenberg organs, they rounded out the façade pipes, they lengthened other pipes to make the pitch established by those façade pipes, and they used the tuning system described by Tannenberg. That description was in itself a masterpiece of preservation. Several years after the organ was built, the church asked Tannenberg to return to tune it. He refused, but instead sent a letter that described in careful detail how to set the temperament and tune the organ. The Moravian

Archives at Old Salem has preserved the letter and it was on display during the symposium. What a treasure.

By restoring the organ to playable condition, Taylor & Boody and Old Salem have provided an unparalleled opportunity for us to understand the work of David Tannenberg. Without the handling and working of those precious organ parts, we would not know the sound, the essence of the instrument. In the interest of preservation, taking advantage of technology available to us, the artisans at Taylor & Boody documented everything by photograph and measurement.

Here's a hypothetical twist: An organbuilder is engaged to restore an important organ. During the initial study of the instrument, the organbuilder comes across original parts of the organ that failed over time because they were not designed and built to take the mechanical strain they were subjected to. The restorer (in all humility) realizes the reason for the failure and can easily see how to redesign the offending part so it will not fail in the restored organ. But is that restoration? Technically no. It's a modification to the intent and product of the original builder. In this case, you could say that a literal restoration would be a recipe for failure. Does that justify making the change, ensuring that the "restored" organ will last longer than the original?



The Williamsburg Johnson

And here's another twist: Five years ago the Organ Clearing House "rescued" a beautiful organ built by William A. Johnson of Westfield, Massachusetts in 1883. It has two manuals and twenty-seven stops, a beautiful Victorian case, and its historic value is high because it had never been altered. It was in a church building in the Williamsburg neighborhood of Brooklyn, New York that was scheduled to be razed. With the financial assistance of many members of the Organ Historical Society, we dismantled and packed the organ, and shipped it to our warehouse in New Hampshire. There it sits.

Many potential purchasers have expressed interest in the organ, but each

Platinum Edition

TRADITION

Rembrandt van Rijn (1606-1669) lived in the 17th century, an era known as the Dutch Golden Age because of its extreme wealth and cultural richness. In the Netherlands and all around the world, names of great artists like Rembrandt still refer to perfection and beauty. The Johannus organ builders have given Rembrandt's name to a new series of organs reflecting the high artistic level of the Dutch Golden Age. Together with unsurpassed craftsmanship in cabinetmaking, this organ represents authentic pipe sound from an overwhelming and colorful palette. Experts agree—the Johannus organ builder's new console design and superior sound are worthy of the Rembrandt signature!

CHOICE OF STYLES

The Platinum Edition provides up to 233 ranks of new, distinctive pipe organ stop samples. Representing the authentic Baroque organs of Northern Europe, the rich American Classic tradition and much of the symphonic French heritage and the majestic English Cathedral organ style.

CREATE YOUR OWN ORGAN

Through our state-of-the-art PE Intonat 4.0 Voicing software, many additional samples can be selected into the main American Classic or European/Baroque intonations. Organ literature, hymns as well as anthem accompaniments require a wide range of sonorities. The Platinum Edition offers the choice of many more solo reed stops such as the Corni di Bassetto and English Horn, chorus reeds such as the Trombone and Trompettes and high-pressure reeds such as the Tuba and State Trumpet. No American Classic organ is authentic without a variety of English and French reeds to play composers such as Stanford, Parry, Franck and Dupré. The Platinum Edition offers this capability with the click of a mouse. In fact, you can create and save as many settings and styles as you would like with our comprehensive voicing capability.

CLASSIC SOUND MODULE

Forty-eight additional voices are integrated into the Rembrandt series (except R-370) with a variety of orchestral solo instruments, as well as many different strings, percussions and a number of additional organ stops.

All have been chosen with care and have the quality you expect, justifying the Johannus name. With the on-board CSM-128 Classic Sound Module, you become the conductor of a magnificent orchestra.

MULTI-CHANNEL AUDIO

Johannus Rembrandt organs offer up to 56 channels (digital-to-analog converters) for perfect sound quality through our new standard Nine Channel audio system. This perfection is accomplished through the use of a high-power subwoofer and eight wide-range channels centered around a carefully engineered crossover. You actually hear a Principal sound emanate from a different source with each key in the keyboard through our c-c# divided windchest layout and re-engineered bass crossover.

ACTIVE PIPE RESPONSE

Perhaps the most difficult effect in the pipe organ is the response of a pipe when you repeatedly use the same key. The winded pipe will change in response and speech time with each repetition. This complex effect is a vital part of the interpretation of music on a pipe organ. Johannus R&D has successfully implemented up to 5 different chuff samples per note, depending on the length of the pipe.

TEMPERAMENTS

Twelve temperaments can be selected. Standard are Equal, Young II, Valotti, Kirnberger II, Kirnberger III, Neidhardt III, Werckmeister III, Meantone 1/6, Meantone 1/5, Meantone \square and the Pythagorean temperament. The twelfth temperament is a custom temperament that you can design with custom note-by-note tuning to meet your unique musical requirements.

EXPRESSION SHUTTER CHARACTERISTICS

When you close the expression shoes on a pipe organ the shutters will rotate toward a closed position and the sound will change character as the volume decreases with the upper harmonics being affected more than the lower frequencies. The complete closing of the shutters has a special effect. Nothing is more thrilling than a full Swell with the shutters completely closed! These characteristics have been faithfully recreated.

3-D REVERB

Place yourself in a cathedral with our new 3-D reverb system. Any acoustical environment you desire can be created with independent volume and length controls on the organ. This 3-D reverb system is a proprietary design of the Johannus R&D laboratories in Ede, The Netherlands.

NEW AND EXPANDED CAPTURE FEATURES

One hundred capture memory levels are now standard on the Rembrandt series—providing up to a 4800 different memory settings. Also new is the MEMORY SEQUENCER piston that, when activated, allows the player to start to step up memory settings in a sequence from any level and any piston pre-selected as the starting point. To step up you can push any one of the eight general thumb pistons or toe studs.

KEYBOARD TRANSFER AND SENSITIVITY

The great French style consoles have the Grand Orgue keyboard at the lowest position and the Positiv keyboard at the second position. With the KEYBOARD TRANSFER thumb piston you can exchange the Great and Choir keyboards to your personal preference. Also it is now possible to program each keyboard to be more sensitive in the upper part of the travel of the keys or to have a lower contact point to recreate the slight natural action delay found in some pipe organs.

DEMONSTRATION SONGS BY

J DAVID HART

The Rembrandt Platinum Edition series contain demonstration songs performed by the American Concert Artist, J. David Hart F.A.G.O.

EXPANDED CONTROL MENU

New on the 2005 Platinum Edition is the expanded control menu with eight control levels.

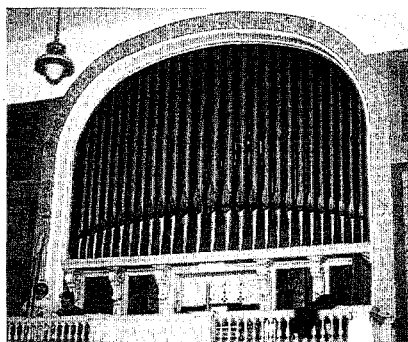
1. Programmable Midi.
2. CSM-128.
3. Temperaments.
4. Keyboard Modes.
5. Reset Procedures.
6. Data Offload.
7. Demo Songs.
8. Pipe Stop Settings.

WWW.JOHANNUS.COM

described plans to add an electric stop action and combination action to the organ. I'd hate to see that organ altered. After all, much of the reason we put so much effort into the organ was that it is such a rich, unaltered example of an important era of American organbuilding. But what's the point of preserving an organ if it's going to languish in storage? We can walk around it in the warehouse, admiring it in pieces, and patting ourselves on the back for what a wonderful job we did (and pay another month's rent on the space). And, as I did recently, we can drive past the site in Brooklyn and see that the organ's original home is gone. But we can't hear the organ.

This raises a question much discussed among organbuilders who restore, renovate, refurbish, rebuild, or otherwise rehash pipe organs—a question that is relevant when discussing organs of some historic importance and especially when discussing relocating an instrument when there is need to adapt it to fit the space: Are "reversible" modifications appropriate? Maybe the original specification does not include a pedal reed, or maybe there is a lack of upperwork on the secondary manual. It's technically possible to add a pedal reed to an organ in such a way that it could be removed later leaving little or no trace for the sake of historic purity. Would that compromise the integrity of the instrument? Is it presumptuous of us to imply that we know better than the original builder?

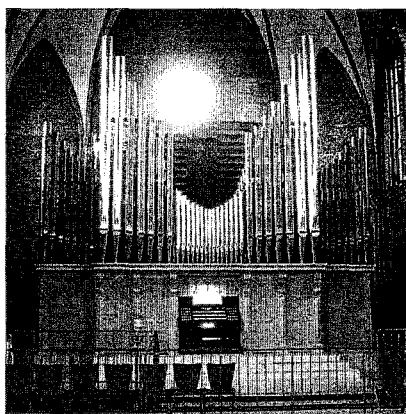
Returning to my example of the stored Johnson organ, suppose we found a way to add electric slider-motors to the organ, to replace the keyslips with new ones equipped with piston buttons (of course, preserving the originals with all their hardware), and to install a solid-state combination action, all in such a way that the whole thing could be reversed, returning the organ to its original condition. We would have necessarily made some screw holes, and there would surely be holes in the frame of the keyboards to accommodate the pistons. But if that meant that the organ was taken from storage and put back into use, are the changes so bad?



The Woburn Hook, before (photo by Richard Nickerson)

In 1870, E. & G. G. Hook built a large three-manual organ for the First Unitarian Church of Woburn, Massachusetts. When the parish disbanded, the organ was sold to a church in what had been East Berlin, Germany. The organbuilding firm of Hermann Eule in Bautzen, Germany was selected to "restore" the organ and install it in the Church of the Holy Cross (Kirche zum heiligen Kreuz) in Berlin. By the way, Bautzen is a lovely picturesque town, about two hours' drive east of Dresden, near the border of Czechoslovakia. In Woburn, the organ was installed in a chamber behind a proscenium arch. The opening of the arch was much smaller than the organ so the organ's sound was confined. In Berlin, the organ was installed free-standing in a spacious balcony—the case was expanded and the façade redesigned.

In one sense, this organ was restored. Its stoplist and tonal personality are unchanged. But the organ is fundamentally different. In Woburn, the organ was hidden, and the acoustics of the room were terrible. In Berlin, the organ is in the open, and the acoustics are spectacular. In that sense, it couldn't be more different. I have seen and played the organ in both locations and I much prefer it in Berlin. Some colleagues grumbled about the way the façade had been altered, but what was so special about the original façade? Sitting in the church



Die Berliner-Hook, after

in Berlin listening to the organ, a colleague leaned over to me and said, "now they have one of our organs, it's our turn to import some of their churches!"

If we're doing a large-scale project on an instrument, how much can we change it and still call it a restoration?

Can we justify changes in the interest of making an instrument more useful?

How do we choose which instruments should be truly restored? Does an organ have to be beautiful to be considered for restoration? And who decides what's beautiful?

Can we justify making changes to an instrument to correct what we perceive to be defects in the original? Who are we to decide what is defective?

Some historic instruments have short pedal compasses and secondary manuals with many "treble-only" stops. Many modern players will see these as constraints, limiting the usefulness of the instrument. Is it good stewardship for the owner of the instrument to commit to an expensive restoration?

These are questions for the restorers and the owners of the instruments alike. It's common for the owner to feel that the instrument is worthy of special attention while the organbuilder thinks it has little merit. And of course, the opposite is true—it's just as common for an organbuilder to work hard to convince the owner of an instrument to commit to an expensive restorative or preservative project when the owner finds the expense hard to justify or the explanation hard to understand.

I've had conversations like this with many organbuilders and curators. I'm not offering answers, just framing questions. I welcome your comments at <john@organclearinghouse.com>. We'll take this up again sometime. ■

Photos by John Bishop unless indicated otherwise.

Music for Voices and Organ

by James McCray

Music with an additional instrument

The price of freedom for all musicians, both composers and interpreters, is

tremendous control, discipline, and patience; but perhaps not only for musicians. Do we not find all freedom to improvise, in all art, in all life, along guiding lines of discipline?

—Yehudi Menuhin
(Theme and Variations, 1972)

Church choir directors frequently seek artistic cachet through the addition of a solo instrument. They enhance their weekly musical offering by giving the congregation more sound color without additional time or expense. In recent years there has been an increasing amount of music that may be performed in a variety of ways. Being flexible, Pericles suggested, was one of the most important traits of the Athenians; for church directors it is also necessary. Additional instruments are often optional, so they are not necessary for effective performance; they do, however, add a sense of sparkle to the usual Sunday anthem.

During the Thirty Years War in the early 17th century, the great German composer Heinrich Schütz understood this concept of flexibility. Because of the war there were fewer male singers available, so he often wrote music in two or three choral parts; but to help with the character of the setting, he added solo instruments such as violin or flute to dress it up. This concertato style that was popular at the time was further enhanced by having interludes or separate movements for the additional instruments and organ. Schütz utilized symbolism in his music, and it was often exhibited through color and texture. For example, in the first 35 measures of his work *Exordium* he distributes the voices into SSAT, ATTB, and SSATTB (twice) so that each voice range is associated with a different phrase of the text. When the choir was smaller due to the war, the use of obbligato instruments provided variety in the sound color.

It may be argued that creating music with an "optional" instrument is somewhat similar to putting the plastic toy in the box of breakfast cereal; it means that either the cereal (i.e., music) is not good or it is indistinguishable from its competitors. The composer's intent is making it more accessible to a wider group of performers. Great composers of the past often made adjustments to their original intent in order to maintain a reasonable level of their art. Even Michelangelo made a few adjustments to fulfill his commission of the Sistine Chapel! There are other considerations regarding a "plus one" performance such as the cost factor, rehearsal time needed, availability of instrumental performers within the choir, and even the difficulty of the music. These are all pragmatic concerns for a church choir director and are not unreasonable considerations.

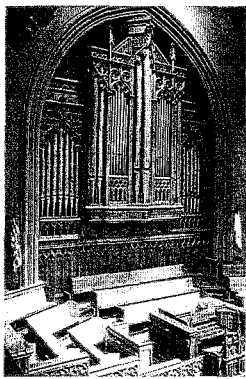
Ernest Hemingway wrote, "Tell the story, take out the good lines, and see if it still works." Clearly that approach would be of little use in evaluating music with an optional instrument, except that it does make the point that the basic content is at the heart of the issue. Each work of art needs some kind

The OHS Catalog

A New Book Published by OHS Press

Murray M. Harris and Organ Building in Los Angeles, 1894-1913

by David Lennox Smith, edited by Orpha Ochse



MURRAY M. HARRIS returned in 1894 from his Boston apprenticeship with organbuilder George S. Hutchings to a booming Los Angeles where only eight pipe organs existed. Six years later, Los Angeles would have 154 churches in it and scores of new pipe organs. Harris and organ tuner Henry C. Fletcher became business partners and founded the city's first organbuilding firm, Fletcher & Harris.

Several new firms sprang from this beginning and many more than 100 organs were built by 1913, including the world's largest for the Louisiana Purchase Exposition (better known as the 1904 St. Louis World's Fair). That organ would become Philadelphia's famous Wanamaker Organ after Alexandre Guilment had played 40 recitals on it at the Fair, repeating no pieces.

David Lennox Smith carefully gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation that was all but complete when Smith was murdered by an unknown assailant on March 5, 1979. For this publication, Orpha Ochse has updated Smith's research with the help of colleagues Jack Bethards, Kevin Gilchrist, Jim Lewis, and Manuel Rosales.

The book includes an annotated opus list, listings of organbuilders from the Los Angeles City Directories, many stoplists and photographs, and technical details. 344 pages, hardbound Book 499218 \$29.95 to OHS members, \$35 to others

NEW! Cochereau Improvises at Sunday Masses

L'Organiste Liturgique

Cochereau: Liturgical Organist Pierre Cochereau, organist of Notre-Dame Cathedral in Paris 1955-1984, plays stellar improvisations recorded during Masses between 1973 and 1977. Included are four each: Processional, Offertory, Communion, and Recessional improvisations. Not previously released. SOCD-226 \$14.98 to OHS members, \$16.98 to others



www.ohscatalog.org

Shipping \$3.50 for entire order in U. S.
Shipping outside U. S.: \$3.50 + postage charged to your Visa or MasterCard; specify airmail or surface.

ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261

Order 24 Hours Daily www.ohscatalog.org
804-353-9226 (REAL PEOPLE 9:30 TO 5 EST MON-FRI)
FAX 804-353-9266 e-mail catalog@organsociety.org

of vision at its core. Today's church seems to be following a path away from good art, and perhaps the use of optional instruments is just another mile in that sad pathway. Conductors can be practical but are encouraged to still retain an emphasis on music as art. This flexibility issue is like Jacob's nameless angel, with whom one must wrestle until he blesses you.

With Optional Solo Instruments

The Greatest Gift Is Love, Mark Hayes. SATB, keyboard and optional violin (or C instrument), Beckenhorst Press, Inc., BP 1387, \$1.25 (M-).

Based on Corinthians 13, this setting is typical of Hayes with its busy keyboard accompaniment that provides the background for the voices. The optional instrument's music is not even included in the choral score, making it difficult for the conductor; it appears separately on the back cover for the performer. The first stanza is for unison mixed choir, with the second stanza primarily in two parts. The four-part choral writing is limited. Tender music with warm harmonies.

Abide with Me, Robert J. Powell. SATB, baritone, solo organ, and optional violin, Augsburg Fortress, 0-8006-7701-3, \$1.75 (M).

The violin part does not enter until measure 45 and only plays for the final 16 measures. This slow setting uses only men for the first stanza; the same music is set for mixed voices in verse two. The middle section is somewhat like a recitative, with minimal accompaniment for the soloist. The choir becomes responsorial to the soloist for a "Lamb of God" textual insertion. The meditative fourth stanza adds the optional violin whose music appears in the score and back cover.

As Pants the Hart for Cooling Streams, K. Lee Scott. Two-part mixed, keyboard, and optional flute or other C instrument, MorningStar Music Publishers, MSM-50-9211, \$1.75 (E).

Based on Psalm 42, this very easy setting has three verses with the first in unison and the others simple arrangements of the same melody. The obbligato flute part is doubled by the keyboard; indications in the score suggest organ rather than piano although the accompaniment is on two staves. The flute part is included separately on the last two pages as well as in the choral score.

St. Peter's Rock, Dan Locklair. SATB, organ and optional trumpet in C, Subito Music, 492-00062, \$2.95 (M+).

This seven-minute work is a compilation of texts including "Tu es Petrus." The organ part, on three staves, is soloistic and sophisticated with registration suggestions and options for use without the trumpet. There is an extended instrumental introduction that has a rhythmic fanfare spirit, but that dissolves into a gentle recitative-like character when the unison choir enters. The second section is a busy dance for four-part choir in English above the organ music. The opening material (fanfare and recitative) returns. The work has several sections, tends to be dramatic, and would be effective as a concert piece. Although not overly difficult, it will require a solid choir and organist for performance.

I Sing a Song of the Saints of God, Michael Bedford. Unison/two-part, piano, and optional flute, Paraclete Press, PPM00423, \$2.10 (M-).

The melody is a spirited folk song tune that soars above an accompaniment, which dances along in a 3+3+2 rhythmic background. Only the third stanza treats the choir in a true two-part character, and even then the music is canonic. The flute part is not difficult and appears both in the score and separately on the back cover. This setting will be attractive and useful to both adult and children's choirs.

Rise up, O Saints of God, arr. by Robert Leaf. Two-part mixed, organ, with optional B-flat trumpet, Coronet Press of Theodore Presser Co., 392-42366, \$1.50 (E).

This bold, familiar hymn tune (Festal Song) is arranged so that the melody is always present, often with the choir in unison. The tune is treated so that the dominant-tonic interval of the melody serves as the primary interval for the trumpet fanfare and the choir motive. The keyboard part, on two staves, is a simple accompaniment that often doubles the melody in the right hand. The trumpet part is on the back cover.

O Lord, Who Is Our Neighbor?, Bonnie Johansen-Werner. SATB, keyboard, congregation, and optional C instrument, Alliance Publications Inc., Fish Creek, WI, \$1.50 (M-).

There is a recurring refrain for each of the five stanzas with the congregation singing only on the refrain, which is printed on the back cover for duplication in the bulletin. The C instrument is used sparingly and treated both as an obbligato line and to double the melody. The keyboard part is on two staves; all parts are very easy. The text is based on Corinthians II and stresses the call to ministry.

Plus One Solo Instrument

Down Galilee's Slow Roadways, Bob Moore. SATB, keyboard, and flute

or oboe, GIA Publications Inc., G-5502, \$1.30 (E).

A flowing ostinato pattern in the keyboard part is the dominant feature of this setting. The obbligato line is not used with the choir, only as an interlude solo passage with the keyboard. There are three stanzas based on the same melody; only the last one is in four parts and even then only in limited phrases. Easy, functional music for small church choirs with limited ability.

Come, Ye Sinners, Poor and Needy, arr. William C. Jaquette. SSATBB, piano, and flute, Abingdon Press, 0687077648, \$1.25 (M).

Based on the old tune "Restoration" from *Southern Harmony*, each of the five stanzas retains the familiar melody in various arrangements. The opening verse is treated as an unaccompanied, free chant; other verses feature men and women separately and in unaccompanied four-part harmony. The flute part is limited in scope and its music is on the back cover. This familiar minor-key tune has a folk-song quality that is very appealing.

Voices on High, Set 2, Wayne L. Wold. Optional descanting voices or treble instrument, MorningStar Music Publishers, MSM-10-739, \$13.00 (E).

This collection contains descant

music for eight hymns including such favorites as "Holy, Holy, Holy," "Thine is the Glory" and others. These settings will enhance the hymn singing of the congregation. Each setting chooses one verse and then adds the descant above the traditional melody. The descant has words and could be sung by the choir or played by an additional instrument; both will dress up the traditional hymn. In addition to the score for each setting, a separate instrumental part in both C and B-flat is provided at the end. Useful music, which may be photocopied for use with choirs so that only one score needs to be purchased.

New Recordings

Great European Organs No. 52. Gerard Brooks, organ; Mutin-Cavaillé-Coll organ of St. Pierre, Douai, France. Priory Records PRCD 637 <www.priory.org.uk>; available from the Organ Historical Society <www.ohscatalog.org>.

