

THE DIAPASON

DECEMBER, 2005



St. Ann's Episcopal Church, Bridgehampton, New York
Cover feature on page 27



Organ Combination Duos

Oct/Nov 2006 & February 2007

Organized Rhythm

Clive Driskill-Smith, organist
Joseph Gramley, multi-percussionist

Percussion and organ, a somewhat surprising combination with a surprisingly pleasing sound, now has its own duo of performers.

"Not only an exciting two-hour musical adventure, but also a startlingly clear insight for me into what makes a live performance good, and why good live performances are important for us....passion, technical mastery, and precision...two young musicians doing what they clearly love—making music, not just for themselves, but for us as well." (*The Granite State News*, Wolfeboro NH)

November 2006

Paulsson & Canning

soprano saxophone & organ duo, Sweden

"World class musicians...roaring applause and standing ovations." (*Skövde Nyheter*, Sweden)

"One of the greatest musical experiences I have ever had."
(*Nynäshamnsposten*, Sweden)

"The performance was superb, with a beautiful combination of distinctive organ playing and Paulsson's supple, exquisitely pure saxophone tone." (*Upsala Nya Tidning*, Sweden)



"Paulsson's Bach playing was like a miracle. The audience went wild."
(*Vakka-Suomen Sanomat*, Finland)

Anthony & Beard

trumpet & organ duo

"There must be other trumpeters in this world as fine as Ryan Anthony, but you'd never think so while listening to him play." (*Fanfare*)

"Dashing...stole the show with obvious enjoyment of music-making and by his personification of the [Canadian Brass] relaxed audience rapport." (*Daily Camera*, Boulder CO)

"Young trumpeter added both flash and class to the [Canadian Brass] ensemble. Ryan Anthony played with big-city charisma." (*The Gazette*, Montreal Quebec)

"A dazzling performance by Ryan Anthony"
(*The Plain Dealer*, Cleveland)

2006
~
2007



April 2007

Gough Duo violin & organ duo, England

"The playing is spectacular, the music is wonderful, and the ensemble between violin and organ is superb." (*American Record Guide*)

"The playing from both is very fine throughout, with a warmth of sound from the violin, and some considerable virtuosity on display." (*Organists' Review*, England)

"Sheer joy and pleasure...delightful and satisfying from all angles."
(Paul L. Reynolds, St. Paul's Episcopal Church, Chattanooga, Tennessee, presenter)

"Each the master of their own instruments, they play exquisitely together as an ensemble. They held the audience spellbound."
(Dan Schmal, Wisconsin Lutheran College, Milwaukee, presenter)



PHILLIP TRUCKENBROD CONCERT ARTISTS

Bushnell Tower Suite R, 1 Gold Street, Hartford CT 06103-2914
toll-free (888) 999-0644 • fax (860) 560-7788 email@concertartists.com

concertartists.com

THE DIAPASON

A Scranton Gillette Publication

Ninety-sixth Year: No. 12, Whole No. 1153
Established in 1909

DECEMBER, 2005
ISSN 0012-2378

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

CONTENTS

FEATURES

John Thomas Widener, Jr., Organbuilder
October 16, 1922–November 4, 2004
by Thomas L. McCook 19

A Conversation with Thomas Richner
July 20, 2004, Orwell, Vermont
by Lorenz Maycher 20

Fela Sowande:
The Legacy of a Nigerian Music Legend
by Godwin Sadoh 22

Music & Worship at Bach's Church Today
Conversations with the Cantor, Organist and
Pastor of St. Thomas, Leipzig: Cantor Georg
Christoph Biller – Organist Ulrich Böhme –
Pastor Christian Wolff
by Joel H. Kuznik 24

LETTERS TO THE EDITOR

NEWS

Here & There 3, 4, 5, 6, 8

Versatile Organ Stop Names
by James B. Hartman 8

Harpsichord News
by Larry Palmer 8

Carillon News
by Brian Swager 10

In the wind . . .
by John Bishop 10

REVIEWS

Music for Voices and Organ 12

Book Reviews 14

New Recordings 16

New Organ Music 18

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: J.H. & C.S. Odell, East Hampton,
Connecticut; St. Ann's Episcopal Church,
Bridgehampton, New York 27

www.TheDiapason.com

Send subscriptions, inquiries and address
changes to The Diapason, 380 E. Northwest
Hwy., Suite 200, Des Plaines, IL 60016-2282.