Fantasy and Fugue in B-flat, Andante in G minor, Andante in E-flat, Toccata in B minor, Larghetto in C-sharp minor, Fantaisie pour le verset Judex Crederis au Te Deum, Boëly; Morceau de Concert, Guilmant; Lied, Adagio and Fugue, Achille Philip;

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT

BUZARD

CASAVANT FRERES

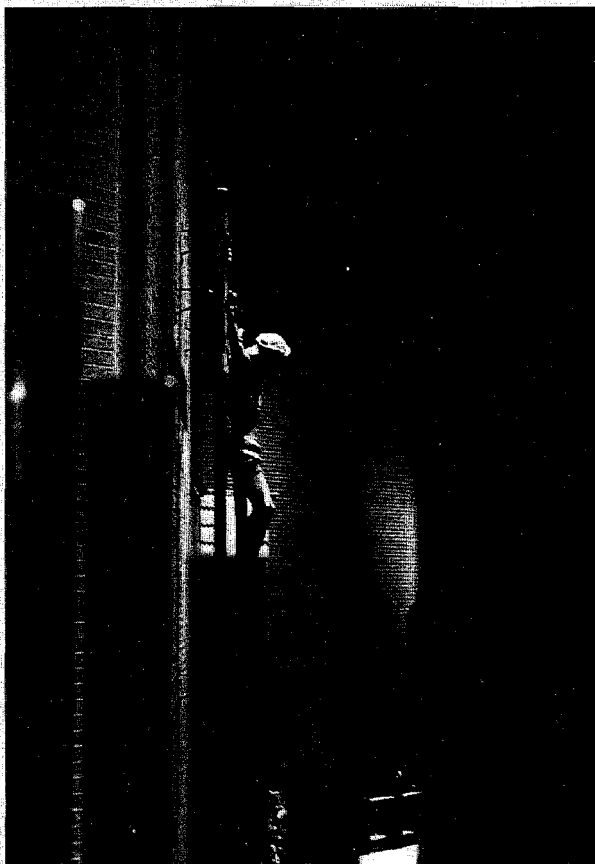
DOBSON

R. DYER

FSK

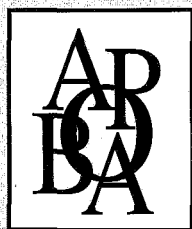
GARLAND

GOULDING & WOOD



Pipe Organs -
Not
Snob Appeal,
but
Mass Appeal.

Pipe Organs Are for Everyone!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

NOACK ■ MURPHY ■ KEGG ■ JAECKEL ■ HOLTkamp ■ HENDRICKSON ■

First Arabesque, Debussy; *Carillon orléanais*, Nibelle.

Great European Organs No. 58. Gerard Brooks, organ; Cavallé-Coll organ of St. François de Sale, Lyon, France. Priory Records PRCO 667 <www.priory.org.uk>; available from the Organ Historical Society <www.ohscatalog.org>.

Grand Chœur in C, À 2 claviers, Andante con moto, Grand Chœur in G minor, Chauvet; *Three Canons*, Salomé; *Scherzo-Caprice*, Émile Bernard; *Marche américaine*, Widor, arr. Dupré; *Symphonic Interlude from "Redemption"*, Franck, arr. Roth; *Offertoire, Trio, Scherzo, Lamento, Grand Chœur*, Samuel Rousseau; *Prière*, Henri Libert; *Toccata*, Joseph Callaerts.

Cavallé-Coll's successors, Mutin-Cavallé-Coll, were commissioned in 1914 to build a new 4/78 organ for the St. Petersburg Conservatory in Russia. Owing to the outbreak of World War I and the ensuing Russian Revolution, the instrument was never shipped to Russia. After the war the Mutin firm sold it to the Église-Collégiale de St. Pierre in Douai, where Louis Vierne inaugurated it in 1922. It is a very fine sounding organ, though a little more refined and not quite so much of a "diamond in the rough" as an original Cavallé-Coll instrument. Gerard Brooks has recorded several compact discs for the Priory label, and his playing is always of the highest standard.

The first CD begins with several works of Alexandre-Pierre-François Boëly (1785-1858), one of the first French organists to make extensive use of the pedals, and one of the first to champion the organ works of J. S. Bach. His predilection for Bach indeed proved his undoing and he was forced to leave his job as organist of St. Germain-l'Auxerrois in 1851 for playing music that was considered "too serious." Boëly had an extensive knowledge of the baroque tradition, and this is apparent in his own compositions, which like Rheinberger's can be characterized as being in the classical-romantic tradition. Boëly's classicism is immediately apparent in the arpeggiated toccata-like qualities and fugal writing of the opening track on the CD. This is Boëly's most famous composition, the *Fantasy and Fugue in B-flat* which, as the notes observe, seems to have quite a little in common with some of the toccatas of Buxtehude. The scherzo-like *Andante in G minor* is more typical of nineteenth-century French romanticism and its classicism, insofar as it exists at all, is more typical of Johann Stamitz and the Mannheim School. The influence of J. S. Bach is apparent in the contrapuntal writing of both the *Andante in E-flat* and the *Toccata in B minor*. The *Andante in E-flat* is a charming and gentle piece that shows off the flute stops of the organ to some advantage. Originally intended for pedal piano, the *Toccata in B minor* adapts very well to the organ,

although the name *Toccata* seems something of a misnomer. The *Larghetto in C-sharp minor*, also originally written for the pedal piano, provides an opportunity to show off the string stops of the organ. The final piece of Boëly on the recording is his *Fantaisie pour le verset Judex crederis au Te Deum*. This is, as the notes explain, one of only two surviving examples of a "Judex crederis" piece. These were improvisations based on the phrase "Judex crederis esse venturus" ("We believe that thou shalt come to be our judge") from the *Te Deum*. Such improvisations, somewhat akin to the earlier "battle" pieces, were extremely popular in nineteenth-century France, but few were ever written down. Boëly's example is great fun and is probably quite a bit more tasteful than most of these "Last Trump" pieces were. Boëly wrote a great deal of first-rate organ music, and much more of it deserves to be played than is generally the case these days.

The second half of the CD is taken up with compositions of four different composers. First comes a fine performance of Guilman's *Morceau de concert* of 1869, which builds up from a quiet contrapuntal beginning, through a number of variations including some fine fugal writing, to a massive *Grand chœur*. This is followed by two compositions from the pen of Achille Philip, a student of Guilman whose long life spanned some of the late nineteenth and much of the twentieth century. Philip's *Lied* is a poignant and, as it develops, increasingly animated composition that is played mostly on the strings and flutes at the beginning. It then builds up to a *mezzo forte* in the central section and back down again at the end. By contrast, the *Adagio and Fugué* begins on the *fonds* in a style that is strongly reminiscent of the opening of Franck's *Prière*, before segueing into an interesting fugue, the second theme of which is the same as Bach's "Great" *C minor Fugue* (BWV 546). There is a breathtakingly virtuosic cadenza and some massive chords at the end. Altogether this is a fascinating piece.

The penultimate track is devoted to a transcription for organ of Claude Debussy's well-known *First arabesque*. The notes do not mention who was responsible for transcribing the piece from piano to organ. As might be expected, the composition comes off extremely well on the organ, particularly on an instrument with flutes as pretty as the Douai organ. Finally, there is an excellent performance of Henri Nibelle's familiar toccata-like *Carillon orléanais*.

The organ of St. François de Sale, Lyon, is a smaller Cavallé-Coll 3/56 instrument inaugurated by Charles-Marie Widor in 1880. It replaced a Callinet organ of 1838 that had been inaugurated by Widor's father, François-Charles Widor, who was both an organist and an organ builder who worked for the Callinet firm. The flue work of the Cavallé-Coll organ sounds extremely fine, but I was disappointed in the reeds, which sound a little lacking in the *éclat* for which many Cavallé-Coll organs are

justly famous. Indeed, as Cavallé-Coll organs go this one, while quintessentially beautiful, is perhaps a little understated, or so at least it seems from the recording. Using this instrument, Gerard Brooks has recorded some very unusual and interesting repertoire on No. 58 of the *Great European Organs* series.

The recording begins with four works of Alexis Chauvet, in his day a highly regarded improviser and leading exponent of Bach, who fell somewhat into obscurity after his death in 1871 at the age of only 33. He was a friend and fellow student with César Franck of François Benoist. Franck dedicated his *Fantaisie in C* to Chauvet. Chauvet was Alexandre Guilman's predecessor as organist of the Église de la Trinité, where he was responsible for the installation of the Cavallé-Coll organ in 1869. The *Grand chœur in G minor* is a particularly interesting piece, containing some fine fugal writing. This is followed by three *Canons for Pedal Piano* by Théodore Salomé, who was the organist of the *orgue de chœur* at La Trinité in the days when Chauvet and Guilman presided over the *grand orgue*. The canons are pleasant though hardly profound pieces, containing much of the same kind of pianistic writing as is to be found in the Schumann *Pedal Sketches*. The third one has an appealing irreverence that in some ways reminds me of the compositions of Lefébure-Wély.

The piece that follows next is a real gem from little-known composer Émile Bernard (1843-1902), who was organist of Notre-Dame-des-Champs in Paris, home of a small two-manual Cavallé-Coll organ of 1877. The delightful and highly original *Scherzo-Caprice* of 1881 comes from Bernard's *Suite pour orgue*, op. 26, and is a piece that deserves to be much more widely known. It whets the appetite sufficiently that I would be interested to know what some of Bernard's other music sounds like as well.

This in turn is followed by Widor's *Marche américaine*. Widor wrote this piece for the piano, and Marcel Dupré transcribed it for organ. The notes describe the composition as Widor's answer to Elgar's *Pomp and Circumstance* marches, but I would suggest that it has much more in common with Widor's own organ symphonies and with works like his *Marche pontificale*. It certainly transfers very well to the organ. After this there is a transcription by Daniel Roth of the *Symphonic Interlude* from Franck's oratorio, *The Redemption*. Again this composition has much in common with the composer's other organ works and transfers well to the organ. The spirited central section with its characteristic pedal motif is reminiscent of the overture to Wagner's *Flying Dutchman*.

Probably the most interesting of the composers whose works are featured on this CD, however, is Samuel Rousseau. Rousseau was a student of César Franck and later collaborated with Franck as choir director and organist of the *orgue de chœur* at St. Clothilde. Here is another composer who has been sadly neglected. For a Frenchman, there is something

surprisingly English about his style, and I could almost have believed that the *Offertoire* had been composed by someone like Stanford, if its ebullient central section did not sound quite so reminiscent of Franck's *Pastorale*. The simple and buoyant *Trio* was dedicated to Widor, and is another piece that deserves to be much more widely known, as does the delightful *Scherzo* which follows it and almost seems to rival Gigout's more famous one as a fine piece of musical craftsmanship. The *Lamento in A minor* forms a marked contrast with what has gone before in being as its name suggests a more mournful piece. A haunting solo on the *Récit Trompette* gives way to a warm, more chromatic section on the *fonds*. The final Rousseau piece, the *Grand chœur*, is as the notes say, "an exquisite miniature" in which "all the boldness and drama of larger works of this genre are here squeezed into a piece of music barely two and a half minutes long." The influence of Rousseau's teacher and colleague Franck is also very obvious in this piece.

The two final works on the CD are by little-known nineteenth-century organists, Henri Libert and Joseph Callaerts. Libert, who was a pupil of both Franck and Widor, presided over the fine early Cavallé-Coll organ in the Abbey of St. Denis. His *Prière* is another charming and well-crafted piece. Callaerts was, like so many great organists of the nineteenth century, a Belgian who studied with Lemmens at the Brussels Conservatoire, but unlike most of them he did not move to France and remained in his native Belgium as organist of Antwerp Cathedral. His *Toccata* very much displays the influence of his teacher, and as the notes comment, "what it lacks in depth it makes up for in bravura!"

Both these compact discs contain some very interesting repertoire that is hardly ever heard. I particularly recommend *Great European Organs No. 52*, featuring the Douai organ.

—John L. Speller
St. Louis, Missouri

New Organ Music

John Leavitt. *Simply Christmas. Service Music for Manuals and just a touch of Pedal*. CPH 97-696. \$11.00.

This five-piece collection is one-stop shopping for a Christmas season service. The Prelude is a three-movement brief partita on *Fum, Fum, Fum*; the Offertory is *Come All You Shepherds*; for Communion, *A Child Is Born (Puer Natus)*, and there are two Postludes: *Angels We Have Heard on High*, and *The First Noel*. These short settings—suitable for a small two-manual instrument—are tuneful and lighthearted; Leavitt has a simple but tuneful and engaging style in these mostly manualiter pieces (with a concluding optional pedal tonic note); a pedal part is specified only in *A Child Is Born* and *The First Noel*. These would be enjoyable for the novice organist.

—Joyce Johnson Robinson

University of Michigan Forum

The University of Michigan 26th Institute of Organ and Church Music
June 26-28, 2005

Faculty: Horst Buchholz, Pamela Ruiter-Feenstra, James Hammann, Barbara Owen, James Wagner, and Wayne Wyrembelski.
Recitals by Horst Buchholz, James Hammann, and graduate students Scott Hyslop, Seth Nelson, and David Troiano.

U-M Historic Tour 51 in 2005

July 5-19 "Schnitger and Silbermann"

For information: Sharon, Conlin Travel, 3270 Washtenaw Ave., Ann Arbor, MI 48104. 1-888/426-6546.

U-M 45th Conference on Organ Music

October 9-12 at Hill Auditorium

Guests: Christoph Wolff, Renate McLaughlin, Herman Taylor, Rose Kirm.
Recitals by Delbert Disselhorst, Stephen Hamilton, Rudolf Innig, Abigail Woods and others.

Recent Marilyn Mason Prague Recording

Emma Lou Diemer's *Alaska Suite*, Petr Eben's *Second Concerto* (first recordings), Sowerby's *Classic Concerto* and William Bolcom's *Volume IV*.

For recording, please send \$15 with mailing address to Marilyn Mason, School of Music, Ann Arbor, MI 48109.

Penny Lorenz Artist Management

presents



Robert Bates

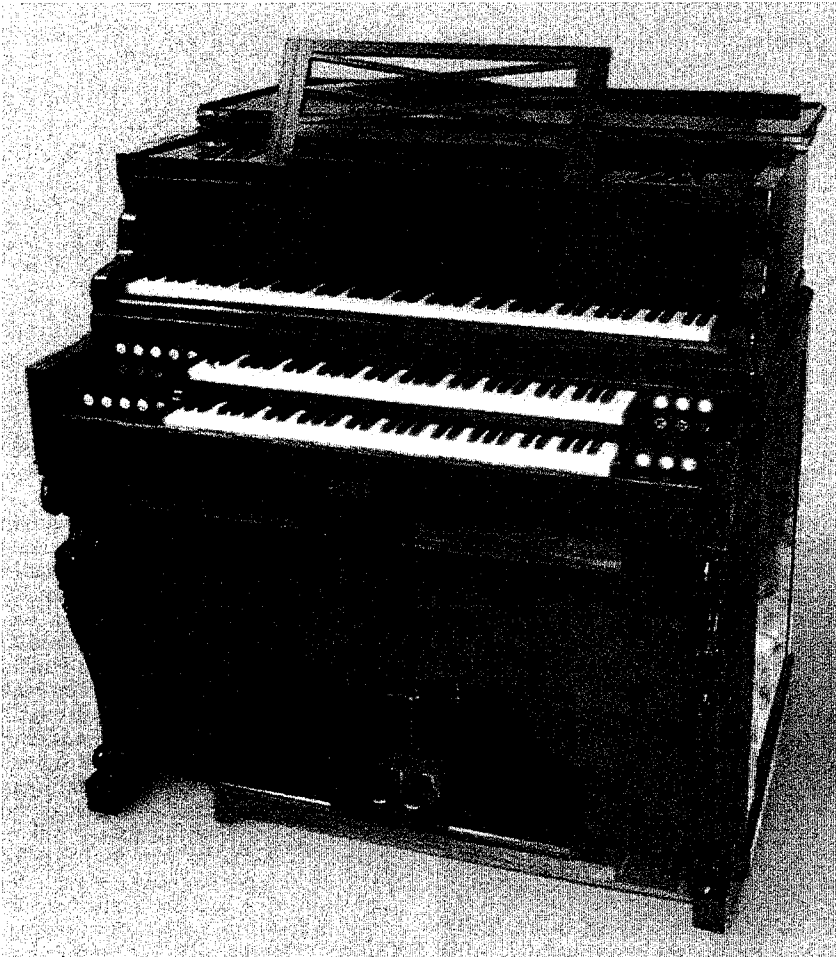


Craig Cramer



Aaron David Miller

For recitals and workshops contact Penny Lorenz
425.745.1316 penny@organists.net www.organists.net



Liszt's monster instrument

In 1854, Richard Pohl, editor of the *Neue Zeitschrift für Musik*, reported hearing Franz Liszt in Weimar, Germany, play a combination piano-harmonium, a newly developed instrument built to Liszt's specifications. In September of that year Liszt wrote to Bernhard Cossmann, the first cellist in the Weimar orchestra: "My monster instrument with three keyboards arrived about a fortnight ago and seems to be a great success." Apparently, the instrument was never heard in concert until 150 years later when Joris Verdin, the Belgian harmonium virtuoso, presented a concert in Vienna on the same newly restored instrument.

The three-manual piano-harmonium is described in detail in "Liszt's Monster Instrument: the Piano-Harmonium" (*THE DIAPASON*, August 1970, pp. 14-15) by the present author. The instrument, weighing 3,000 pounds, resembles the shape of a concert grand piano. The piano keyboard is the top manual and contains seven octaves. Located below that, in stairstep fashion, are two harmonium manuals, each having a range of five octaves. The original bench and pedalboard of twenty notes, C-g, were apparently missing in 1912 and have not

been reconstructed. There are sixteen stops, four of which are assigned for the use of the piano keyboard. Two large pedals to pump the bellows for the harmonium are placed to the left and right of two piano pedals. Two vertical levers placed between the knees and pressed together sustain tones of the lower harmonium manual. A slightly different sustaining device that pertains to the piano is operated by two horizontal knee levers. When a piano reed stop is drawn and the horizontal levers are raised, a piano note or chord will also sound in the reed. It will continue sounding until the levers are cleared, even though the notes may have long since been released and the piano sound may have faded away. A lever placed in the left side wall enables a second person to pump the bellows when the player is using the organ or piano pedals.

Early in 2004, in a publication of the Vienna Gesellschaft der Musikfreunde (Society of the Friends of Music), Otto Biba wrote: "After Liszt's death in 1886, Princess Caroline of Sayn-Wittgenstein administered his estate. In 1887, her daughter Marie, married to the Prince of Hohenlohe, gave the piano-harmonium to the Gesellschaft der Musik-

freunde in Vienna to include in its collection." In 1938, the entire collection of instruments of the Gesellschaft was seized by Nazi authorities. After World War II, when it was placed on exhibit in the Vienna Museum of Art History, the instrument was not in playable condition. Many stop knobs were missing, the mahogany case needed to be refinished and the interior mechanism needed repair.

In 1994, it was decided by the Gesellschaft to restore the instrument with the financial aid of an anonymous donor. The ten-year restoration was entrusted to Patrick Collon of the Manufacture d'orgues de Bruxelles, Belgium. After the restoration was completed, Mr. Collon stated:

Although it is a difficult and complicated instrument, the restoration has been a great experience . . . it is slightly disappointing to realize that this instrument had little or no influence on Liszt, or indeed on anyone. I think that the main reason was that it rapidly became unplayable, and Liszt lost his initial enthusiasm. For correcting even the smallest hitch the piano had to be lifted off, an almost impossible operation. We have solved this problem by putting the whole instrument on a steel platform, with three discreet pistons inside, which can effortlessly raise up the piano. Purists may scream and yell, but it was the only possible solution to an otherwise insoluble problem.

Joris Verdin presented the first recital on the restored instrument in the Vienna Musikverein on April 15, 2004. He included on the program two compositions that Liszt had played for Richard Pohl in 1854: "Ave Maria" by Arcadelt and Liszt's adaptation of the "Dance of the Sylphs" from *The Damnation of Faust* by Berlioz. A review in *Die Presse* had the headline, "A Synthesizer with-

out Electric Power . . ." An article in the *Musikverein* magazine stated: "Anyone listening to the instrument will understand Liszt's fascination with it: His music sounds 'more modern' by decades, as Liszt's extremely progressive harmonies in this previously unknown sound combination produce musical colors that we might have attributed to Debussy. We thus get to know an entirely new Liszt and also works by other composers for whom this instrument provides authentic options of interpretation." Perhaps the reviewer refers particularly to the effects of the knee levers, the most innovative feature of the instrument.

Dr. Hanns Hermann Bühler, my friend, translator and correspondent, attended the Verdin concert and says, "As to the instrument, it looked beautiful, newly polished and perfectly played by Joris Verdin. I would say, however, that its sound is that of an instrument to be played in a music parlor rather than a concert hall. Maybe the acoustics in the hall were not too good . . . but then it stands to reason that the piano part of the instrument on top of the harmonium cannot have the resonance of a regular concert grand."

While the instrument failed to live up to Liszt's expectation, it is an interesting experiment and it is to be hoped, now that the instrument has been restored and improved, it will not remain silent for another 150 years. ■

Wayne T. Moore is professor emeritus at Auburn University, Auburn, Alabama. He received his undergraduate degree at Elon College, North Carolina, and studied organ with Fletcher Moore, Ernest White, and Warren Hutton. He earned his master's degree and Ed.D. in music education from Teachers College, Columbia University, where he also studied piano with Thomas Richner.

The Old Colony

SOUTHEASTERN MASSACHUSETTS JULY 12-18, 2005

The Organ Historical Society's 50th Annual Convention

1971 F. Robert Roche organ (in a 1905 Hutchings-Votey case), Memorial Unitarian Church, Fairhaven, Massachusetts. Photo by William T. Van Pelt

Check out convention details and register online:
www.organsociety.org/2005

Check out Handbook advertising and a special offer:
www.organsociety.org/handbook

Organ Historical Society
Post Office Box #26811, Richmond, Virginia 23261 (804) 353-9226

Craftsmanship. Tone.
Quality. Value.

Since 1873, the
world's finest organs.

Order your free demo. CD today.
1-800-21-ORGAN

Exclusive U.S. Representative
EURO MUSIK CORP.
104 W. Lake St. • Bloomingdale, IL 60108

RIEGER-KLOSS

www.Rieger-Kloss.com • euromusik@earthlink.net

16th Annual England Organ Tour July 13–25, 2004

William Callaway

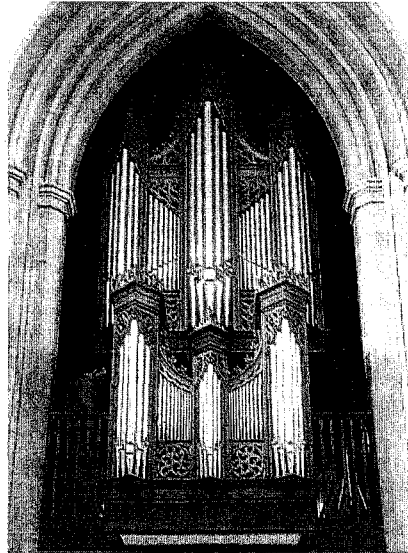
"When a man is tired of London, he is tired of life, for London holds all that life affords." So wrote Samuel Johnson in the eighteenth century, words that still hold true today. To paraphrase, it could also be said that "When an organist is tired of England, he is tired of life, for England holds all that an organist desires." Indeed, the fabled island country is an organist's dream, home to hundreds of noble and majestic instruments—many from the mid-nineteenth to mid-twentieth centuries—that survive to this day for the enjoyment of organ lovers everywhere. Imagine being able to not only see and hear, but play nearly two dozen of the great cathedral, church and concert hall organs of England.

The sixteenth annual Organ Tour of England got underway in London on July 13, 2004. Created and escorted by Leslie Peart, these tours begin and end in London, and focus on a particular region of the country each year. For this tour of eastern and northern England, a very congenial group of organists and organ enthusiasts from New York, Massachusetts, Illinois, Georgia, Texas, Oregon and Canada gathered for a get-acquainted lunch at the modern Holiday Inn Forum Hotel, the largest Holiday Inn in the world. Located in the fashionable borough of Kensington, within walking distance of Harrods, the Royal Albert Hall, parks and museums, the hotel was a comfortable and convenient base from which to explore England's vibrant capital city. Meals in the quiet and private Forum Room were wonderful.

London

After a hearty pub lunch of traditional roast beef and Yorkshire pudding, our group's first stop was Southwark Cathedral on London's revitalized South Bank. Here we were warmly welcomed by Peter Wright, who briefly demonstrated the splendid 1897 4-manual Lewis, then turned the instrument over to us. Everyone who wished to get an opportunity to play on each and every organ we visited, which is a major feature of these tours. Our first evening in London got off to a fine start with James O'Donnell's recital at Westminster Abbey, which included a complete performance of Widor's *Sixth Symphony*. This was the first of five recitals that we heard on the tour, and we had choice reserved seats in the choir stalls to fully enjoy seeing and hearing this celebrated instrument.

Our second day in London began with a visit to Immaculate Conception Church Farm Street, a beautiful French Gothic style building designed by Pugin, with a richly-detailed interior. David Graham briefed us on the history of the church and organ, and played a comprehensive mini-recital to fully demonstrate the fine 1926 3-manual Willis. After we all had a chance to play, the tour contin-



Mander organ, Chelmsford Cathedral

ued via double-decker bus to the large Temple complex on the Strand. Paul Derret presented a lunchtime recital in the ancient Temple Church, after which we were free to try the marvelous 1926 4-manual Harrison & Harrison.

After dinner, we returned to Westminster Abbey for a private, after-hours session on the organ with assistant organist Andrew Reid. This was a highlight of the trip, as Mr. Reid gave a thorough demonstration of the 1937 5-manual Harrison & Harrison. He concluded with Walton's "Orb and Sceptre," an especially appropriate choice in this site of English coronations. After basking in the splendor of full organ, we were all able to play this famed instrument, a thrill I'm sure none of us will ever forget.

North of London

The next day we met our very competent coach driver, David Attfield, himself an organist, and began our journey north. David describes these annual organ tours as the highlight of his year. First stop was Chelmsford Cathedral, home to two recent Mander tracker-action instruments. Since both organists were away, head verger Michael Rivers, another organ fan, acted as our host. Michael and his assistants first served us coffee and refreshments, and then turned the instruments over to us. The 3-manual in the chancel and the 4-manual in the rear gallery were both distinguished by beauty of tone and ease of action. It is possible to play both organs from each of the two consoles.

A short drive later, we arrived in the quaint small village of Long Melford, seemingly straight out of an Agatha Christie novel, with an imposing manor house, ivy-covered cottages and the Holy Trinity Church, deemed one of the most beautiful in England. This visit

was intended more for the beauty of the church than the organ, but we enjoyed a leisurely time playing the 1887 Walker tracker organ and strolling through the grounds surrounding the church, full of interesting old tombstones, yew trees and rose bushes.

The final destination of the day was the university town of Cambridge, where we settled into the comfortable Gonville Hotel overlooking a large park (Parkers Piece) on the edge of the city center. There was time to explore this fascinating city on our own before a delicious dinner at our hotel.

Cambridge

On Friday we first visited Girton College Chapel in Cambridge to see the recently installed 4-manual tracker by the Swiss firm of St.-Martin, a rarity in England. As expected, the tone was very clean and bright, and the action easy and responsive. We then had several free hours for lunch on our own, shopping, sightseeing or punting on the Cam River. Several made an excursion to the beautiful American Cemetery on the outskirts of town, where nearly 4,000 U.S. servicemen from World War II are buried. At 3 pm, we walked half a block from our hotel to the Church of Our Lady of English Martyrs (R.C.) to experience the 1881 3-manual Abbot & Smith organ, recently restored by Nicholson. The organ sounded marvelous in this spacious and resonant French Gothic building, and our host Nigel Kerry was most helpful. After another excellent dinner in our hotel, we retired to a hospitality suite, with coffee and dessert, to watch the opening night concert of the Proms, which featured Martin Neary on the newly restored Royal Albert Hall organ, playing the Bach D-minor Toccata alone, and then the Fugue with the orchestra.

Ely

On Saturday, July 17, we drove the short distance from Cambridge to the spectacular Ely Cathedral, one of the glories of English architecture. We were among the first visitors of the day, and had this vast building pretty much to ourselves. After being greeted and briefed on the 1908 4-manual Harrison & Harrison by the assistant organist, we each climbed the narrow spiral staircase to the organ loft to play this majestic instrument. Our own Bob McDonald regaled us with the Widor *Toccata* as we wandered around the spacious nave, absorbing the history and beauty of this fantastic place.

After a scenic ride through the tranquil Fen country, we made a lunch stop in the old market town of Boston, where we briefly visited St. Botolph's Church. We admired the spacious, light-filled interior and marveled at the spire—at



1911 Foster & Hill organ, Hull City Hall

272 feet, the tallest of any parish church in England. Being Saturday, the city center was filled with market booths, providing the group with a very interesting experience.

In the afternoon we continued on to the large town of Kingston-upon-Hull to experience the magnificent 100-rank 1911 Foster & Hill organ in City Hall. The auditorium featured a wonderful frieze of classical mythological figures on the walls surrounding the organ façade, and the curator unlocked the pipe chamber, allowing us to explore the interior of this large instrument. We had a leisurely, enjoyable visit here, with ample time to fully familiarize ourselves with this fine concert instrument. Our group would be the last to play the organ for quite some time, as the auditorium was being shut down the next day for extensive redecorating. Final stop of the day was the fashionable resort town of Harrogate, where we settled into the Victorian Yorkshire Hotel, facing a green park filled with beautiful floral displays. This would be our base for a total of five nights from which we would explore the north of England.

York

For our first Sunday of the tour, we took a short coach ride to the walled medieval city of York to attend the main service in York Minster. We enjoyed the choral and organ music in the rolling acoustics of this imposing space, the largest gothic cathedral north of the Alps. The cathedral is in excellent shape, after the recent rebuilding of portions due to a tragic fire. Following the second service, John Scott Whiteley gave us a warm welcome, demonstrated the 1872 4-manual Willis, and then graciously allowed us to try our hand at the moveable chancel console. He also showed us the original console in the organ loft before excusing himself to play for a special service with Prince Philip and veterans of World War II, who entered the cathedral as we were leaving. We had

Built in the 21st Century

Installations in the United States

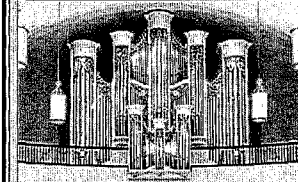
- United Congregational Church - Little Compton, Rhode Island 2001
- Church of the Epiphany - Miami, Florida 2002
- United Lutheran Church, Mt. Lebanon - Pittsburgh, Pennsylvania 2002
- Cathedral of the Immaculate Conception - Kansas City, Missouri 2003
- Brigham Young University - Rexburg, Idaho - fourth division addition 2004
- Phillips Church, Phillips Exeter Academy - Exeter, New Hampshire 2004
- First Presbyterian Church - Naples, Florida 2004
- Immanuel Baptist Church - Little Rock, Arkansas 2005
- ~ Coming Soon ~
- Friendship Missionary Baptist Church - Charlotte, North Carolina 2006
- Johns Creek Baptist Church - Alpharetta, Georgia 2006

Visit www.ruffatti.com for specifications

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166 • 35126 Padua, Italy
Telephone 39-049-750-666 • Fax 39-049-850-483 • In the United States: 330-867-4370

MANDER ORGANS



*New Mechanical
Action Organs*

*Exquisite
Continuo Organs*

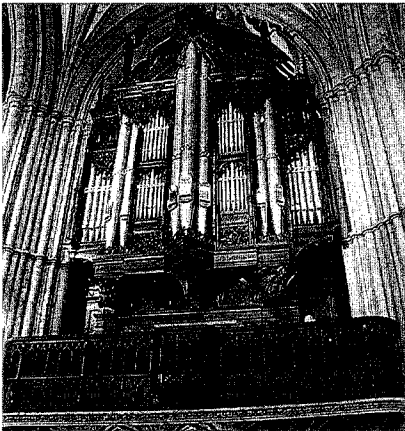


Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
(t) 011 44 20 7739 4747
(f) 011 44 20 7729 4718
ManderUK@mander-organs.com

North American Representative
Malcolm Wechsler
1 Flak Lane
New Fairfield • CT 06812-2406
(t) 203 746 7709
(f) 203 746 2180
ManderUSA@mander-organs.com

www.mander-organs.com



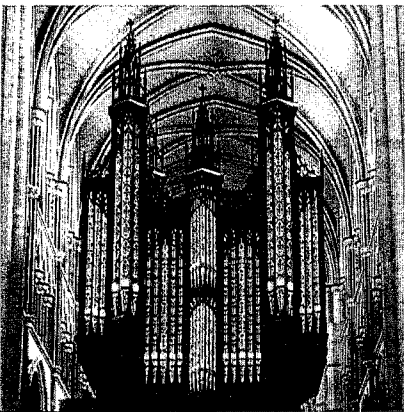
1869 4-manual Schulze organ, St. Bartholomew Church, Armley

some free time for lunch and exploring this fascinating town, winding through the crowded streets with the other Sunday visitors, taking advantage of a fine English summer afternoon.

Later in the day we drove to Armley, a suburb of Leeds, to visit St. Bartholomew's Church and attend a recital by German organist Joachim Walter on the 1869 4-manual Schulze. He presented a fine program of works by romantic composers such as Mendelssohn, Beethoven, Reubke and others that worked very well on this instrument. During the interval the ladies of the church had set up tea and refreshments, and we all savored homemade cakes and trifles before getting to play this marvelous organ for ourselves.



Beverley Minster



1916 4-manual Arthur Hill organ, Beverley Minster

Beverley

On Monday July 19, our first visit of the day was to the small town of Beverley to visit the famed Minster, another one of the architectural gems of England. We were welcomed by Alan Spedding, who presented a fine demonstration on the 1916 4-manual Arthur Hill instrument. The layout was similar to York Minster, with the main case on a center loft in the chancel and the towering 32-foot pipes in the side gallery. As in Ely, we were the first visitors of the day, and had this remarkable building pretty much to ourselves to enjoy as we all took turns playing and admiring the ornate interior.

Another short ride through the rolling northern English countryside brought us to the gates of Castle Howard, the stately home made famous as the setting for television's "Brideshead Revisited." We enjoyed a leisurely visit, made even more delightful by the fine summer weather. After lunch in the café on the lake, we had a private session in the chapel to play the 1872 smallish 3-manual Harrison tracker. There was then time to explore the house and extensive grounds, which



Castle Howard

included formal gardens, fountains and lakes. Back in Harrogate, our final visit of the day was at St. Peter's Church, conveniently located next door to our hotel. Here we experienced another 4-manual Schulze, recently renovated by David Wood of Huddersfield. After dinner at the hotel, we were treated to the piano-playing talents of our own Bob MacDonald, to the delight of our participants and hotel guests alike.

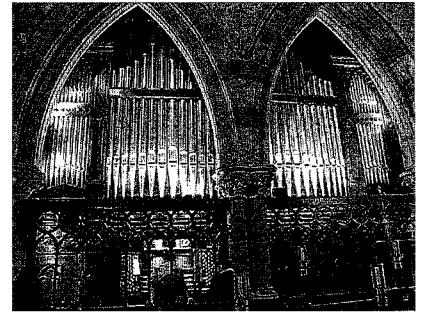
The Yorkshire area

On Tuesday July 20, we first headed south to Doncaster to see St. George's Parish Church and its large 5-manual Schulze. Organist Andrew Wilson is an attorney in Sheffield, and could not be there. So we were again hosted by another head verger/organ fan, Chris

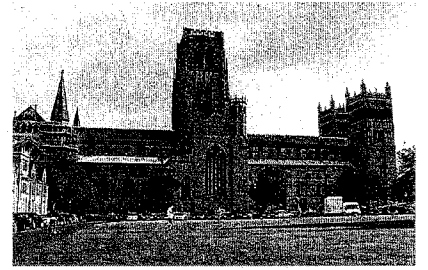


1872 3-manual Harrison organ, Castle Howard Chapel

Clay. After everyone had played here, we headed north again, driving through the picturesque Yorkshire moors and dales, and arrived in Durham after lunch. After checking into our comfortable and luxurious hotel, Leslie Peart led us up the twisting medieval streets to the massive Norman cathedral, which crowned the highest hill in the city,



4-manual Schulze organ, St. Peter's Church, Harrogate



Durham Cathedral

majestically overlooking the River Wear. We were graciously welcomed by James Lancelot, who demonstrated the superb 4-manual Willis, later rebuilt by Harrison & Harrison. After we had all taken turns playing, Mr. Lancelot ended our session with a brief fanfare on the

THE AUGUSTANA ARTS/REUTER NATIONAL UNDERGRADUATE ORGAN COMPETITION

CELEBRATING FIVE YEARS IN DENVER

REUTER ORGAN CO. IS PLEASED TO OFFER WARM THANKS AND CONGRATULATIONS

THE FINALISTS

2001

Rico Contenti • Christopher Lees • Brett McGuire • Frederick Teardo

2002

Rico Contenti • Lars Gjerde • Christopher Jacobson • Christian Lane

2003

Vincent Carr • Colin Lynch • Jonathan Ryan • Daniel Tappe

2004

Chelsea Chen • Eric Gunderson • Jared Osterman • Jeffrey Wood

2005

Adam Brakel • Chelsea Chen • Nathan Davy • Clayton Roberts

FINAL ROUND JUDGES

Horst Buchholz • Joseph Galema • Stephen Hamilton • Peggy Johnson
Joyce Shupe Kull • Edmond Ladouceur • Denise Lanning • Austin Lovelace
Marilyn Mason • Kenrick Mervine • John Obetz • Jane Sawyer • John Walker

2001-2005

Competition Director: Cindy Lindeen-Martin

Conductor: Michael Shasberger

Judges – Preliminary Rounds: Diane Gallagher, Dan Jones

Supporters: Augustana Lutheran Church (John Pederson and Paul Carlson, Pastors)

Augustana Arts (Donald Tallman, Executive Director)

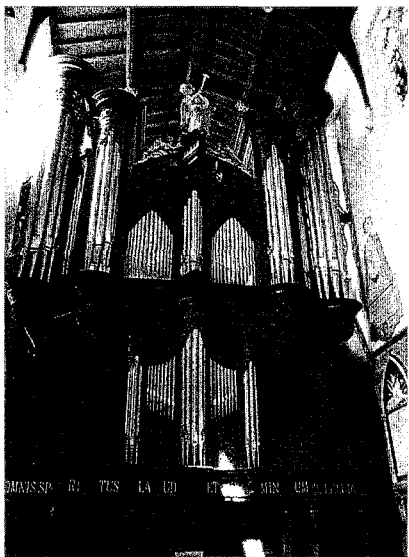
Denver Chapter – American Guild of Organists

Augustana Foundation

Countless hosts, friends and patrons from the Denver community and Augustana Lutheran Church
All competitors and their wonderful and supportive organ professors

www.reuterorgan.com

Since 1917 • Artistry & Integrity



1881 4-manual Lewis organ, Newcastle Cathedral



1881 4-manual Father Willis organ, Huddersfield Town Hall



1913 4-manual Binns organ, Rochdale Town Hall



1969 4-manual Walker organ, Blackburn Cathedral

commanding Tuba Mirabilis, sending us forth with the sound of this magnificent instrument still resounding throughout the cathedral.

The following day began with a private tour of the Harrison & Harrison organ building factory, a short ride from our hotel on the outskirts of town. We were warmly greeted by our charming hosts, Mark and Catherine Venning, who now own this venerable firm. It was fascinating to see the amount of painstakingly detailed work that goes into the building and restoration of fine pipe organs, and we left with a renewed appreciation of the technical complexities of the instrument. Harrison's largest project at the time was the rebuilding of the organ of Peterborough Cathedral, which had suffered from a recent fire.

After free time in Durham for lunch and exploring, we rode to the large city of Newcastle-upon-Tyne, the northernmost point of our tour, for a visit to the cathedral. Our jovial and enthusiastic host, Scott Farrell, showed us the 1881 4-manual Lewis, housed in a beautiful Renatus

Harris case from 1676. After we had all enjoyed playing, we returned to Durham to prepare for dinner and a recital at the cathedral by our friend John Scott Whiteley. Most of us sat in the choir stalls to fully experience the awesome power of this instrument with its thundering 32-foot stops and powerful reeds. Mr. Whiteley presented a stunning program, concluding with his own transcription of a Cocheau improvisation.

On Thursday July 22, we reluctantly checked out of Durham and headed south to the Leeds Parish Church to see an unusual 4-manual instrument of various builders, with some of the pipework dating back to 1771. Our host, Simon Lindley, welcomed us and gave an introduction to the organ, installed behind a large wooden Gothic screen. Sitting at the console, one can almost imagine being in a jail cell! After we had all played and enjoyed the church's coffeehouse, we rode to the large town of Huddersfield to visit the splendid 1881 4-manual Father Willis organ in the town hall. We were enthusiastically

greeted by Scottish organist Gordon Stewart, who offered us tea and refreshments, then played a superb mini-recital to show off this wonderful instrument. David Wood of Huddersfield was also there—he and his firm did the last rebuilding of this instrument. It was very satisfying to then be able to play this grand Victorian concert organ.

After lunch at a local pub, we boarded our coach for a short ride back to Harrogate and the Yorkshire Hotel, our base for northern England. Our final visit of the day was to nearby St. Wilfrid's Church, home to another fine 1928 Harrison & Harrison of surprisingly robust tone. We all took turns playing before returning to our hotel for the evening.

Our first stop on Friday was the Rochdale Town Hall, an impressive Victorian Gothic style building completed in 1871. Organ curator Edward Riggs greeted us and led us up the regal grand staircase to the fantastic Great Hall richly decorated with stained glass, painting and woodcarving. Here we had a delightful time on the 1913 4-manual Binns organ, housed in alcoves behind a raised stage area. The console sits on a high platform, so one actually climbs aboard! Our group played mostly lighter popular selections here, including "The Lost Chord," "Phantom of the Opera," and "Londonderry Air," which all worked well on this full-bodied Edwardian instrument.

We moved on to Blackburn to visit the cathedral and the newly rebuilt and enlarged 1969 Walker. This was the third organ we visited that had been rebuilt by David Wood, including the addition of a new console and Solo division. The pipes were mounted high up on the chancel walls in "swallows' nest" chambers, and the elegant movable 4-manual console had been placed in the middle of the sanctuary for us. We all enjoyed playing this wonderful instrument in surprisingly resonant acoustics, giving the Imperial Trumpet a good workout as several of the group played trumpet tunes, fanfares and big toccatas.

Then it was back on the coach for a short ride to Whitefield, a suburb of Manchester, for our final visit of the day to All Saints Stand Church, where our friend Gordon Stewart was organist. The 1926 3-manual Harrison & Harrison impressed us with its full, robust tone. We also admired the finely carved woodwork on the altar, choir stalls and organ case before returning to Harro-

gate through the scenic Yorkshire countryside—the backbone of England, according to our driver David Attfield.

On Saturday July 24, we checked out of the Yorkshire Hotel and had a short ride south to Wakefield. Arriving in the late morning, we were glad to discover an open-air farmer's market had been set up in the streets surrounding the cathedral. The vendors were mainly French, and the air was heavy with the aromas of fresh baguettes, sausages, cheeses and spices. Several of our group purchased bags of cookies and pastries to enjoy with their coffee break before we entered the cathedral for the fifth and final recital of the tour. David Holder played an interesting and varied program on the 5-manual unified instrument containing pipework by various builders, again most recently by David Wood. After the recital we had time to play the organ ourselves before leaving on the final leg of our journey back to London. We arrived in the capital in the late afternoon and returned to the Holiday Inn Forum Hotel. After an excellent farewell dinner together, we were free to attend a Proms concert at the nearby Albert Hall, or partake of one of the many other cultural opportunities of this exciting city.

The tour officially concluded after breakfast on Sunday July 25, although many participants opted to stay an extra day or two to more fully explore London. Leslie Peart escorted a group of us to reserved seats under the dome of St. Paul's Cathedral for the main service, followed by lunch in the historic Albert Pub near the houses of Parliament. The afternoon was free to enjoy evensong and organ recitals at the major churches of London, and some of our group attended a Proms concert that evening.

Each year the England Organ Tour focuses on a particular region of England. This year's tour will take place July 12–25, 2005, and will feature the cathedrals and organs of southwestern England and Wales, concluding with three days at the Southern Cathedrals Festival at Winchester Cathedral. For more information, contact Leslie Peart at 2129 Fairway Drive, Springfield, IL 62704; phone 217/546-2562; e-mail <lporg2000@yahoo.com>.

William Callaway is an organist and travel agent in Atlanta, Georgia.

Photos by Bob Richardson.

The Institute of Sacred Music at Yale University

Program in Organ Performance

with an outstanding faculty of Catholic, Protestant and Jewish scholars and the resources and facilities of one of the world's finest research universities



WORSHIP · MUSIC · ARTS

Faculty
Thomas Murray
Martin Jean
William Porter

Degrees Offered through the Yale School of Music
Master of Music
Artist Diploma
Master of Musical Arts
Doctor of Musical Arts

Double Majors may be obtained through the School of Music. Joint Degrees are offered concurrently with Yale Divinity School. Prizes in Organ Performance and Choral Conducting are available for qualified applicants.

YALE INSTITUTE OF SACRED MUSIC
409 Prospect Street New Haven, CT 06511
(203) 432-5180 www.yale.edu/ism

Please visit our website:
www.pipe-organ.com

Conceptual Drawing of New III Manual / 47 Rank Pipe Organ for First Presbyterian Church in Savannah, Georgia To Be Completed in 2005

A. E. Schlueter Pipe Organ Company
P.O. Box 838 • 2843 S. Stone Mountain-Lithonia Road • Lithonia, GA 30058
Toll-Free (800) 836-2726 • Atlanta (770) 482-4845 • Fax (770) 484-1906

As we continue working on our 2004-2005 schedule, the ownership and staff of A. E. Schlueter Pipe Organ Company welcome the opportunity to consult with you about new instruments, organ rebuilding, additions, or service.
We are builders of New Instruments, Slider Chests, Electro-Pneumatic Chests and New Consoles

Robert Glasgow at 80

A conversation with Steven Egler

Robert Glasgow, Professor of Music at The University of Michigan, will celebrate his 80th birthday on May 30, 2005. In honor of this occasion, I was delighted to be invited by Jerome Butera, editor of *THE DIAPASON*, to interview Professor Glasgow, and did so on February 12, 2005. We had a wonderful afternoon at his organ studio in the School of Music, and he answered many questions about his life and career. Thanks to Prof. Glasgow for the interview, and we wish him Godspeed upon the occasion of his birthday and best wishes upon his forthcoming retirement.

Robert Glasgow has taught at The University of Michigan since 1962, after teaching at MacMurray College in Illinois and having graduated with distinction from the Eastman School, where he was also awarded the Performer's Certificate. MacMurray College named him an honorary doctor of music, and his Michigan colleagues honored him with the Harold Haugh Award for excellence in the teaching of performance. He has concertized abroad several times, has toured the United States and Canada every season, and has appeared as a featured performer, lecturer and clinician at numerous national and regional conventions of the American Guild of Organists. Mr. Glasgow was named International Performer of the Year in 1997 by the New York AGO Chapter.

Personnel coded as follows:

SE—Steven Egler

RG—Robert Glasgow

RB—Robert Barker, who also took the photos that accompany this article.

SE: Bob, please tell us about your childhood in Oklahoma City and your early music training. Did you come from a musical family?

RG: I would say so. Both my parents played musical instruments. My mother was a pianist and somewhat of an organist. My father played violin rather well and also clarinet. In fact they played piano and violin in the church orchestra, and that is where they first met.

My mother heard about a new Presbyterian church being built in Ada, a little town in southeast Oklahoma. They were going to have a new organ; it was going to be a Hillgreen-Lane. When my mother learned about it she called to ask if they needed an organist. Of course, being a little town out there in the middle of nowhere, they said, yes, they needed an organist. My mother decided to take some organ lessons and be down there in about six weeks. So she did; took six lessons from a lady in Oklahoma City and learned how to play the pedals and the manuals—enough to play a service. So she became organist of that church.

SE: So your mother was an organist?

RG: She was a natural musician and she had a lot of piano study. When she was in high school, her piano teacher told my grandmother that she didn't think that she was making the progress that she should. She said, "Your daughter has too much talent for her own good... that it was too easy for her." By the way, when I started to play the accordion, she learned the accordion herself; then she'd listen to things on the radio and then she'd play them to me, and I'd learn them by ear. She'd learn them by ear and then transfer them to my ear when I'd come home from school. It was great fun!

Well, it's easy! It's the easiest way to learn music rather than read through all of those notes—the printed page! I still think that there's something to be said for learning by ear at a young age. In the first place, making music is perfectly natural. It's not going to become any more natural than it is right then.

You want students who can play with



Robert Glasgow at the Austin organ, First Christian Church, Oklahoma City, December 1946

great persuasion and do not sound affected and contrived. Those who do play this way started off as youngsters playing by ear, singing tunes they've heard, listening to the radio.

SE: Who were some of the organists who inspired you as a young man?

RG: The organist at First Presbyterian Church, Oklahoma City, Mrs. J. S. Frank. Mr. Ken Wright of radio station WKY, who played a 4-manual Kilgen organ in the radio station studio—this organ produced some very beautiful sounds. His playing was very tasteful, he had good organ technique, and presented a good variety of popular style repertoire. For every broadcast he played his own theme song that was not published, but I learned to play it by ear. Jesse Crawford, a very famous theatre organist of the time. I had many of his recordings. Marcel Dupré came to Oklahoma City in 1939 to play a recital at First Christian Church. He had just played the wedding of the Duke of Windsor (Edward VIII) and Mrs. Simpson. The recital was a sell-out event. He brought his daughter Marguerite on the tour, and they played Franck, Dupré, etc.

SE: Did your parents encourage music study as a boy?

RG: Well, I guess so. They didn't discourage it. It was a perfectly natural thing in our home when I was growing up. I was an only child.

SE: What instruments did you play?

RG: Accordion! I wanted to study and play the organ, but I could not reach the pedals, so I talked my folks into buying me an 80-bass accordion. That's how I learned to play the pieces my mother taught me by ear—on that accordion.

SE: So that's as close as you could get to the organ sound.

RG: Yes, it's like an organ. It's a wind instrument. I loved doing it, and I got pretty good at it. I was popular playing for church basement suppers and things like that.

SE: You were well known early on.

RG: Oh yes, I started playing at age nine, and by eleven I was hot stuff!

SE: Who was your first teacher?

RG: My mother. She taught me some piano. We had a little baby grand. She taught me how to read the notes. I had these little pieces that I was supposed to learn, but I'd sort of half learn them and I'd fill them in myself and fix them up.

Mother would say, "You're not playing what's there." I told her one time, "My way is better!" Talk about cheeky!

SE: So you learned your notes then after you played the accordion: you learned the accordion by ear.

RG: Almost everything that you played on the accordion had to be arranged for the instrument anyway. There was very little written for the accordion all by itself. My piano book had wonderful illustrations in it with the keyboard going up into the sky. It was wonderful, lovely, and all very visual. But the last piece in there was the *Minuet in G* of Beethoven. It has a B section—all 16th notes—and I looked at that and thought, "Oh boy, if I ever get to play that piece I'll be really good." That was the last piece in the book, and if you got that far you were a finished pianist.

SE: So you were done. That was it!

RG: Yes. All done.

SE: Then you were ready for the organ, the real thing.

RG: I was ready, but I still couldn't reach the pedals, and I hadn't enough piano according to the piano teacher. Our church organist was a wonderful musician—Oberlin-trained from way back. She took me later on, but she said then that I didn't have enough piano.

We're missing a very important part right in here when I took up the string bass, and that's had much more of a lasting effect upon me than anything else. The junior high school orchestra wasn't all that good, but by the time we got to high school, the orchestras were very good. We went to state competitions at the University of Oklahoma and won A-1 ratings. We played Mozart Symphony No. 40 and *Eine Kleine Nachtmusik*—music of that caliber—and also the Franck D-minor Symphony.

SE: So did you just start playing the string bass?

RG: No. Oklahoma City Public Schools offered instruction in strings: first of all, violin, some viola, and you got free lessons, class lessons. This was fourth grade and there were little-sized instruments. I didn't care anything about that: I wanted to play the big strings. By seventh grade, I could do string bass or cello, so I took up string bass because I liked the look of the scroll at the top. I'd take that instrument home on weekends and practice it and learned to play it.



Accordian virtuoso Robert Glasgow at age 9



Robert Glasgow longtime publicity photo (1964)

SE: There must have been something about the bass notes.

RG: Oh yes, indeed. It was a physical thing. It was wonderful to play in an ensemble like that, and we really became quite good. Then they had a junior symphony (Oklahoma State Junior Symphony), and you had to audition to get into that. I got into it, and that was more fun than anything. We did get to play the major repertoire then.

That had a lasting effect. By the time I got out of high school, I was finished. I couldn't keep using the string bass in the school. I didn't have one. And, anyhow, guess what came on then?

SE: World War II?

RG: It was already going. But one thing that I got out of that was the GI Bill—a godsend for everyone of that generation.

SE: And that paid for your education at Eastman?

RG: Yes, just did. The amount of time you got was the amount of time that you had been in the service, and mine worked out just right. Eastman cost more than anything; in those days it was \$500 a year!

I came back and I didn't know what I was going to do where music was concerned. I thought I'd be an architect and was very serious about it. I kept drawing all the time. I couldn't get away from it. I'd draw house plans, church plans, and outsides of buildings. Some were not bad, as I look back on that. I was about ten or eleven years old when I started drawing pictures of houses and floor plans.

SE: What sort of time was there, Bob, between your time in the service and going to Eastman? Was there much of a gap there?

RG: Well, I didn't go to Eastman right away because it was too late by the time I got out of the service. It was



Robert Glasgow at the Aeolian-Skinner organ, MacMurray College, Jacksonville, Illinois, October 1952

March, and I had been working on Eastman for well over a year before that; there were thousands of GI's out of the military service, and they all wanted to do something, go somewhere with the GI Bill. By that time, I wasn't even sure what I was going to do.

I decided I'd try for Eastman and then got the usual letter back stating, "No. We're sorry, but you're the low man on the totem pole. You'd be a transfer student." That year I went to Oklahoma City University and was a piano major and had good teaching there. The faculty were all Eastman graduates. I then got busy with applications at Eastman and sent audition recordings of both my organ and piano playing.

I got this letter, "Sorry for you. You're too late . . . way too many students . . . I don't want to discourage you . . . but send your audition recordings to us right away." Instead of sending it to the admissions office, I sent it to Harold Gleason. In days, I had this note back from him! The first big thrill that I had was that he wrote to me and said to check that I had all of my papers in, and that they wanted to have me there in the fall. WELL, that did it! He saw to it that I got in. So I found myself at Eastman that summer and got a church job right away. That plus the GI bill got me through without too much trouble or hardship.

SE: When did you start at Eastman?

RG: Summer of 1947. I started in with the program right then, but they classified me as a sophomore. Of course, I had the freshman year at OCU, and all that work was accepted. I took their basic exams.

SE: That must have been very exciting.

RG: Well, it was! It was scary, too. I thought, "What am I doing here with all of these talented people? Good grief, they are going to find out about me. They are going to catch up to me and send me home." I didn't think that I was that good.

SE: It looks like that didn't happen.

RG: It didn't, fortunately. I was trying to figure out how I would explain it to the folks at home. It turned out that I stacked up pretty well with the rest, but at first I didn't think that I was going to.

I went there because I had advice from people at home who were graduates of Eastman and who told me that there was only one place to go and only one teacher for me. There weren't nearly so many organ teachers then and nearly so much good organ teaching then as there is now.

SE: Who was your teacher in Oklahoma City?

RG: Dubert Dennis. He was an Oklahoma boy—Cherokee Indian—but he put me on the straight and narrow with the Gleason *Method*. I'll tell you! Hand position. Finger action. I'd never had anyone be so fussy with me before. I

thought, "I'll get to Eastman. I'll show them." Turned out to be just the other way around, of course. I had to get off of my high horse. I did pretty quickly.

SE: We've all had someone like that in our background.

RG: You need to sit back where you belong and not where you *don't* belong. It's one of the best things a teacher can do for you sometimes. To say, "Wait just a minute. You'll be there in a minute, but not right this minute."

RB: Humility?

RG: I don't think humility. It's just honesty about where you are in terms of your development, and not imagining you are further along than you really are. That's often the trouble some students have: they think they are so much further along that they really are, and are unwilling to do "repair work."

SE: That might be one of those later questions . . .

RG: Another big thrill while at Eastman was when I auditioned for the Performer's Certificate. I thought that it would be fun to play with the orchestra. In those days you did not choose the concerto before you got accepted as a candidate for the Certificate.

I got chosen, and I thought that I would do the Poulenc, but it didn't have any pedal cadenza. I wanted something that would show off the pedals. I found the Flor Peeters Concerto in a music store, so I chose that, and Howard Hanson liked it better than the Poulenc. Hanson was not a fan of Poulenc.

He was a wonderful conductor and wonderful musician to work with on that concerto. It was the American premiere, and it did have a big pedal cadenza in it and a rousing climax. It just brought the house down. Flor Peeters knew how to write for organ and orchestra very effectively.

SE: Please comment about the Gleasons, their teaching, and working with both of them.

RG: They're both gone now. Harold way back [1980] and Catharine more recently [2003].

SE: How did they compare as teachers?

RG: Quite different from one another. She was very exacting. He was, too, but he was older—a generation older. I didn't study with her except for some special repertoire. He would suggest that I take a particular piece to Mrs. Gleason that she'd been playing, so I could see what she had to say about it. That was interesting. I studied with Catharine for the whole summer after I had already finished the degree.

But Harold was somebody with a certain presence, because there was a wonderful human mind, sense of humor, and many, many years of experience—and not just in organ. In fact, some of his instructions would be to listen to some orchestral piece because it had something to do with what I was working on; so I did exactly as he told me to do. He had studio class every week—small class, five students.

Catharine's main influence was in her playing. She played through her recitals before every time that she went on a tour, which was three or four times a year. She would play the tour programs for us up there in [Organ Studio] 427. We could watch everything that she did. Technique was all there. Everything was PERFECT. It was a wonderful example. No frothing at the mouth. Very elegant. THAT was most instructive.

SE: And it was always from memory, right.

RG: Yes.

SE: That's interesting to me, about memorizing. What about extemporization?

RG: I wouldn't give you a dime for an organist who couldn't extemporize a little bit, who has to have every note written down on a piece of paper before he can play anything, who can't even touch



Steven Egler and Robert Glasgow checking out some recent changes to the 3-manual Möller in Prof. Glasgow's studio (photo: Robert Barker)

the manuals without having the notes down on the page. I-IV-V-I, if nothing more than that.

But they don't seem to stress that enough everywhere. I don't see why they can't do it. Just scared to death. Make music, as it were. You know what I mean? If you leave your scores at home, on Sunday, go make music. Maybe find a hymn tune and just play on your own. But you know, we're afraid of it, even though we've got music in us and enough technique in our fingers—but of course that takes daily practice.

SE: You're absolutely right!

RG: It's partly about your early experiences as a child. There was nothing wrong with sitting down and playing on the keyboard without having anything on the music rack.

SE: Your first teaching position was as professor at MacMurray College in Jacksonville, Illinois, from 1951–1962. It must have been very exciting to get a teaching position right after receiving your graduate degree from the Eastman School. Please describe how this appointment came about.

RG: The appointment was in May of that year, and I started teaching in September [1951]. I knew about the place because I knew of at least one student at Eastman from Jacksonville who had been a student of Ruth Melville Bellatti who was the teacher there before I was. There had been Eastman teachers there in the department of music.

The school was about to get a new four-manual Aeolian-Skinner organ in the chapel. It was a beautiful organ, and I was lucky to have it while I was there—the last 10 years that I was there.

I went back to play there, and they gave me an honorary doctorate [Doctor of Music]. [The recital and conferring of the degree took place on October 3, 1975.] It was a high point for me. That concert was the first concert on the Jacksonville/MacMurray Civic Music Series. They had all kinds of things, you know: orchestra, pianists, from all over—not just one area. They had a full house, as I recall. Do you remember Ruth Melville Bellatti?

SE: No. I only recall hearing the name.

RG: She was my predecessor there once removed. She was a classmate of Catharine [Crozier]. She was a superb player, and she was the one that really got the ball rolling on that new organ.

SE: Didn't Harold Gleason design that organ?

RG: He had a lot to do with it. He made some suggestions.

SE: That would explain the connection to Eastman.

RG: Many of the teachers had been from Eastman way back into the 1930s. Joe Clelland went there back in the 1930s and brought Ruth to the faculty. That was one of the best things they ever did. Then she got married to Walt

Bellatti and started raising a family. That's when they got Wilbur Sheridan for four years, and then just the time before the organ was to arrive, he left—went to a college in Washington state, and that's how I got the position. I saw the new organ specification on paper and thought, "You're leaving this?" Those were wonderful years. Catharine Crozier played the opening recital.

SE: Didn't you direct the orchestra at MacMurray?

RG: That was the first year that I was there. The director/chairman called me in and asked, "Wouldn't you like to conduct the orchestra?" "Sure, I can't wait." "Well, you're the only one around here with any orchestral experience." I said, "What, I haven't had any orchestral experience." "Yes, but you've PLAYED in one." That means you are a conductor if you've played in an orchestra.

Well, such as it was. They had five violins, clarinet, bassoon, that was it. String bass, cello, and PIANO—fill in, you see. It was kind of pitiful there for a while, but I was game—I had no choice! They had to grab players anywhere you could find them—faculty, local residents, students—and nobody was any good. It was pretty bad, and I wasn't much better.

We had a concert coming up right away—Christmas Vespers—and we had to get together right away. In the first place, I had to find something that I thought they could play amongst this VAST repertoire in their library. At the first rehearsal, about half of the instruments were there. The next week, it was just be another arrangement of people, sort of like pick-up. I thought that this was hopeless, so I told the pianist to play loud! We'll have to have something to carry us through. That was my experience with that orchestra.

I also taught counterpoint, which I wasn't planning to do, but this other teacher had left. He was the string teacher and taught counterpoint.

SE: How were your organ students there that first year?

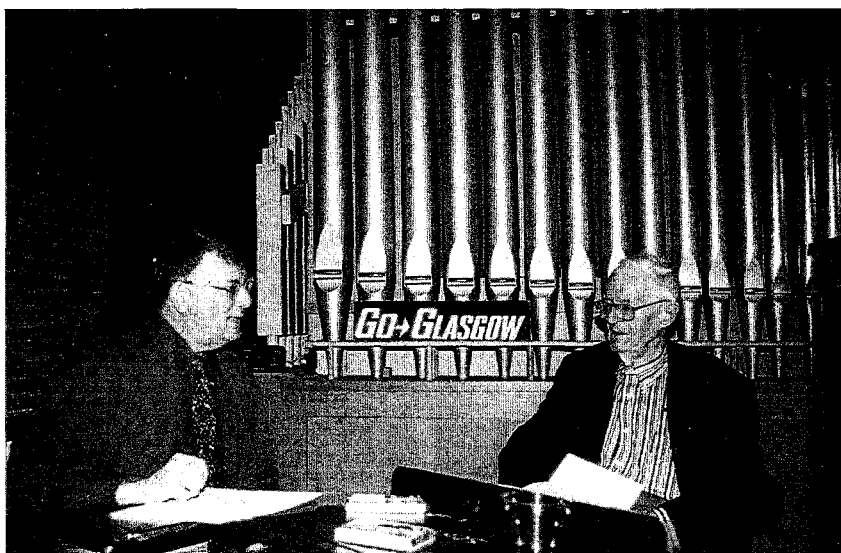
RG: The first year, I think that I had six, and I was lucky to have that many. They didn't know me, and the organ was coming next year. Then I started playing over the radio every Sunday afternoon, and that got a lot of attention for that area. Then the students began piling in, and there were some very good ones.

One of the prides of that school was the chapel building, which is a handsome building, and the organ. In the meantime, they have acquired a new music and arts building.

SE: How did your appointment to The University of Michigan come about?

RG: It was late in the year and I had been out in Los Angeles to play for my first national convention of the AGO. Then I played for Clarence Mader at his church in Los Angeles that summer, Immanuel Presbyterian Church, Wilshire Boulevard.

Marilyn Mason had played in Spring-



Robert Glasgow and former student and interviewer Steven Egler share a humorous moment during the interview in Dr. Glasgow's studio-office at the University of Michigan (photo: Robert Barker)

field, Illinois that spring, and I went over to hear her, and I met her afterwards. Then, in a few days' time, she called and asked if I would like to be considered for a job at The University of Michigan. There were no vacancies then, but that summer—June—it opened up. So they called me up, flew me back. I met with the dean and the executive board, and was offered the position. Just like that!

SE: Who was the dean of the School of Music then?

RG: James Wallace—a grand guy. Just first rate. He was an ideal dean. The door was always open to students and faculty alike. He was not impressed with himself. His trump card: he was very humane. He would never miss a faculty recital. If there were two on the same night, he would go to the first half of one and the second half of the other. It was the same with some of the older students. He'd show up!

SE: What have been any highlights of your years at Michigan?

RG: There have been many, such as receiving the Harold Haugh Award for Excellence in Teaching; I appreciated getting that award. And the Eastman School of Music Alumni Achievement Award.

In February 2002, Eastman and the Rochester Chapter of the American Guild of Organists (organized by Tom Trenney) invited me back to do a masterclass for their students. They wanted me to do a roundtable discussion with David Craighead ("Conversation with the Masters"), talking about the "old days."

Right at the end of that, the Director of the School of Music, James Undercoffer, surprised me and presented me with [that year's] award for Distinguished Alumni Achievement. It was like a diploma, and he read off the citation. This was a surprise, a big surprise.

SE: How have organ teaching and playing evolved over the course of your 50-plus years of teaching? Compare your current students to former students.

RG: Students have changed in the 40 years I've been here. They're not as open and natural. They're more guarded—not all—more so than they used to be. They had more fun then. It's all very serious now.

SE: How has the Organ Reform Movement affected organ building and performance?

RG: Well, the level of organ building and tonal design has improved somewhat; but I still enjoy a good E. M. Skinner with certain repertoire, and I have some students who feel that way. They are really fascinated with E. M. Skinner's philosophy (if you want to use that word). I don't find anything very charming in the neo-Baroque ideal. Cavallé-Coll built organs according to his own ideal. He didn't copy something from before. We wouldn't have the great

19th-century heritage in France if he hadn't followed his own creative urge.

SE: What advice would you give to young organists entering the profession today?

RG: Try to think of yourself as a musician first and don't worry about what's the latest thing. Follow your own musical instincts. I grew up playing on a flat, straight pedalboard in Oklahoma City, on the only mechanical action organ in town at that time, and I think that it's still there. It never wore out. It was one of those Hinners—workhorse of an organ—and they just didn't wear out. Like Austin—it doesn't wear out.

SE: Can you say anything about your long-standing friendship/collegial relationship with Orpha Ochse?

RG: I first met Orpha when she was new at Eastman, as I was. I was sitting there (fourth floor), and she came up and asked me, "Does it make any difference which of these organs we can practice on?" I said, "No, as far as I know." We just became friends. The organ department had a lot of new students that fall (1949), but of course, I'd been there since late June—taking lessons, practicing, working—and that's when I got my church job, which was why I was there so early.

Her personality, sense of humor—very droll sense of humor—you'd think that she was dead serious about something, but she wasn't. And she had this incredible ability to see into things—the phony side of things, which I appreciated very much, at that time especially.

SE: That must be an incredible thing to have a friend like Orpha over such a long period of time.

RG: Well she's a rare bird, that's one thing for sure, and she is also an extremely intelligent bird. She has an unbelievably sharp mind, and therefore it is fun, but you don't fool her for a minute.

And her books are universally regarded and essential in any organist's library: *The History of the Organ in the United States; Organists and Organ Playing in 19th-Century France and Belgium*, a great resource; and more recently her books about the Austin and Murray Harris companies.

SE: What were some of your favorite organs to play throughout your career?

RG: The 1911 Austin at First Presbyterian Church, Oklahoma City.

The 1920 Kimball organ at the Shrine Auditorium, Masonic Temple, Oklahoma City.

The 1918 Kimball at First Church of Christ, Scientist, Oklahoma City.

At the Eastman School of Music, the 1936 G. Donald Harrison Aeolian-Skinner in Strong Auditorium. This was a totally different idea of organ design. I hear they're going to restore it.

Church of the Advent, Boston, Massachusetts, 1936 Aeolian-Skinner. It has some of the loveliest sounds that you will hear anywhere. It, along with the Groton School instrument (1935), represented

Harrison's new "American Classic" design.

High on this list would be Merner Chapel, MacMurray College, Jacksonville, Illinois: 4-manual Aeolian-Skinner (1952).

All Saints' Episcopal Church, Worcester, Massachusetts, 1934 Aeolian-Skinner. It has been through many transformations/revisions but is now restored (under the supervision of current organist and former student, Peter Stoltzfus).

Bridges Hall, Pomona College, Claremont, California, 2002 C.B. Fisk. I just heard this a few weeks ago, demonstrated beautifully by college organist Bill Peterson—such an organ and such playing!

SE: What various influences led you to devote your efforts to the romantic repertoire?

RG: I like the music! I loved the Franck D-minor Symphony and heard it performed before I actually played it in the high-school orchestra. The Saint-Saëns Symphony No. 3—a recording that I had on 78 record—the reeds of that organ were compelling. I identified with the sounds of those instruments right away. I did not know much about Cavallé-Coll, but I knew that I liked those sounds.

SE: Do you want to say anything about your performing career, Bob?

RG: Well, I enjoyed it while it lasted. I'm not performing any more. I have what is called atrial fibrillation. Have you heard of that? My heart doesn't have any rhythm: it doesn't know where the beat is. It goes crazy because you can't get enough oxygen for it to operate correctly, so I'm taking all of this medication—I have been now for a couple or three years. It keeps me sort of on an even keel.

The last performance that I did, I almost couldn't play. I'd been out to West Texas. What a trip—nightmare of a trip! Flying out there, changing in Houston, missing the connection, galloping through the terminal, then missing the connection, then pain all over every inch of my body. It was heart failure. The heart was trying to do the best that it could, but it couldn't keep up. I didn't know that at that time.

I got to the church the next morning. The organ man was there and the organ wasn't ready to play. He said that I'd have to come back later on in a couple of hours and that they needed more time. I never got to the organ until the night before the performance. It didn't go very well. I was too tired, by the time I got to second half, I thought that the other pieces were ho-hum, ordinary. Then I thought that maybe this was the right time to "turn the corner."

I then went to North Texas State University, Denton, Texas, which was presenting a conference on Cavallé-Coll. I did a recital of that repertoire on that organ in the main hall, and that was hard to do, too. I was just exhausted, and I couldn't get rested. I thought then, "Just cool it. You don't need to do this the rest of your life." The more that I thought that way, the more comfortable I felt.

I played Widor Seventh, complete, on the last part of the program. I got into the next-to-last movement (slow movement) and the organ clobbered, so I had to stop, of course. By this time, I was so dizzy that I didn't know which way was up, so they came up to see about me. I told Jesse Eschbach, my former student, that I couldn't go on and that he would have to help me out and that I couldn't finish the recital. Meanwhile, the audience was wondering what was happening since I didn't return. I was supposed to teach a performance class the next morning. I did get up and do that.

Then I went to Memphis. I got things worked out, but there was trouble with the organ and one of these impossible situations where the console is where you can't get to it—you needed to be an acrobat! Nice acoustics, though. Nice organ—Schantz. So I didn't go. I didn't play. I cancelled out about an hour before curtain time—too dizzy!

They all seemed to understand when I told them what had happened. But that was the last time I attempted to play anywhere, and I thought then, "That's it. I've done this now since I was that high, so that's fine." Having made that decision, I felt as if there was a big weight lifted off of my shoulders. But I'm sorry that I didn't know more about it (my situation) before that performance because people were down there and waiting. So I got on the plane the next morning and flew back here, and that was it.

SE: So, what about retirement and the whole concept of retirement?

RG: The concept of retirement? Well, at The University of Michigan we have what they call a retirement furlough. It's a nice deal. You have another year to do things that you want to do and get paid full salary. You teach as much as you want to or not at all. And they'll furnish you with a studio or office.

SE: So, will you do that then?

RG: I'm going to stay right here for the time being—and then, we'll see. I have no idea what I'm going to do after that. I think I'm going to get together all of my annotated copies of all the scores of Franck, some Widor, and some Sowerby, and get those out. That'll take me the next 10 years!

SE: What about recording?

RG: The only thing that I regret is that I didn't go on and record more than I did. I wish I had gone ahead and done all the Franck. I had that in mind, but I didn't get to it soon enough. And I'm not too happy with what I did, although I've been told over and over again how wonderful it is, so I thought, "OK, if you think it's so wonderful, I'll shut up."

That was a wonderful organ (All Saints' Episcopal, Worcester, Massachusetts) for Franck, rather than packing up and going abroad. I didn't want to do that. There's a lot more to a "telling" performance than a particular organ. The particular organ does help, but I don't think you have to have only THIS organ. If you do, you're kind of stuck.

SE: Your legacy as a teacher and a performer are legendary, and you have been an inspiration to countless numbers of organists, myself included. What do you feel has been your greatest contribution to the organ world?

RG: Students (without hesitation), and I don't hesitate a minute to say that, in spite of a few huge disappointments; yet some times I can't stand them! But that's more lasting. And maybe, to a certain extent, my performance, because you demonstrate what you've been teaching. One should be able to do that: put up or shut up. But I've done that over a period of how many years, so I didn't feel too badly about realizing I couldn't do it anymore or *shouldn't* do it anymore.

RB: It's like a chain of succession.

RG: Well, we now have the next generation of mine. I've been blessed the past 54 years with some extraordinarily talented students—almost too numerous to list here. ■

Birthday greetings may be sent to Professor Robert Glasgow, c/o School of Music, University of Michigan, Ann Arbor, MI 48109.

Special thanks to Jay Peterson, Professor of Music, MacMurray College, Jacksonville, Illinois; David Higgs, Professor of Music, Eastman School of Music, Rochester, New York; and Allan Riggs, Physician Assistant, University Health Services, Central Michigan University, for their assistance in the preparation of this interview.

Steven Egler is Professor of Music at Central Michigan University, Mt. Pleasant, Michigan, where he has been a member of the faculty since 1976. He was a student of Robert Glasgow from 1969 to 1981, during which time he completed the B.M., M.M., and D.M.A. degrees at The University of Michigan. Egler is also Councillor for Region V of the AGO.

Cover feature

**Taylor & Boody Organbuilders,
Staunton, Virginia
Goshen College, Goshen, Indiana**

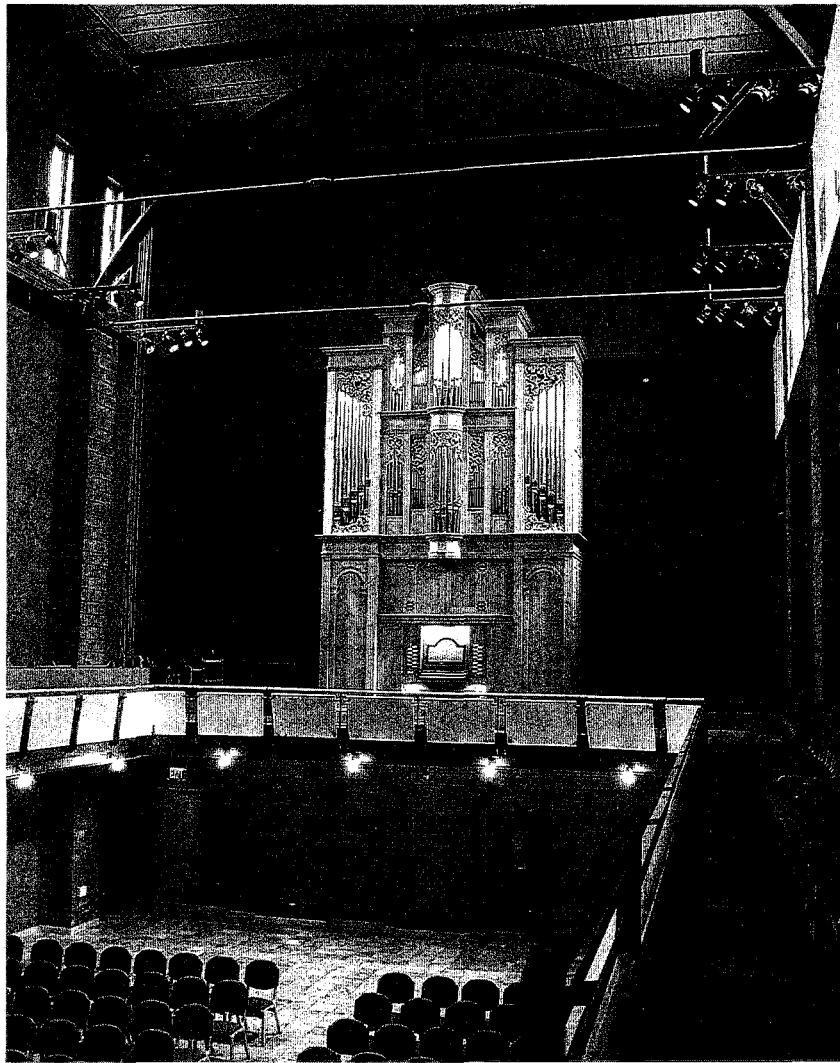
About the organ

Designing an organ for Rieth Hall at Goshen College was a pleasure. The opportunity to place the organ in the traditional location, high in the rear gallery, was ideal both visually and aurally. The form and proportions of the hall, with its austere yet warm and inviting interior, called the organbuilder to respond with similar clarity and restraint. The ample height of the room suggested a plain, vertical configuration of the instrument, on which natural light from the clerestory windows would fall gently. Everything about the hall spoke of its solid construction and honesty of materials, qualities that we strive to reflect in our organs. Likewise the acoustical properties of the hall, so warm and reverberant and at the same time intimate and clear, allowed the organ's tone to develop freely without being forced. The result is an endearing musical instrument that is aesthetically inseparable from the space in which it stands.

Initial inspiration for the Goshen case came from the organ built by David Tannenberg in 1774 for Trinity Lutheran Church in Lancaster, Pennsylvania. While only the case and façade pipes of that lovely instrument have survived, they constitute the finest example we have in our country of south German case architecture from the 18th century. Tannenberg's use of the double impost, with its Oberwerk division gracefully placed as a reflection of the Hauptwerk below, was typical of organs in his native Saxony and Thuringia. Other exterior influences from that time and place include the two swags that bracket the center tower, and the broad lower case that supports the full width of the impost and omits the spandrels common to earlier styles. Apart from its simple springboard moldings, the Goshen case is relatively flat and plain by comparison with its historical counterparts. Its only bold three-dimensional element is the polygonal center tower. The small pointed towers in Tannenberg's design are here merely implied by the V-shaped arrangement of foot lengths in the tenor fields. The use of six auxiliary panels to raise the smaller pipe feet above the impost moldings adds interest to the design. The considerable height of the lower case was determined by the need for a passageway over the 2-foot concrete riser behind the organ. This height gave space between the console and impost for the eventual inclusion of a small Brustwerk with several stops for continuo accompaniment. Cabinets for music storage are built into the back on both sides of the lower case.

Another aspect of the design reminiscent of 18th-century south German traditions is the position of the windchests in relation to the action. The two windchests of the Hauptwerk are spaced apart from the center of the case by the width of the keyboards. This leaves room for trackers of the Oberwerk to reach their rollerboard without blocking access to the Hauptwerk action and its pallets. It also provides optimum space for 8' bass pipes at the sides and leaves room for tuning the tenor pipes of the Hauptwerk with only minimal obstruction by the Oberwerk rollerboard. The windchests for the Pedal are located behind the case at the level of the impost, a placement that Tannenberg could also have used.

Both the playing action and stop action are mechanical. The manual keys are hinged at the tail and suspended from their trackers. There are no thumper rails to hold the keys down, so they are free to overshoot slightly when released, as is the case in traditional suspended actions. Trackers, squares and rollers are all made of wood. There is no felt in the action. Keys are guided by pins at the sides. Together these details



Taylor & Boody Opus 41 (photo credit: Brian Wiebe, Goshen College)

combine to give a feeling of buoyancy and liveliness reminiscent of antique instruments. The aim is not so much to provide a light action as to arrive at one having the mass and friction appropriate to the size and character of the organ. Such an action may need occasional minor adjustment of key levels with changes in humidity, but this is a small price to pay for the advantages gained over more sterile modern alternatives.

Wind is supplied by two single-fold wedge bellows (3' x 6') fed by a blower located in a small room below the organ. Natural fluctuations of the wind pressure in response to the playing contribute to the lively, singing quality of the organ's sound. A wind stabilizer can be engaged when unusually heavy demands on the wind system call for damping of these fluctuations. The organ's single tremulant is made in the old-fashioned beater form. In seeing a tremulant puffing away in one of our organs, a Japanese friend remarked that the organ was laughing! It is useful to think of an organ's wind as its breath and the bellows as lungs, for the instrument's appeal is closely tied to our perception of its lifelike qualities.

The tonal character of an organ is rarely revealed by its stoplist. This is particularly true in an instrument of only twenty-four stops. Once the builder accepts the constraints of a given style and the essential registers have been chosen, there is usually little room or money left to include stops that would make a modest design appear unique on paper. Fortunately for the art, the musicality of the organ is not bound by its stoplist; rather, it is determined by a host of other complex factors. These can be partially defined in the technical data of pipe scaling and construction, general design parameters, materials and the like, but in reality much more rests on the elusive criteria of experience, skill and taste of the builder. Taken together this means that each new organ, albeit small, presents fresh opportunities for artistic expression. It is important that all the pipes speak promptly, be they reeds or flues, except in the case of strings,

which gain charm from their halting speech. It is less important that the pipes produce precisely the same vowel sounds from note to note, for here variety adds refreshing character and interest to the organ.

At Goshen we chose to voice the 8' Principal to be somewhat brighter and richer in overtones than has been our wont. This was achieved by giving the pipes lower cutups than was customary in German and Dutch organs of the 17th century and before. The five distinctly different 8' flue stops on the manuals deserve special mention. Although all followed scaling patterns we have used frequently in the past, when voiced they proved to be unusually satisfying, particularly in combination with each other. Whenever the 16' Bordun is used with them a magical new dimension is added to the sound. If, for example, one draws the Bordun with the Viol da Gamba, the effect is that of a quiet 16' Principal. Used with the Spillpfeife the Bordun reverts to its role as a flute. In an organ of this size it is crucial that every stop work as well as possible with every other. Following south German practice, both 8' and 4' flutes on the Hauptwerk are made in the same form. This duplication of flutes within the same family was not the custom in the north, where lower pitched flutes were usually stopped and those above them progressively more open. The Oberwerk configuration at Goshen with its two stopped 8' registers and partially open 4' Rohrflöte is typical of the northern tradition. We look forward to the day that the 16' Violonbass with its cello-like speech can be added to the Pedal.

The distinctive musical effect of the Goshen organ is strongly colored by the use of the recently released Bach-Lehman temperament described in the accompanying article. Because the completion of the organ in February coincided with the publication in *Early Music* of Bradley Lehman's treatise on J. S. Bach's temperament, we chose to tune the organ according to his plan. Here was the ideal opportunity to try the temperament on an organ built in Germanic

Specifications for Opus 41

Hauptwerk	
16'	Bordun (C-D# wood, rest metal*)
8'	Principal (77% tin)
8'	Spillpfeife
8'	Viol da Gamba (77% tin)
4'	Octave
4'	Spitzflöte
3'	Quinte
3'	Nasat
2'	Superoctave
IV-V	Mixtur
8'	Trompet
Oberwerk	
8'	Gedackt (99% lead)
8'	Quintadena
4'	Principal (77% tin)
4'	Rohrflöte
2'	Waldflöte
II	Sesquialtera
IV	Scharff
8'	Dulcian
Pedal	
16'	Subbass (wood)
(16'	Violonbass) space prepared
8'	Octave
4'	Octave
16'	Posaune (C-B wood, rest 99% lead)
8'	Trompet (99% lead)
Couplers	
Oberwerk / Hauptwerk	
Hauptwerk / Pedal	
Oberwerk / Pedal	

Tremulant to entire organ
Mechanical key and stop action
Compass: manual 56 notes C-g^{'''}, pedal 30 notes C-f[']
Lehman-Bach temperament
Interior metal pipes of hammered alloys
*All unmarked metal alloys of 28% tin, 72% lead
Case of solid white oak
Windchests of solid oak, pine & poplar
Number of pipes: 1604
Wind pressure: 75mm
Wind stabilizer

The builders

George K. Taylor
John H. Boody
Bruce Shull
Emerson Willard
Christopher A. Bono
Kelley Blanton
Chris A. Peterson
Sarah Grove-Humphries
Robbie Lawson
Jeffrey M. Peterson
Larry J. Damico
Holly Regi
Thomas M. Karaffa
Bob Harris
Katie Masincup
Ryan M. Albashian
Kristin E. Boody
Daniel Thomas

Additional craftsmen

Andres Calleja Huerta
Steve Mankowski

style and at the same time to honor Dr. Lehman as a distinguished Goshen alumnus for his work in this field. The experiment has been a fascinating one. It has provided a place to hear Bach's organ music as we have not heard it before. We are honored to have played a part in translating the dry mathematical numbers of this temperament into the vibrant sound of the organ.

With few exceptions the many parts of the organ were constructed from raw materials in our Virginia workshop. Through the skills of each craftsman the design moved from an idea to paper and then through raw wood and metal into a large and impressive object. Note by note the tonal picture has been filled in by voicing and tuning until in the end we experience a new instrument with an identity all its own. We hope that it will give pleasure to those who play and hear it far into the future.

—George Taylor

The organ project at Goshen College
"Dienlich, Ordentlich, Schicklich, Dauerlich"

In 1999 we were asked by the organ

THE DIAPASON

consultant for Goshen College, Roseann Penner Kaufman, to make a proposal for the new Goshen College Music Center. As with any new project, I went to Goshen full of excitement at the promise of participating in what was to be a spectacular project. My enthusiasm was short-lived when I saw the design for the recital hall. It was a standard fan-shaped, sloped-floor, small college recital hall, with theatre seats and carpet in the aisles. The space for the organ was planned in a niche at the back of the stage. The design would have been fine for small chamber recitals, but it was not a proper home for an organ. The prospects for the organ looked bleak. We would not have felt productive or inspired. We always say that the room is more than half the organ. I took a deep breath and told the Goshen committee what I thought of the plan. The committee listened and asked us to offer suggestions on how the recital hall might be designed to work best with the musical programs envisioned for this space.

I returned to Staunton eager to develop a plan. One of the first things I did was to research the *Mennonite Quarterly Review* for articles describing historical Anabaptist worship spaces. I hoped that the essence of these rooms would lead me to an aesthetic that would tie the new hall to the old tradition, which would, in turn, also be good for music, especially the organ. My research acquainted me with four German words used to express the qualities of the historical spaces: *dienlich*, *ordentlich*, *schicklich* and *dauerlich*—serviceable, orderly, fitting and lasting. I also found prints of the interiors of some of these churches. Rectangular in shape with open truss timber roof framing, clear glass windows, galleries on several sides, rough stone floors, moveable chairs, unadorned, honest and powerful, these spaces had all the qualities that I was looking for. They also had enduring musical-acoustical qualities and so many are used today for concerts.

The simple sketch that I made went first to the Goshen organ committee who, led by Doyle Preheim and Chris Thogersen, embraced the plan. Then the concept went to Rick Talaske and his team of acousticians. They transformed the plan into practical geometry and surface treatments to make the space an acoustical success. Mathes Brierre Architects took the acoustical plan and translated it into a visual design that evokes the warehouse or brewery-turned-church concept of the early Dutch Mennonite spaces. Schmidt Associates worked through the technical details with Casteel Construction to conceive the simple pre-cast concrete panels and graceful curved steel arches that make the hall appealing in its architecture, superior in acoustical performance and straightforward and durable in construction. There was creative and sensitive work done by a Goshen group concerned with decor and furnishings. The result is successful beyond our expectations. The collaboration of all the partners made the project exceed the ability of any one of us.

Once the hall was underway, we scheduled a meeting at St. Thomas Fifth Avenue in New York with a group from Goshen and Calvin and Janet High from Lancaster, Pennsylvania. We had a great day in New York showing everyone our organ in the gallery of St. Thomas. The Highs' enthusiasm for the St. Thomas organ and the Goshen Music Center paved the way for their generous gift that underwrote the cost of the organ.

We realized that the floor area of Rieth Hall was small in relation to the height. We saw that if there could be the addition of one more bay to the length there would be significant improvement in the proportions of the space and at least 50 more seats could be added. Again, the Goshen design group supported our suggestion. At a time in the project when the building committee was attempting to control costs and squeeze performance out of every dime, they found the funds for this most important late addition.

I predicted at the time we were cre-



Keydesk (photo credit: Bruce Shull)

ating the designs for Rieth Hall, that the unique qualities of this space would have something to say to the Goshen students about music and worship. This prediction has been realized. First, there is genuine enthusiasm for a *cappella* singing in Rieth Hall, encouraging this wonderful Mennonite tradition. Second, there has been a spontaneous seizing of the space by the students for their own student-directed Sunday worship. In this age of searching for the right path in worship and liturgy, of debating the influence and appropriateness of mass media and popular music for worship, we have built something at Goshen College that reaches across the span of time to those Mennonite roots. Led by the seemingly old-fashioned qualities of *dienlich*, *ordentlich*, *schicklich* and *dauerlich*, we have made a music space and organ that inspire and excite us to make music and to celebrate and serve our God and Creator.

Wood and the Goshen organ

The traditional pipe organ is a wooden machine. Early on in our careers as organ builders we realized that getting control over our materials in both an aesthetic and technical sense was essential to our success as organ makers. Our first path was to make friends with our neighborhood sawmillers. One of these was an octogenarian whose experience reached back to horse logging and steam power. He taught us the value of long, slow, air-drying of lumber. He also knew the old traditions of sawing, how to take the tension out of a log, how to saw through the middle of the log and keep the boards in order so that the cabinetmaker could match the grain. He remembered the methods of quarter sawing that impart the most dimensional stability to the boards and in oak bring out the beautiful fleck of the medullary rays. We have built our own sawmill based on a portable band saw. For quarter sawing, we have built a double-ended chain saw that can split logs up to 60 inches in diameter. The half logs (or quarters in extremely large timber) are then aligned on our band saw and sawn in a radial fashion into boards. This lumber is then air-dried for a number of years. At the end, we put the wood in our dry kiln and gently warm

it up to stabilize the moisture content at 8% to 10%.

Oak is the traditional wood of Northern European organ building so it was natural for us to choose white oak for the Goshen organ. We have long admired the Dutch and German organs dating back to the 16th century. The earliest organs show only the natural patina of age and no finish; the concept of finishing wood as in varnishing or oiling came well into the 18th century. We followed this earlier practice for the Goshen organ. The oak has been hand-planed to a smooth polish, much smoother than can ordinarily be produced with sanding. The hand-planed wood will resist dirt. We feel there are also musical benefits from using wood in its natural state. The case and carvings together with all the interior parts transmit sound energy and reflect and focus the sound of the pipes. Also, the open pores and surface imperfections of the natural wood have an effect on the sound reflection.

Another aspect of wood use in historic organs is how efficiently the old builders utilized their wood. Before the age of machinery, cutting, transporting and converting timber to sawn, dried lumber ready for use was costly. The best wood was always used for the keyboards, playing action, wind chests and pipes. The next selection went to the most visible parts of the case, especially the front of the organ. The rest was used for carvings, heavy structural members, walkways, bellows framework and back panels. Some of this wood shows knots, cracks and other defects that might offend our modern sense of perfection. However, in addition to demonstrating good wood utilization, the varying density and differences in surface texture of these so-called defects may indeed benefit the music. How we perceive the sound of an organ is a very complex and subtle equation. This is one of the wonderful aspects of the real pipe organ that differentiates it from the sterile sound of the electronic substitute. We feel it is good stewardship to apply the hierarchy of selection as practiced by the old masters. We try to use all the wood, through careful selection, with thoughtful conservation of a vanishing resource.

—John Boody

Acoustic design of Rieth Recital Hall at Goshen College

In 1998, the design team of design architect Mathes Group (now Mathes Brierre Architects), architect of record Schmidt Associates and acoustician The Talaske Group (now Talaske) began preliminary work on a new music education and performance building for Goshen College's campus. This project was the College's greatest building investment to date and they were determined to do things right . . . with a very modest budget. The Recital Hall (now Rieth Recital Hall) was slated to house a new tracker organ of exceptional quality. As acousticians, we offered some general planning recommendations—not the least of which was a 50-foot ceiling height—and recommended that the organ builder be hired as soon as possible.

Enter John Boody of Taylor & Boody, organ builders from Virginia. John energized the subsequent meetings with some profound advice that proved to set the final direction for the space. He moved our thinking from a "fixed" seating configuration to a flexible arrangement based on a flat floor where seats can face either end of the room. This unique concept facilitated the accommodation of a conventional "recital hall" or assembly arrangement with musicians or presenters on a small stage. The cleverness of the concept is the seats can be turned to face the opposite direction in the room, offering a classic organ recital arrangement. Furthermore, John recommended that the proportions of the room would be better served if lengthened by adding another bay of structure. These fundamental planning ideas changed the direction of the design in perpetuity.

We embraced these new directions and identified the many other room acoustics design features that would support the client's needs. The 50-foot ceiling height remained, and we worked with the architects and construction manager to render the room as a sound-reflective concrete enclosure, embellished with wood. The goal was to maintain the warmth of sound created by the organ. Within the "theatre planning" process, we guided and exploited naturally occurring opportunities for introducing sound diffusing shaping to reflect low- and mid-pitched sound in all directions—by introducing one side balcony and a rear balcony, recesses from circulation paths and recesses created by deeply-set windows. We recommended deliberate articulation of the walls to diffuse mid- and high-pitched sound. Wood surfaces were detailed to minimize absorption of low-pitched sound. Retractable velour curtains and banners were recommended in abundance and specified by Bob Davis, theatre consultant. Architecturally, curtain and banner pockets were created so the sound-absorbing materials could be retracted completely on demand. These features make possible a broad "swing" of the sound of the room from very reverberant for choral and organ performance to articulate for assembly events or amplified music performance. Fundamental to the acoustic design was the need for silence. This was accomplished by structural discontinuities in the building (acoustic isolation joints) and the proper placement and design of heating and air conditioning systems.

Within their mission statement, Goshen College states: "Musical expression is a human manifestation of the divine impulse and, as such, serves as a window into the individual soul, a bridge between human beings and a means of corporate religious experience." In light of the students adopting the Rieth Recital Hall for their weekly convocations and the many other uses, we are pleased to say the happy story continues!

—Rick Talaske

Bach temperament

This organ is the first since the 18th century to use Johann Sebastian Bach's tuning, as notated by him in 1722 on the title page of the *Well-Tempered Clavier*. This tuning method is a 2004 discovery by Bradley Lehman. The article about

this discovery is published in the February and May 2005 issues of *Early Music* (Oxford University Press), and further details are at <www.larips.com>.

The layout, dividing the Pythagorean comma, is:
 F-C-G-D-A-E = 1/6 comma narrow 5ths;
 E-B-F#-C# = pure 5ths;
 C#-G#-D#-A# = 1/12 comma narrow 5ths;
 A#-F = a residual wide 1/12 comma 5th.

In this tuning, every major scale and minor scale sounds different from every other, due to the subtle differences of size among the tones and semitones. This allows music to project a different mood or character in each melodic and harmonic context, with a pleasing range of expressive variety as it goes along. It builds drama into musical modulations.

The result sounds almost like equal temperament, and it similarly allows all keys to be used without problem, but it has much more personality and color. In scales and triads it sounds plain and gentle around C major (most like regular 1/6 comma temperament), mellower and warmer in the flat keys such as A-flat major (most like equal temperament), and especially bright and exciting in the sharp keys around E major (like Pythagorean tuning, with pure fifths). Everything is smoothly blended from these three competing systems, emerging with an emphasis on melodic suavity.

The following chart shows the relative size of each major third, resulting from each series of the intervening four fifths. This system of analysis is from the 1770s, published in the theoretical work of G. A. Sorge who was a former colleague of Bach's. The intervals having higher numbers sound spicier, more restless. In this measurement, a value of 11 would indicate a major third that is one syntonic comma too sharp (a "Pythagorean major third," having been generated by four pure fifths). A pure major third would be represented here as 0.

Bb-D 6	D-F# 7	F#-A# 8
Eb-G 7	G-B 5	B-D# 9
Ab-C 8	C-E 3	E-G# 10
Db-F 9	F-A 3	A-C# 9

Equal temperament, as opposed to the variety shown here, has a constant size of 7 in all twelve of the major thirds.

In functional harmony, the Bach tuning sets up especially interesting contrasts within minor-key music. The key of A minor has the plainest tonic juxtaposed with the most restless dominant. F minor, a major third away, has the opposite relationship: troubled tonic, calm dominant. And C# minor has the average character between these behaviors, where the tonic and dominant are both moderately energetic.

In major-key music, the tonics and dominants have characters similar to one another. The sizes of major thirds change by only 1, 2, or 3 units from each key to its neighbors, moving by the circle of fifths (through typical subdominant/tonic/dominant progressions). Any change of *Affekt* is therefore gradual and subtle, as if we never really leave the home key altogether but it feels a little more or less tense as we go along.

In any music that modulates more quickly by bypassing such a normal circle-of-fifths cycle, the contrasts are momentarily startling. That is, the music's dramatic harmonic gestures become immediately noticeable, where the major thirds have changed size suddenly from one harmony to the next. This comes up for example in the *Fantasia in G Minor* (BWV 542), *Gelobet seist du, Jesu Christ* (BWV 722), and the fourth *Duetto* (BWV 805), and especially in music by the Bach sons.



Bruce Shull voicing inside the organ
 (photo credit: Christopher Bono)

This system turns out to be an excellent tuning solution to play all music, both before and after Bach's. It is moderate enough for complete enharmonic freedom, but also unequal enough to sound directional and exciting in the tensions and resolutions of tonal music.

A recording will be ready for release this summer, including music by Bach, Fischer, Brahms, et al.

—Bradley Lehman

A brief history of the organ in the Mennonite Church

Some people might find it unusual to find such a remarkable organ in a Mennonite college. Aren't the Mennonites those folks with the buggies and suspenders? It is true that some Mennonite congregations still take literally founder Menno Simons' caution against the organ as a "worldly" invention, but most, especially in the last fifty years, have embraced it as a vital contributor to the musical and worship life of the community.

The Mennonite Church has its beginnings in the 16th-century Protestant Reformation. Because of persecution, most of the early worship services were held secretly, in homes or out-of-the-way places. Mennonites also believed that the true church existed in small, simple gatherings; therefore, it was uncommon for early Mennonites to even set aside a separate building for worship.

Two hundred years after the beginning of the movement, churches in Germany and the Netherlands had grown to the point of meeting in dedicated buildings, and by the 1760s several in urban areas had installed pipe organs. It was another two hundred years, however, before organs became common in the Mennonite conference that supported Goshen College. Even now, the organ is not necessarily assumed to support congregational singing, but contributes other service music. Organ study is now offered at all of the Mennonite Church USA-affiliated colleges, and the new Taylor & Boody organ at Goshen will certainly have a profound impact on the future of worship and organ study throughout the denomination.

—Roseann Penner Kaufman

Roseann Penner Kaufman, DMA, is adjunct instructor in organ at Bethel College, N. Newton, Kansas, a four-year liberal arts college affiliated with the Mennonite Church USA. She also serves as director of music for Rainbow Mennonite Church in Kansas City, Kansas. Dr. Kaufman served as the consultant to Goshen College for their organ project.

Cover photo by Bruce Shull and Robbie Lawson

New Organs



Nichols & Simpson, Inc., Organbuilders, Little Rock, Arkansas Church of the Redeemer, Sarasota, Florida

Nichols & Simpson, Inc., Organbuilders, has built a new organ for Church of the Redeemer in Sarasota, Florida. The 47-stop, 61-rank instrument was completed in September 2003. The architectural elements in the room clearly influenced the case design. The pipe shades are inverted versions of the wrought iron work separating the side chapel from the nave. Our ideas for the case layout and concept were turned over to our trusted friend and colleague Frank Friemel who did a magnificent job of interpreting our desires within the context of the building's structure. The actual casework was constructed by Pat Quigley of QLF Components.

The chest actions are electric-slider with pneumatic cylinder stop actions and electro-pneumatic/electro-mechanical for unit and duplexed stops. The swell box is two inches thick and fronted with our hollow shades featuring sound-trap joint construction. The choir shades are of the same construction and fitted to the chamber openings. Shade movement is controlled by our 12-stage pneumatic cylinder whiffle tree swell engines.

The moveable console is constructed of oak finished to match the interior of the church, and features an interior of burl eucalyptus, bone natural keys with rosewood sharp keys, rosewood expression and crescendo shoes, rosewood drawknobs with bone faces, rosewood thumb pistons with bone caps, and bone tilting tablets to operate the intermanual couplers. The keys are weighted with front compass tension springs and do not have "tracker-touch" springs.

From the beginnings of our dealings with the people at the Church of the Redeemer we knew we were blessed. Our relationship of client/builder progressed into one of deep trust, profound respect and ultimately abiding friendship. Dr. Ann Stephenson-Moe, organist and choirmaster at Church of the Redeemer, clearly communicated to us her wishes and we trust that we fulfilled them.

—C. Joseph Nichols

GREAT

- 16' Violone
- 8' Principal
- 8' Harmonic Flute

- 8' Bourdon
- 8' Violone
- 4' Octave
- 4' Nachthorn
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- V Fourniture
- 8' Harmonic Trumpet
- Tremolo
- 8' Tuba (Ch)
- 8' Festival Trumpet

SWELL

- 16' Gedeckt
- 8' Diapason
- 8' Chimney Flute
- 8' Salicional
- 8' Voix Céleste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Principal
- 4' Flûte Octaviant
- 2 1/2' Nasard
- 2' Octavin
- 1 1/2' Tierce
- V Plein Jeu
- 16' Double Trumpet
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon (from Double Trumpet)
- Tremolo
- 8' Festival Trumpet (rear gallery)

CHOIR

- 16' Erzähler (digital)
- 8' Geigen Diapason
- 8' Singend Gedeckt
- 8' Erzähler
- 8' Erzähler Celeste (1-12 digital)
- 4' Principal
- 4' Zauberflöte
- 2' Octave
- 1 1/2' Larigot
- IV Mixture
- 16' Bass Clarinet (1-12 digital)
- 8' Clarinet
- 8' English Horn
- Tremolo
- 16' Trombone (Ped)
- 8' Tuba
- 8' Tromba (Ped)
- 8' Festival Trumpet
- 4' Tromba Clairon (Ped)

PEDAL

- 32' Contra Bourdon (digital)
- 16' Open Wood
- 16' Principal
- 16' Subbass
- 16' Violone (Gt)
- 16' Gedeckt (Sw)
- 8' Octave
- 8' Bourdon
- 8' Violone (Gt)
- 8' Chimney Flute (Sw)
- 4' Choral Bass
- 4' Bourdon
- IV Mixture
- 32' Ophicleide (digital)
- 16' Trombone
- 16' Double Trumpet (Sw)
- 8' Festival Trumpet
- 8' Tuba (Ch)
- 8' Tromba
- 8' Trumpet (Sw)
- 4' Tromba Clairon
- 4' Clarinet (Ch)

Be sure that your company is listed in next year's *Resource Directory*.

Go to <www.TheDiapason.com> and click on "Supplier Login" in the left-hand column.

OrganmasterShoes.com

203/453-4424



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 MAY
Mozart, *Requiem*; The Chorus of Westery Performance Hall, Westery, RI 4 pm, 6 pm
Thomas Murray; The Church of St. Vincent Ferrer, New York, NY 3 pm
Jean-Guy Proulx; Cathedral of St. Patrick, New York, NY 4:45 pm
Etienne Walhain; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Antonius Bittmann, with orchestra; Rutgers University, New Brunswick, NJ 3 pm
Todd Davis; Christ Church, New Brunswick, NJ 6:30 pm
Thomas Alm; St. Paul's, Doylestown, PA 4:30 pm, followed by Festal Evensong
Paul Skevington, with Washington Symphonic Brass; St. Luke Catholic Church, McLean, VA 7:30 pm
Felix Hell; St. John's United Methodist, Aiken, SC 4 pm
Yoon-Mi Lim; Queen of Peace Catholic Church, Ocala, FL 3 pm
Bach, *Cantata 11*; Church of St. Luke, Chicago, IL 10:30 am
Langlais, *Missa Salve Regina*; St. John Cantius, Chicago, IL 12:30 pm
Richard Hoskins; St. Chrysostom's, Chicago, IL 2:30 pm
The Apollo Chorus of Chicago; Fourth Presbyterian, Chicago, IL 3 pm
Choral concert; St. James Cathedral, Chicago, IL 4 pm
Gary Powell, Kris Abels, Beth Prezembel, Sara Stollfus, Norma Maki; Bethel Lutheran Church of Rolling Meadows, Palatine, IL 3 pm

16 MAY
Gerre Hancock; Calvary Episcopal, Cincinnati, OH 8 pm

18 MAY
Julie Evans; St. Luke Catholic Church, McLean, VA 1 pm

20 MAY
Choral concert; Church of The Advent, Boston, MA 8 pm
Jason Charneski; Center Church, Hartford, CT 12:10 pm
Thompson, *The Peaceable Kingdom*; Grace Church, New York, NY 8 pm
Philadelphia and Princeton Girl Choirs; Philadelphia Cathedral, Philadelphia, PA 7 pm
West Liberty State College Concert Choir; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Stefan Engels; Cathedral of the Assumption, Louisville, KY 7:30 pm
Marsha Foxgrover; Fourth Presbyterian, Chicago, IL 12:10 pm
Thomas Wikman; Chicago Theological Seminary, Chicago, IL 12:30 pm

21 MAY
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Choral concert; Rockefeller Chapel, Chicago, IL 8 pm

22 MAY
Vaughan Williams, *Dona nobis pacem*; Church of St. Joseph, Bronxville, NY 3 pm
Nigel Potts & Richard Webster, hymn festival; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm
John Weaver, with orchestra and chorus; Madison Ave. Presbyterian, New York, NY 3 pm
Ken Cowan; Rutgers Presbyterian, New York, NY 4 pm
Federico Teti; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral concert; First Presbyterian, Englewood, NJ 4 pm
Mark Walker; Christ Church, New Brunswick, NJ 6:30 pm
Felix Hell; Lutheran Theological Seminary, Gettysburg, PA 4 pm
William Neil; National Presbyterian Church, Washington, DC 3 pm
Ralph Gustafsson; Washington National Cathedral, Washington, DC 12:30 pm

Mark King; St. John's Episcopal, Hagerstown, MD 4 pm
Liber unUsualis; Evangelical Lutheran Church, Frederick, MD 4 pm
Mozart, *Missa brevis in C*, K. 258; St. George's Episcopal, Dayton, OH 10:30 am
Gerre Hancock, Choral Evensong; St. Paul's Episcopal, Indianapolis, IN 5 pm
South Bend Chamber Singers; First Presbyterian, Notre Dame, IN 7:30 pm
Handel, *Israel in Egypt*; First United Methodist, Evanston, IL 7:30 pm
Bradley Hunter Welch; University of Wisconsin-Green Bay, Green Bay, WI 7 pm

23 MAY
Sarah Mahler Hughes; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Handel, *Israel in Egypt*; Harris Theater for Music and Dance, Chicago, IL 7:30 pm

25 MAY
John Ogasapian; Methuen Memorial Music Hall, Methuen, MA 8 pm
Robert Clark; Christ Church, New Brunswick, NJ 7:45 pm

26 MAY
Antonius Bittmann & Mark Trautman; United Methodist Church, New Brunswick, NJ 8 pm
Mozart, *Missa in C*, K. 220; St. John Cantius, Chicago, IL 7:30 pm

27 MAY
Patrick Allen; Grace Church, New York, NY 12 noon
Hans Davidsson; Christ Church, New Brunswick, NJ 8 pm
Geoffrey Ward; Fourth Presbyterian, Chicago, IL 12:10 pm
Thomas Wikman; Chicago Theological Seminary, Chicago, IL 12:30 pm

29 MAY
Kevin O'Malia; Christ Church, New Brunswick, NJ 6:30 pm
Cherry Rhodes; Washington National Cathedral, Washington, DC 12:30 pm

30 MAY
Weil Sawyer; St. Michael's Episcopal, Charleston, SC 10 am

31 MAY
Alan Davis; First (Scots) Presbyterian, Charleston, SC 10 am

1 JUNE
Brink Bush; Methuen Memorial Music Hall, Methuen, MA 8 pm
Laura Ellis; St. Matthew's Lutheran, Charleston, SC 10 am
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 JUNE
Boyd Jones; Grace Episcopal, Charleston, SC 10 am

3 JUNE
Choral concert, with orchestra; St. Paul's, Doylestown, PA 8 pm
Robert Gant; Cathedral of St. Luke and St. Paul, Charleston, SC 10 am
Thomas Wikman; Chicago Theological Seminary, Chicago, IL 12:30 pm

4 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

5 JUNE
Trent Johnson; Christ Church, New Brunswick, NJ 6:30 pm
Jane Arant; Trinity Presbyterian, Charlotte, NC 7:30 pm

James Welch, carillon; Dogwood Park, Mariemont, OH 7 pm
Choral Concert; Fourth Presbyterian, Chicago, IL 3 pm
Choral Evensong; St. James Cathedral, Chicago, IL 4 pm

6 JUNE
Patricia Parker; St. Michael's Episcopal, Charleston, SC 10 am

7 JUNE
Dick Webb; Bethel Methodist, Charleston, SC 10 am

8 JUNE
Patricia Snyder; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ronald Stolk; St. Patrick Catholic Church, Washington, DC 7 pm
Florence Jowers; First (Scots) Presbyterian, Charleston, SC 10 am
Mark Konewko; Cathedral of St. John, Milwaukee, WI 12:15 pm
Timothy Duhr; Sinsinawa Mound, Sinsinawa, WI 7 pm

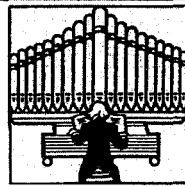
Bert Adams, FAGO

17th Church of Christ, Scientist
Chicago, IL
Pickle Piano & Church Organs
Bloomington, IL

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois



PETER J. BASCH

261 7th Street
Hoboken, NJ 07030

201-653-5176

Fax: 201-659-0421

Cordibus@aol.com

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

DAVID CHALMERS

CONCERT ORGANIST

GLORIE DEI CANTORES

ORLEANS, MA

DELBERT DISSELHORST

A. Mus. D.

University of Iowa

Donald Filkins

Webb Horton Memorial

Presbyterian Church

Midletown, NY 10940

Organist / Pianist

Michael Gailit

gailit@aol.com

http://members.aol.com/gailit/

St. Augustine's Church

Conservatory / University (Vienna)

John M. Gearhart III

B.A., M.Mus.

St. John the Divine (Episcopal)

2450 River Oaks Blvd.

Houston, TX 77019

Antone Godding

School of Music

Bishop W. Angie Smith Chapel

Oklahoma City University

WILL HEADLEE

1650 James Street

Syracuse, NY 13203-2816

(315) 471-8451

Request a free sample issue of The Diapason for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; jbutera@sgcmail.com

PATRICK ALLEN

GRACE CHURCH

NEW YORK

Christopher Babcock

St. Andrew's by the Sea

Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger



J.W. Steere
1825-1900

Phone 718/528-9443

E-mail k_bigger@yahoo.com

THOMAS BROWN

UNIVERSITY

PRESBYTERIAN CHURCH

CHAPEL HILL, NORTH CAROLINA

Your Professional Card

could appear in this space

Call 847/391-1045

Fax 847/390-0408

STEVEN EGLER

Central Michigan University

First Presbyterian Church

Mt. Pleasant, Michigan 48858

SOLO

Shelly-Egler

RECITALS

Flute and Organ Duo

ELEN KURTZ

FUNK

M.Mus. A.A.G.O.

Concord, California

CHRISTOPHER GARVEN

Organist & Music Director

Church of the Good Samaritan

Paoli, Pennsylvania

Robert Glasgow

School of Music

University of Michigan

Ann Arbor

JAMES HAMMANN

DMA-AAGO

University of New Orleans

Chapel of the Holy Comforter

LORRAINE BRUGH, Ph.D.

Assistant Professor

University Organist

Valparaiso University

Valparaiso, IN

www.valpo.edu

219-464-5084

Lorraine.Brugh@valpo.edu

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

Richard Litterst M.S.M.

St. Anthony of Padua Church
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."
The American Organist, 1980

SYLVIE POIRIER PHILIP CROZIER ORGAN DUO

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752
philipcrozier@sympatico.ca

MICHELE JOHNS

A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

DAVID K. LAMB, D.Mus.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY
CHICAGO, IL 60625

RICHARD M. PEEK

Doctor of Sacred Music
1621 BILTMORE DRIVE
CHARLOTTE, NC 28207

DAVID GOODING

Cleveland Opera

Fairmount Temple

email: dvdgooding@aol.com

A two-inch Professional Card in THE DIAPASON

For information on rates and
specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

9 JUNE
Jared Johnson; Grace Episcopal,
Charleston, SC 10 am

10 JUNE
Paul Bisaccia, piano; Elim Park, Chesire, CT
2 pm
Jonathan Dimmock; Cathedral of St. John
the Baptist, Charleston, SC 10 am

12 JUNE
Thomas Murray; Church of the Transfiguration
(Community of Jesus), Orleans, MA 3 pm
CONCORA; Riverside Park, Hartford, CT 4
pm

Herman Taylor; Washington National Cathedral,
Washington, DC 12:30 pm
Michael Lehtinen; Cathedral Church of St.
Patrick, Charlotte, NC 7:30 pm
Mark Konewko; St. Josephat, Chicago, IL 5
pm

H. Ricardo Ramirez, with trumpet; Holy
Name Cathedral, Chicago, IL 6:30 pm

13 JUNE
John Weaver, hymn festival; St. Luke United
Methodist, Columbus, GA 10:30 am
Olivier Latry; Rivercenter, Columbus State
University, Columbus, GA 8 pm

14 JUNE
John Weaver, workshop; Trinity Episcopal,
Columbus, GA 8:30 am
Diane Meredith Belcher; First Presbyterian,
Columbus, GA 3:30 pm

15 JUNE
Thomas Foster; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Diane Meredith Belcher, *Guilmant Symphony
No. 2 for Organ and Orchestra*; Rivercenter,
Columbus State University, Columbus, GA 8:15 pm
Olivier Latry, *Thierry Escaich Concerto for
Organ and Orchestra*; Rivercenter, Columbus
State University, Columbus, GA 8:15 pm
William Tinker, with flute; Sinsinawa Mound,
Sinsinawa, WI 7 pm

16 JUNE
Joseph Gramley, percussion; South Church,
New Britain, CT 7:30 pm
Günther Goettsche, with soprano; Elliott
Chapel, The Presbyterian Homes, Evanston, IL
7:15 pm

17 JUNE
Mark Cole; Fourth Presbyterian, Chicago, IL
12:10 pm
Frederick Swann; Ephraim Moravian
Church, Ephraim, WI 7 pm

19 JUNE
Scott Hanoian; Washington National Cathedral,
Washington, DC 12:30 pm
Evensong; Myers Park Baptist, Charlotte,
NC 4 pm
Bradley Hunter Welch; Central Reformed
Church, Grand Rapids, MI 8 pm
Gert Oldenbeuving, carillon; Rockefeller
Memorial Chapel, Chicago, IL 6 pm

20 JUNE
Huw Lewis; St. Mark's Episcopal, Grand
Rapids, MI 1:30 pm
Christopher Young; Fountain Street Church,
Grand Rapids, MI 8 pm

21 JUNE
Orchestra of St. Luke's; St. Bartholomew's,
New York, NY 7:30 pm

22 JUNE
Gail Archer; Methuen Memorial Music Hall,
Methuen, MA 8 pm
Joan Lippincott; Belle Skinner Recital Hall,
Vassar College, Poughkeepsie, NY 4:15 pm
Gillian Weir; Mayflower Congregational,
Grand Rapids, MI 8 pm
Marie Rubis Bauer & Michael Bauer; Sinsinawa
Mound, Sinsinawa, WI 7 pm

24 JUNE
John Weaver; The Reformed Church,
Poughkeepsie, NY 10:30 am
Ken Cowan; St. John's Lutheran, Poughkeepsie,
NY 1:45 pm
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm

25 JUNE
The Chorus of Westerly; Wilcox Park, West-
erly, RI 8 pm
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Acad-
emies, Culver, IN 4 pm

26 JUNE
Choral Evensong; Christ Church Cathedral,
Episcopal, Hartford, CT 4:30 pm
David Briggs; Christ Church Cathedral,
Episcopal, Hartford, CT 7:30 pm
Marcus Torén; Washington National Cathedral,
Washington, DC 12:30 pm
Richard Peek; Central Steele Creek Presby-
terian, Charlotte, NC 7:30 pm
Sara & Ana Elias, carillon; Rockefeller
Memorial Chapel, Chicago, IL 6 pm

27 JUNE
David Briggs, masterclass; Center Church,
Hartford, CT 11 am
Bradley Hunter Welch; Cathedral of St.
Joseph, Hartford, CT 2 pm
Patricia Snyder; Congregation Beth Israel,
West Hartford, CT 4 pm
CONCORA; South Church, New Britain, CT 8
pm
Joyce Robinson; Elliott Chapel, The Presby-
terian Homes, Evanston, IL 1:30 pm

28 JUNE
Bradley Hunter Welch, masterclass; St.
Patrick/St. Anthony, Hartford, CT 9:15 am
John Rose; Trinity College Chapel, Hartford,
CT 5 pm
Paul Jacobs; Trinity College, Hartford, CT 8
pm

29 JUNE
Patrick Kabanda; Methuen Memorial Music
Hall, Methuen, MA 8 pm
Paul Jacobs, masterclass; First Church,
Glastonbury, CT 9 am
Renée Louprette; Second Church of Christ,
Scientist, Hartford, CT 10:45 am
Mary Preston; Asylum Hill Congregational,
Hartford, CT 8 pm
James Machan; Sinsinawa Mound, Sinsinawa,
WI 7 pm

UNITED STATES West of the Mississippi

15 MAY
VocalEssence; Orchestra Hall, Minneapolis,
MN 4 pm
Carole Terry; St. John's Cathedral, Albu-
querque, NM 4 pm
Alison Luedecke, with Millennia Consort;
Bayside Park, Chula Vista, CA
Carol Williams; Balboa Park, San Diego,
CA 2 pm

19 MAY
Todd Wilson; Kerr Gothic Hall, University of
Oklahoma, Norman, OK 8 pm

22 MAY
Michael Britt; St. Stephen Presbyterian, Fort
Worth, TX 7:30 pm
Choral Evensong; Palmer Memorial Epis-
copal, Houston, TX 5 pm
Bach Vespers; Christ the King Lutheran,
Houston, TX 5 pm
Todd Wilson; St. Michael & All Angels Epis-
copal, Tucson, AZ 2:30 pm
J. Melvin Butler; Faith Lutheran, Redmond,
WA 7 pm
David Briggs; First Presbyterian, Salem, OR
7 pm
Compline; St. James' Episcopal, Los Ange-
les, CA 8 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm
Felix Hill; Central Union Church, Honolulu,
HI 7 pm

29 MAY
Compline; St. Stephen Presbyterian, Fort
Worth, TX 5 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

30 MAY
Ian Tracey; Benaroya Hall, Seattle, WA 7:30 pm

5 JUNE
Norma Aamodt-Nelson; Trinity Lutheran,
Lynnwood, WA 7 pm
Ty Woodward; First United Methodist, Santa
Monica, CA 7:30 pm
Carol Williams, with soprano; Balboa Park,
San Diego, CA 2 pm

12 JUNE
Christopher Bull; Grace Lutheran, Tacoma,
WA 7 pm

13 JUNE
Bradley Hunter Welch; Trinity Episcopal,
Tulsa, OK 9 am
Clive Driskill-Smith; Boston Avenue
Methodist, Tulsa, OK 8 pm

15 JUNE
Peter Richard Conte; First Presbyterian,
Tulsa, OK 8:15 pm

17 JUNE
James Welch; Scotty's Castle, Death Valley,
CA 7 pm, also 6/18

20 JUNE
Robert Plimpton, Jared Jacobsen, & Carol
Williams; Balboa Park, San Diego, CA 7:30 pm

27 JUNE
Thomas Murray; Grace Episcopal, Col-
orado Springs, CO 9 am
Ben van Oosten; Balboa Park, San Diego,
CA 7:30 pm

28 JUNE
David Higgs, masterclass; First United
Methodist, Colorado Springs, CO 10:30 am

Organ Solo
Organ Plus

Alison J. Luedecke, DMA
"...musicality and technical superiority."
Rheinische Post

Seagate Concerts
www.seagateconcerts.org

*David Higgs; First Lutheran, Colorado Springs, CO 7:30 pm

30 JUNE
David Higgs; First Lutheran, Colorado Springs, CO 7 pm

INTERNATIONAL

15 MAY
Craig Cramer; Schlosskirche, Mühlheim/Eis, Germany 4 pm

16 MAY
Craig Cramer; Herz-Jesu Kirche, Ettlingen, Germany 4 pm

18 MAY
Mark Lee; The Temple Church, London, England 1:15 pm

21 MAY
Naji Hakim; Beverley Minster, Beverley, England 6 pm

22 MAY
Craig Cramer; Abtei Kirche Sayn, Bendorf/Sayn, Germany 5 pm

25 MAY
Greg Morris; The Temple Church, London, England 1:15 pm

26 MAY
Catherine Ennis, with piano; St. John's Smith Square, London, England 1 pm
David Di Fiore; Guadalajara Basilica, Guadalajara, Mexico 8 pm

27 MAY
Felix Hell; St. George's (Anglican) Cathedral, Perth, WA, Australia 7 pm
Paul Jacobs; Sydney Grammar School (Bach Festival), Sydney, Australia 6:30 pm

28 MAY
Adrian Gunning; St. John the Evangelist, Islington, England 7:30 pm

29 MAY
Felix Hell; St. Patrick's (RC) Cathedral, Fremantle, WA, Australia 3 pm
Craig Cramer; St. Willibald Kirche, Munich/Laim, Germany 8 pm
John Walker; Notre Dame Cathedral, Paris, France 5 pm
Philip Crozier; Eglise Saints-Ange de Lachine, Montreal, QC, Canada 3 pm

30 MAY
Paul Jacobs; Newington College, Sydney, Australia 7 pm
Scott Farrell; Liverpool Cathedral, Liverpool, England 11:15 am
Harold Britton; Southwell Minster, Southwell, England 3:30 pm

3 JUNE
Craig Cramer; Abtei Kirche, Niederehe/Eifel, Germany 8 pm
Yoon Park; Queen's Avenue United Church, New Westminster, BC, Canada 8 pm

4 JUNE
Felix Hell; Orchard Road Presbyterian, Singapore 8 pm

5 JUNE
Craig Cramer; Basilika, Steinfeld/Eifel, Germany 4 pm

7 JUNE
Felix Hell; Pilgrim Uniting Church, Adelaide, SA, Australia 7 pm
Sylvie Poirier & Phillip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

8 JUNE
Martin Setchell; The Temple Church, London, England 1:15 pm

9 JUNE
Paul Jacobs; St. Mark's Anglican Church, Sydney, Australia 7:30 pm

10 JUNE
Felix Hell; St. Andrew's (Anglican) Cathedral, Sydney, NSW, Australia 1 pm

11 JUNE
Colin Wright; Beverley Minster, Beverley, England 6 pm
Gillian Weir; St. James the Greater, Leicester, England 7:30 pm

12 JUNE
Felix Hell; Wesley Uniting Church Music Center, Canberra, ACT, Australia 3 pm

13 JUNE
Daniel Mout; All Souls, Langham Place, London, England 7:30 pm

14 JUNE
Denis Gagné; St. James United Church, Montreal, QC, Canada 12:30 pm

15 JUNE
Joan Dixon; The Temple Church, London, England 1:15 pm

17 JUNE
Felix Hell, masterclass; Scotch College, Memorial Hall, Melbourne, VIC, Australia 11 am
Felix Hell; Town Hall, Melbourne, VIC, Australia 7 pm
Paul Jacobs; Town Hall, Sydney, Australia 7:30 pm

18 JUNE
Gillian Weir, with strings; The Drive Methodist Church, Sevenoaks, England 7:30 pm

21 JUNE
Douglas Bruce; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JUNE
Slava Chevliakov; Southwell Minster, Southwell, England 7:30 pm
John Wells; The Temple Church, London, England 1:15 pm

25 JUNE
Anne Marsden Thomas; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Lee Ward; St. John the Evangelist, Islington, England 7:30 pm

28 JUNE
Florence Leysieux; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JUNE
David Davies; The Temple Church, London, England 1:15 pm

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA



Dr. Kathleen Scheide
www.hsu.edu/faculty/scheidk
scheidk@hsu.edu • 870.230.5416

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

SALLY SLADE WARNER, AGO, ChM
Carillonneur

St. Stephen's Church, Cohasset, MA
Phillips Academy, Andover, MA
Recitals

Cherie Wescott

Concerts - Masterclasses - Coaching
405/942-3958
e-mail:mimiscott1517@yahoo.com

Davis Wortman
ST. JAMES' CHURCH
NEW YORK

MARCIA VAN OYEN

Glenview Community Church (UCC)
Glenview, Illinois
www.mvanoyen.com

CHARLES DODSLEY WALKER, FAGO
TRINITY EPISCOPAL CHURCH
BOX 400
SOUTHPORT, CT 06890

LARRY PALMER

Professor of
Harpichord and Organ
Meadows School of the Arts
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas
75275
Musical Heritage Society recordings

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut

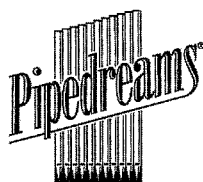


House Organist
The Bushnell Memorial
Hartford

Carol Williams
San Diego Civic Organist

Website. www.melcot.com
E-mail carol@melcot.com
Phone 619/595-1456

In Memoriam
Gordon Young
Mus. Doc., A.S.C.A.P.
1919-1998



A radio program for
the king of instruments

www.pipedreams.org

M
A
Y
Toccata! - #0518. . . hot to the touch, and hotter to hear, these compositions cover the keyboard with memorable sonic effects.

2
0
0
5
Concerto Curios - #0519. . . we go beyond the standard repertoire to explore several engaging and mostly little-known scores.

Organbuilding Beyond Borders - #0520. . . today's 'world culture' is nothing new to the pipe organ, which has been importing and integrating international influences for centuries.

At the Opera - #0521. . . enjoy the organist's perspective on a grand and glorious repertoire for the musical stage.

Variations on "The Old 100th" - #0522. . . inspired fantasies based on a 16th century psalm-tune by Louis Bourgeois.



From American Public Media, Pipedreams® is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.



APOBA is a proud supporter of Pipedreams®.
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO.

Organ Recitals

BYRON L. BLACKMORE, American Lutheran Church of Sun City, AZ, February 13: *Prelude and Fugue in c*, BWV 546, Bach; *Schmücke dich, o liebe Seele*, Homilius; *Adagio (Symphonie No. 3, op. 28)*, Vierne; *Fantasia Trionfale*, Nystedt.

DAVID BRIGGS, Greene United Methodist Church, Roanoke, VA, February 6: *Sonata No. 2 in B-flat*, op. 87a, Elgar; *Scherzo Symphonique*, Cochereau, transcr. Briggs; *Rhapsody No. 1 in D-flat*, Howells; *Marche Heroique*, Brewer; *Symphonie en Improvisation*, Briggs.

CHARLES CALLAHAN, St. Peter Church, Memphis, TN, January 16: *Fanfare Fugue in C, Lord God, Now Open Wide Thy Heavens, These Are the Holy Ten Commandments*, Sinfonia (*God's Time Is Best*), *We All Believe in One God*, Bach; *Offertoire pour une messe de la Sainte Vierge, Solo de Flute, Fanfare Fugue in D*, Lemmens; *Aria, Gavotte*, Dethier; *Toccata, Nevin; Intermezzo*, Rogers; *Greensleeves*, Purvis; *Aria, Psalm of Praise—Toccata on Old 100th*, Callahan.

PETER RICHARD CONTE, Grace Cathedral, San Francisco, CA, January 30: *Empire March, Sopri*, Elgar, transcr. Conte; *Scherzo (Sonata VIII)*, Guilmant; *Concert Variations on The Last Rose of Summer*, Buck; *Cortège et Litanie*, Dupré, transcr. Conte; *Toccata (Pièces de fantaisie, op. 54)*, Vierne; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Fountain Reverie*, Fletcher; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

KEN COWAN, First Baptist Church, Jackson, MS, February 18: *Prelude and Fugue in e*, BWV 548, Bach; *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *Sonata No. 1 in f*, Mendelssohn; *Prelude to Die Meistersinger*, Wagner, arr. Lemare/Warren; *My Heart at Thy Sweet Voice (Samson and Delilah)*, Danse Macabre, Saint-Saëns; *Fantasy on Ad nos, ad salutarem undam*, Liszt.

DAVID A. GELL & MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, February 6: *Hark! A Voice Saith All Are Mortal, I Call to Thee, Lord Jesus Christ, We All Believe in One True God*, Bach; *Beach Spring*, Beasley; *Precious Lord, Take My Hand*, Diemer; *Wie schön leuchtet der Morgenstern*, Buxtehude, Pachelbel, Armsdorff; *The Star Proclaims the King Is Here*, Peeters; *Blessed Are Ye, Brahms; Antiphon III, Magnificat V, Dupré; Funeral March*, Chopin; *Epiphany*, Edmundson; *Wie schön leuchtet der Morgenstern*, Peeters, Woodman, Lenel.

DAVID HATT, Grace Cathedral, San Francisco, CA, January 9: *Evocation*, Dupré; *Fugue à la Gigue*, Johnson; *The Wide Night Sky*, Rockmaker; *Prelude*, Hatt; *Triptyque*, Demessieux; *Testify!*, Lee.

ANDREW HENDERSON, Church of St. Ignatius Loyola, New York, NY, January 9: *La Nativité du Seigneur*, Messiaen.

CHRISTOPHER HERRICK, University of Alabama, Tuscaloosa, AL, January 29: *Toccata, Adagio and Fugue in C*, BWV 564, *Pastorale in F*, BWV 590, *Trio Sonata No. 3 in d*, BWV 527, *Fantasia in G*, BWV 572, *Concerto in C after Ernst*, BWV 595, *Prelude and Fugue in a*, BWV 543, Bach.

DAVID HURD, University Park Methodist Church, Dallas, TX, February 15: *Suite de Second Ton*, Guilaïn; *Contrapunctus 1 a 4*, *Contrapunctus 6 a 4*, in *Stile francese*, *Contrapunctus 9 a 4*, *alla Duodecima*, *Contrapunctus 11 a 4 (Die Kunst der Fuge)*, BWV 1080, Bach; *Four Spiritual Preludes*, Hurd; *Grande Pièce Symphonique*, op. 17, Franck.

DONALD MEAD, Trinity Lutheran Church, Des Plaines, IL, January 9: *Toccata and Fugue in d*, BWV 565, *In dir ist Freude*, BWV 615, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Herr Christ, der einig Gottes Sohn*, BuxWV 192, Buxtehude; *Litanies*, Alain; *Toccata and Fugue in d*, BWV 538, Bach; *Batalla (Modulatio Organica)*, Kerll; *Tiento de Batalla*, 5th tone, Cabanilles; *Adagio, Toccata (Symphony No. 5, op. 42, no. 1)*, Widor.

AARON DAVID MILLER, Grace Lutheran Church, Lancaster, PA, February 6: *Toccata, Gigout; Toccata and Fugue in F*, BWV 540, Bach; *Three Character Pieces*, op. 59, Reger; *Carillon de Westminster*, op. 54, Vierne; *improvised organ symphony*.

CHARLES MOORE, First Congregational Church, Des Plaines, IL, February 13: *Introduction and Passacaglia in d*, Reger; *Partita on Jesu Meine Freude*, Walther; *Prelude and Fugue in b*, Bach; *Trois Pièces*, op. 29, Pierné; *Sonata in A*, op. 65, no. 3, Mendelssohn; *March on a Theme of Handel*, op. 15, no. 2, Guilmant.

MASSIMO NOSETTI, Presbyterian Homes, Evanston, IL, February 28: *Sinfonia con il tanto applaudit inno popolare*, Padre Davide; *Scherzo (Sinfonia Tematica)*, Bossi; *Chanson Nordique and Toccata (Trois Morceaux, op. 40)*, Ravanello; *Variations sur uns basse de F. Nadler*, Ducommun.

JAMES O'DONNELL, Columbus Sate University, Columbus, GA, February 17: *Fantasia and fugue in G*, Parry; *Scherzetto (Organ Sonata in c)*, Whitlock; *Grand dialogue in C (3ème Livre d'Orgue)*, Marchand; *Lo Ballo dell'Intorcchia*, Valente; *Scherzo in g*, Bossi; *Pièce d'Orgue (Fantasia in G)*, BWV 572; *Suite*, op. 5, Duruflé.

NANCIANNE PARRELLA, St. Ignatius Loyola, New York, NY, February 16: *Prelude and Fugue in D*, op. 53, Glazunov; *Choral Varié*, Tanajev; *Five Contrasts*, Arro; *Adagio (Three Pieces, op. 159, no. 1)*, Gretchaninoff; *Dialog*, Mägi; *Introduction and Passacaglia (Sonata No. 8)*, Rheinberger.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, November 28: *Fantasia in g, Nun komm der Heiden Heiland*, Bach; *Fantasia*, op. 14, Foerster; *Triptyque*, op. 58, Vierne; *Impetuoso, Allegretto (Mutations)*, Moto ostinato (*Musica dominicalis*), Eben.

CHRISTA RAKICH, University of Oklahoma, Norman, OK, February 10: *Prelude in F*, Fanny Mendelssohn; *Prelude and Fugue in A*, BWV 536, Bach; *O Traurigkeit, O*

Herzeleid, Brahms, Smyth; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Repons pour le temps de Pâques*, Rorate Coeli, Hosanna Filio David, Domine Jesu, Veni Creator Spiritus (*12 Chorale Preludes on Gregorian Themes*), Demessieux; *Allegro (Symphonie VI in g)*, Widor.

DANIEL ROTH, St. Chrysostom's Episcopal Church, Chicago, IL, February 27: *Allegro (Sixième Symphonie)*, Widor; *Prelude and Fugue in e*, Mendelssohn, transcr. Best; *Sei gegrüßet, Jesu gütig*, Bach; *Scherzo (Cinquième Sonata)*, Guilmant; *Troisième Symphonie*, Franck; *Scherzo (Deuxième Symphonie)*, Vierne; *Choral varié sur le Veni Creator*, Duruflé; *Le Monde dans l'attente du Sauveur (Symphonie-Passion)*, Dupré; *improvisation*.

DAVID SHULER, Church of St. Luke in the Fields, New York, NY, January 20: *Prelude and Fugue in E-flat*, BWV 552, *Pastorella in F*, BWV 590, *Prelude and Fugue in a*, BWV 543, *Passacaglia in c*, BWV 582, *Schmücke dich*, BWV 654, *Toccata and Fugue in d*, BWV 565, Bach; *Sonata No. 6 in d*, op. 65, Mendelssohn.

HERNDON SPILLMAN, Our Lady of the Gulf Catholic Church, Bay St. Louis, MS, February 7: *Prelude (Suite, op. 5)*, Duruflé; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Intermezzo (Sonata No. 17, op. 181)*, Rheinberger; *Suite do Oratorio Sete Palavras de Cristo na Cruz*, op. 257, Vieira; *Herzlich tut mich verlangen*, op. 122, Brahms; *Scherzo*, op. 2, Duruflé; *In Paradisum*, Daniel-Lessur; *Prelude and Fugue in c*, BWV 546, Bach.

ELIZABETH STEPHENS, Trinity Episcopal Church, Lawrence, KS, November 14: *The Prince of Denmark's March*, Clarke; *Sheep May Safely Graze*, Bach, arr. Stephens; *Gavotte and Air*, S. S. Wesley; *Pavan*, Rowley; *Trumpet Tune and Bell Symphony*, Purcell; *Dreams*, McAmis; *Serenade*, op. 22, Bourgeois; *Sicilianabues*, A Pizzay Blues for Two Flutes, *The Ewe's Blues*, Utterback; *The Emperor's Fanfare*, Soler, arr. Biggs.

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST.
EL CAJON, CA. 92020

NOACK
THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MA 01833
www.noackorgan.com
Member: Associated Pipe Organ Builders of America

got pipes?
We do.
Bedient Pipe Organ Company
800.382.4225 bedientorg@aol.com
1060 Salttillo Rd, Roca, NE 68430
www.bedientorgan.com

QUIMBY
PIPE
ORGANS
INCORPORATED
208 Marshall
P.O. Box 434
Warrensburg, MO 64093
Ph: 660-747-3066
Fax: 660-747-2844

RANDALL DYER
& ASSOCIATES
PIPE ORGANS OF QUALITY AND DISTINCTION
BOX 489 JEFFERSON CITY, TENNESSEE 37760
865-475-9539 www.RDyerOrgans.com
MEMBER FIRM:
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

martin ott pipe
organ
company
inc.
1353 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366

NEW INSTRUMENTS
MAINTENANCE • RESTORATIONS
FABRY
PIPE ORGANS
32 N. HOLLY AVENUE • FOX LAKE, IL 60020
847-587-1992 • Fax 847-587-1994
www.fabryinc.com

Parkey
OrganBuilders
Distinguished Pipe Organs
3870 Peachtree Ind. Blvd. Voice 770-368-3216
Suite 150-285 Fax 770-368-3209
Duluth, Georgia 30096 www.parkeyorgans.com

Orgues Létourneau Ltée
In the USA: 1220 L Street N.W.
Suite 100 - No. 200
Washington, DC 20005-4018
Toll Free: (800) 625-PIPE
Fax: (202) 737-1818
e-mail: LetoUSA@aol.com
In Canada: 16355 ave Savoie
St-Hyacinthe, Québec J2T 3N1
Telephone: (450) 774-2698
Fax: (450) 774-3008
e-mail: orgueletourneau@qc.airsa.com
www.letourneauorgans.com

Repair and Tuning and
Service Additions
Milliman Organ Co.
ROBERT L. MILLIMAN
3300 Patricia Dr.
1-515-270-6913 Des Moines, Iowa 50322

PARSONS
PIPE ORGAN BUILDERS
OF ANDAIGUA, NEW YORK
4820 Bristol Valley Road, 14424-9809

ORGANBUILDING & RESTORATIONS
3165 Hill Road
Eagleville, TN 37060
(615) 274-6400
Dennis, Derek, Jeff, Todd and
Greg Milnar and Associates
www.milnarorgan.com E-mail: milnaror@bellsouth.net

Scott R. Riedel & Associates, Ltd.
Organ Consultation • Acoustical Consultation
Sound System Design Consultation • Organ Tuning
11040 West Bluemound Road
Wauwatosa, WI 53226-4154
414-771-8966 Fax: 414-771-0138
www.riedelassociates.com e-mail: consult@riedelassociates.com

A. David Moore, Inc.
TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914

White Blower Mfg., Inc.
2540 Webster Road
Lansing, Michigan 48917
1-800-433-4614
www.pipeorganblowersnew.com

CORNEL ZIMMER ORGAN BUILDERS
FOURTH GENERATION BUILDER...
A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY AND INTEGRITY.
731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 1-866-749-7223
FAX: 704-483-6780
WWW.ZIMMERORGANS.COM MAIL@ZIMMERORGANS.COM

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 29.

PUBLICATIONS/ RECORDINGS

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stop-lists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in US per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

OHS Catalog 2005 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 104 illustrated pages in black and red 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.

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.

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.

Classified ads must be prepaid and may be ordered for from one to six months. See the coupon on page 29 for rates. For further information, contact Joyce Robinson, 847/391-1044; e-mail: jrobinson@sgcmail.com.

HARPSICHORDS/ CLAVICHORDS

Harpsichords from the workshop of Knight Vernon. Authentic replicas of historic instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. Telephone 847/679-2809. Web site: www.vernonharpsichords.mykeyboard.com

PIANOFORTE FOR SALE

Brown and Allen/Boston square grand pianoforte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

PIPE ORGANS FOR SALE

Two-manual and pedal 9-rank organ; modern mechanical key action; nineteenth-century pipes and chasis. Partially completed in residence. Best offer. Phone 781/235-9472; e-mail cmsteinmetz@verizon.net for details.

PIPE ORGANS FOR SALE

1890 C.S. Haskell (successors to H.L. Roosevelt Opus #100-3 manuals, 30 stops, 34 ranks. Freestanding case with two full-length speaking 16' façades. 18' W by 9'6" D by 25-26' tall. Electric action on slider windchests. Quality renovation includes new movable electric drawknob console, multiple memory levels and most standard console appointments. Installation is available to the continental United States. For pictures and additional information please click to: <http://www.pjorgans.com/Haskellspecs.html> or contact Patrick J. Murphy & Associates, Inc. Organbuilders, 610/970-9817.

Three manuals, 30 stops, 41 ranks: Laukhuff Swell, Choir, Pedal pipes, ventill chests, and reservoirs from '57; Casavant Great from '79; Schantz console from '85. Asking \$25,000. San Francisco area. Organ available after May 23, 2005. Church renovation coming and must be out by June 11, 2005. Buyer responsible for removal. Contact Scott Nelson, 916/399-9752, organtunr@aol.com.

1977 Delaware organ, 32 ranks, 30 stops, 1744 pipes, two manuals and pedal. Includes dramatic copper en chamade. Twelve-rank Great, twelve-rank Swell, eight-rank Pedal. Located in Columbus, Ohio. Organ is playable and must be removed this year. Asking \$12,000. Buyer responsible for removal. Contact Mike Herzog at 614/279-2211, michaelherzog@columbus.rr.com.

Wahl two-stop, two-manual and pedal practice organ available in June. Solid cherry casework. Contact 920/749-9633 or www.wahlorganbuilders.com for details.

Wicks complete pipe organ, \$5,500. Also miscellaneous organ pipes and parts. 586/202-9960.

PIPE ORGANS FOR SALE

Twenty-nine rank, electro-pneumatic action organ. Three manuals and pedal. Unknown builder(s). 11 great, 9 swell, 7 choir, 2 pedal ranks, unified to 36 stops. P&S keyboards, Peterson electronics. Available April, 2005. Christ Episcopal Church, Exeter, New Hampshire. 603/772-3332, Christex@rcn.com.

Nine-rank, two-manual, 1961 Späth pipe organ—Seattle. Mechanical action. Refurbished in 1992/3; revoiced by Martin Pasi. \$18,000 or best offer. Dossier: 206/784-1690 or jgriffen@ix.netcom.com.

REED ORGANS FOR SALE

Mason and Hamlin reed organ, 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

MISCELLANEOUS WANTED

Wanted: Holtkamp or Schlicker 8' Gedeckt; wood, small to medium scale, 2 to 2-1/4 inches w.p. E-mail jbutera@sgcmail.com.

Wanted: Korg MT-1200. Reply Box OCT-1, THE DIAPASON.

Austin organ owners, servicers! My designs eliminate horseshoe magnets and primary pouches! 63 ohms minimum, 100% to 8"WP+! \$108 per st. unit. Organ Engineer, 125 Meeting House Rd., Southern Pines, NC 28387. 910/693-1775.



ORGAN SUPPLY INDUSTRIES

A vital part of American Organ Building,
providing quality pipe organ supplies.
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244

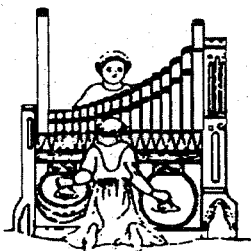
GLÜCK NEW YORK

Pipe Organ Restorers & Builders

Since 1985

170 Park Row, Suite 20A
New York, New York 10038
www.glucknewyork.com

Sebastian Matthäus Glück
President and Tonal Director
212.608.5651



Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

For Sale This Space
For advertising information contact:
The Diapason
380 E. Northwest Hwy.
Des Plaines, IL 60016-2282
or Fax 847/390-0408

Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

ARNDT ORGAN SUPPLY CO.
1018 Lorenz Dr. PO Box 129 Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274
Engraving - Blowers - Tremolos - Swell Pedals
Solid State & Computer Control Systems
Pipe Organs and Supplies
Send \$7.50 today (U.S.A.) for our catalog.
"Quality Since 1966"

Fenris
Pipe Organ, Inc.
9310 Dodd Road • Kilkeny, Minnesota 56052
(507) 334-2277

Muller
Pipe Organ Company
P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION
T. R. RENCH & CO.
RACINE, WIS. 53403
1405 SIXTEENTH ST. • 262/633-9566

A. F. Schlueter
Pipe Organ Sales
and Service, Inc.
New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

BELLS
CAST BRONZE BELLS - CHIMES
VanBergen
Established 1785
New AMERICAN RENAISSANCE CARILLON
1-800-544-8820
www.vanbergen.com • e-mail: van@vanbergen.com

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
PO Box 1162, 35419 LICH - Germany
Phone 0049 - (0)6404-9169-0
Fax 0049 - (0)6404-9169-50



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 29.

MISCELLANEOUS FOR SALE

Two-manual oak console and pedal board for pipe organ. Electric action. At home in Postville, Iowa. Duane Baltz; 703/860-3320; Duanebaltz@comcast.net.

Schantz two-manual console; Reisner 2m relay; SSL diode matrix relay and coupler relay; Austin pipework from Opus 482; 1917 Kimball 8' and 4' Stopped Flutes; 22-stop Kenwood reed organ. Hermes Pipeorgans, 608/985-8191.

Two piano, organ and harpsichord tuning computers, with registered copy of TUNELAB97 installed on Toshiba Pentium laptops, in excellent condition and dedicated to running this tuning software. These laptops are small enough to fit on top of an upright piano or in a chair beside the harpsichord. They do need to be plugged in because computer batteries can't be guaranteed to work all that long, so it is best to plug in laptops for tuning. These are small screen laptops. One is a Toshiba T4900CT and costs \$380 complete with software and operating system, ready to go. The other is a more compact Toshiba Portege 610 and costs \$480 complete with software and operating system, ready to go. There are no CD players as they are not needed for tuning or loading software. They have network cards to connect with a desktop computer. This tuning program is very easy to use and features programmable historical temperaments. I am including my Excel spreadsheets with aural and electronic tuning graphs which show how to tune each interval by ear as well as with the machine. These graphs also show the progression of major thirds around the circle of fifths, for each temperament. This gives real insight into the tuning process, and results that will be obtained with each temperament. These laptops work like a charm and are very clean. Packing, shipping and insurance are \$20.00 to any location in the USA. No overseas shipping, please. Check out TuneLab97 at www.tunelab-world.com. It is a great program, very precise and fun to use. Call the Reed Doctor at 604/946 3952, or write Herb Huestis at #1502 1574 Gulf Road, Point Roberts, WA 98281. www.mdi.ca/hhuestis.

MISCELLANEOUS FOR SALE

Free . . . Give away . . . Seattle area. Estate liquidation. Miscellaneous items including: 3-manual, 61-note Reisner keyboard stack with end of key contact slides; small scale 16' Lieblich Gedeckt, wooden pipes only; some 8' zinc basses; Reisner stop key assemblies, w/wo magnets, stop keys; 1/2 HP 4" Kinetic blower; 2-manual and pedal Klann relays; other misc. switches, etc. Some photos available. Contact Lurth Organ Co., 317 Record St., Mankato MN 56001, 507/388-8864, or Dick Lurth at lyrtorgl@hickorytech.net for more info.

Reisner stop jamb with 41 C3 stopkey mechanisms, 13 Great, 14 Swell, 14 Pedal, \$200. Hook & Hastings/Estey Twelfth and Fifteenth with slide tuners, \$250 each. Information or inquiries: e-mail orgnbldr@comcat.com. Phone 215/788-3423 or 215/353-0286.

Atlantic City Pipe Organ Company—C.S. Haskell turn of the century: 16' Bourdon, Lieblich Gedeckt, 10 2/3' Quint (5 1/3' prepared for), on a 4-rank 30-note slider chest with new pull downs—very good condition. \$1,800 OBO. Principals, Flutes, Strings, and much more. For more information visit: <http://mywebpages.comcast.net/acorgan>. Phone: 609/641-9422

Organ Pipe Novelty Items while they last—organ pipes: Bassoon, English Horn, Principal, Open Flute (wide scale), Bourdon, Nason Flute, Rohr Schalmel, Clarinet, Musette. Various lengths, from 12" to 20". Can be mounted in oak and mahogany display stand, perfect for gifts for organists and organ enthusiasts or pipe organ committee "seminars." Each pipe + display stand for \$79 including shipping and packing for safe arrival anywhere in the U.S. No overseas orders, please! Canada, \$10 more (US \$89). Pictures available by email. Contact "THE REED DOCTOR" Herb Huestis, #1502—1574 Gulf Road, Point Roberts, WA 98281. Paypal to: hhuestis@mdi.ca, checks and money orders accepted. Remember, specify which type of pipe you want! Check to make sure items are in current stock. They are going fast!

SERVICES/ SUPPLIES

Columbia Organ Leathers sells the finest leathers available for organ use. We sell pre-punched pouches and pre-assembled pouches, and we specialize in custom re-leathering services. Call today for a catalogue. 800/423-7003 or e-mail: darlene@columbiaorgan.com.

Tuning with your laptop—Send \$5 for a CD-ROM that features articles on temperaments, tuning, and reed pipe construction. Contact: www.mdi.ca/hhuestis or e-mail: hhuestis@mdi.ca. Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnbldr@comcat.com.

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

**ALL REPLIES
TO BOX NUMBERS
that appear
without an address
should be sent to:**

**THE DIAPASON
380 E. Northwest Hwy., Suite 200
Des Plaines, IL 60016-2282**

SERVICES/ SUPPLIES

Top Quality Releathering. Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 781/893-7624 Voice/Fax, www.spencerorgan.com.

RELEATHERING: also Pipe Organ Rebuilding, Repair and Maintenance Service in New England area. Years of experience, fine workmanship. Reading Organ Works, A. Richard Hunter, P.O. Box 267, 1324 Vermont Route 106, Reading, VT 05062. 802/484-1275. E-mail hunters@sover.net.

Austin actions recovered. Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@snet.net.

Flue pipes in metal and wood—Mixtures and upperwork are available from stock or specify custom orders to meet your exact requirements. Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter. These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.

Harris Precision Products

Builders of high quality
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN ORGAN COMPANY, INC

New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4309

REPAIRING TUNING ADDITIONS

R. W. KURTZ ORGAN CO.

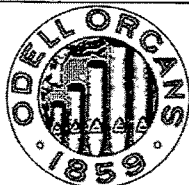
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

J. H. & C. S. Odell

East Hampton, Connecticut • 860-365-0552
visit us on the web: www.odellorgans.com

Members, American Institute of Organbuilders



Find the products
and services you're
looking for at
TheDiapason.com

H.W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12864-193C



Norman A. Greenwood

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819
fax 704/544-0856

GUZOWSKI & STEPPE

ORGANBUILDERS INC

NEW INSTRUMENTS
REBUILDS • ADDITIONS
TUNING & SERVICE

1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. MCMANIS

In Memoriam

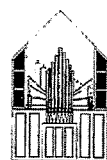
March 17, 1913–December 3, 2004



PATRICK J. MURPHY

& ASSOCIATES, INC.
ORGANBUILDERS

300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com



PROSCIA ORGANS

OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108

MICHAEL PROSCIA
ORGANBUILDER, Inc.
(770) 258-3388

THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name _____
Street _____
City _____
State _____ Zip _____

- NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$65.00—3 years
 \$50.00—2 years
 \$35.00—1 year
Foreign subscriptions
 \$80.00—3 years
 \$60.00—2 years
 \$45.00—1 year

Please allow four weeks for delivery of first issue
on new subscriptions

Jacques Stinkens

Organpipes - since 1914

Your personal wishes are in good hands

Antoniiaan 8 Tel: +31 30 - 691 38 27 info@stinkens.nl
NL - 3701 VE Zeist Fax: +31 30 - 692 06 20 www.stinkens.nl

W. Zimmer & Sons

pipe organ builders

P.O. Box 520
Pineville, NC 28134
(803) 547-2073

Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118
 Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716
 E-mail: john@concertorganists.com karen@concertorganists.com
 Web Site: www.concertorganists.com



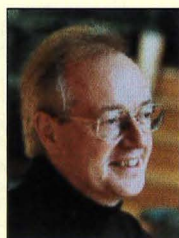
George Baker



Diane Meredith Belcher



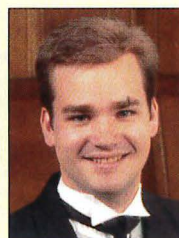
Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Yoon-mi Lim
 AGO National
 Competition Winner
 Available 2004-2006



Stefan Engels



Thierry Escaich*



David Goode*



Gerre Hancock



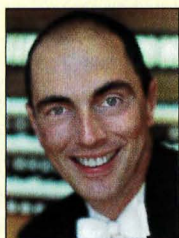
Judith Hancock



Martin Haselböck*



Vincent Dubois
 Calgary 2002 Recital
 Gold Medal Winner



David Higgs



Marilyn Keiser



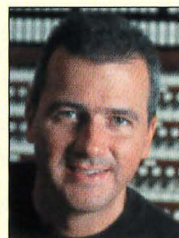
Susan Landale*



Olivier Latry*



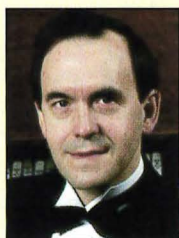
Joan Lippincott



Alan Morrison



László Fassang
 Calgary 2002
 Improvisation
 Gold Medal Winner
 Grand Prix de Chartres,
 2004



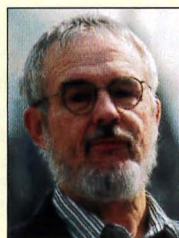
Thomas Murray



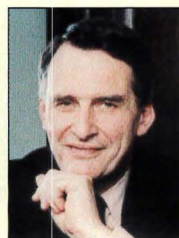
James O'Donnell*



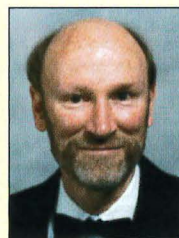
Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



George Ritchie



Daniel Roth*



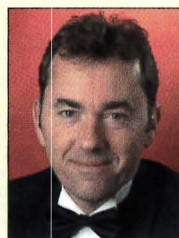
Ann Elise Smoot*



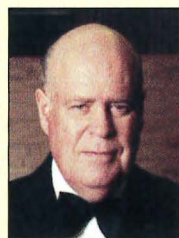
Erik Wm. Suter



Donald Sutherland



Thomas Trotter*



John Weaver

CHOIRS AVAILABLE

The Choir of Saint Thomas
 Church, NY
 John Scott, Director
 February, 2006

The Choir of St. John's College,
 Cambridge, UK
 David Hill, Director
 March 22 - April 1, 2006

The Choir of Westminster
 Cathedral, UK
 Martin Baker, Director
 October, 2006

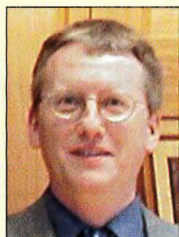
*=European artists available
 2005-2006



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:
www.concertorganists.com