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.

Letters to the Editor

Royal Albert Hall

The announcement (September issue, p. 10) about Gillian Weir's recital at the Royal Albert Hall in London, England on October 26 describes part of the history of the organ, its renovation in 1926 by Harrison & Harrison, and her own association with the famous hall, but omits to mention Mander Organs, the company responsible for the most recent renovations. Although I would have added a Nightingale stop (necessitating only one pipe) to obtain the magic number of 10,000 pipes, I can only imagine the tremendous amount of work that these fine builders had to accomplish to get the job done.

Hellmuth Wolff
Laval, Quebec

Demessieux, Kooiman . . .

The article about Demessieux (July 2005) was exciting to read—the recent article by Ewald Kooiman (October) as well. Those proponents of the non-legal camp always insist that it was the technique of all keyboard instruments, but, e.g., completely disregard that François Couperin already described finger substitution at length in his keyboard treatise *L'art de toucher le clavecin*, not only clearly describing the technical process, but giving pages (!) of examples how and

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.

where to apply it—both especially written for the treatise and in his own harpsichord works. He calls it the modern technique, as opposed to the early fingering technique. In the Kooiman article I did not find any indication that in the Ritter method, for the first time, the legato playing of two upper pedal keys is described, by using the toe for both keys; Ritter was also the one who introduced the bracket for indicating the pedaling with one foot (which is also used in the Reubke *94th Psalm* first edition).

Michael Gailit
Vienna, Austria

Here & There

Rockefeller Chapel, at the University of Chicago, presents seasonal music events: December 2, Handel's *Messiah*; 12/4, Advent Vespers; 12/11, James Fackenthal, carillonneur, Carolling with the Carillon. For information: 773/702-2100; <rockefeller.uchicago.edu>.

Yale Institute of Sacred Music, New Haven, Connecticut, has announced its schedule of organ recitals: December 4, Stephen Fraser, Vincent Carr; 12/11, Satomi Akao; 12/14, Timothy Weisman; January 11, Russell Weismann; 1/21, Andrew Pester; 1/25, Dong-ho Lee. Information: <www.yale.edu/ism>.

The Cathedral of Mary Our Queen, Baltimore, Maryland, continues its sacred music series: December 4, Cantic Singers; 12/7, Britten: *A Ceremony of Carols*; 12/18, Lessons & Carols for Christmas; January 1, Yale Glee Club. For information: 410/464-4020; <cathedralofmary.org>.

The Northwest Choral Society, Park Ridge, Illinois, has announced its 40th season: December 4, Nutcracker Fantasy, Park Ridge Presbyterian Church; March 18, Mozart Meets the Vicar, Edison Park Lutheran Church; June 3 (Edison Park Lutheran Church) and 4 (Trinity Lutheran Church), Come on Get Happy. For information: 630/837-1666; <www.nwchoralsociety.org>.

Christ Church, New Brunswick, New Jersey, continues its music series: December 5, Con Brio; 12/11, Advent Lessons & Carols; 12/18, Handel's *Messiah*; January 8, Federico Andreoni; 1/15, Mark Trautman; 1/22, Gavin Black; 1/29, Angela Garvey. For information: 732/545-6262; <christchurchnewbrunswick.org>.

First Presbyterian Church, Springfield, Illinois, has announced its series of organ recitals: December 7, Scott Montgomery; 12/14, Rudolf Zuiderveld, with flute; 12/21, Kevin Chunko; March 17, Jay Peterson; April 28, Delbert Disselhorst. For information: 217/528-4311; <www.first-pres-church.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: December 10 and 11, 55th annual Christmas at St. Lorenz; February 5, hymn festival with Susan Chervien. For information: 989/652-6141; <www.stlorenz.org>.

Joyful Noise, Inc. will present **Chorus Angelicus & Gaudeamus**, with actor John McDonough, in the 11th annual Christmas Angelicus concert series at four venues throughout western Connecticut: December 11 (5 pm), Simsbury United Methodist Church, Simsbury; 12/17 (5 pm), St. John's Episcopal Church, Waterbury; 12/18 (5 pm), Hotchkiss School Chapel, Lakeville; 12/20 and 12/21 (7:30 pm), Trinity Episcopal Church, Torrington. For information: 888/788-8882.

Christmas Angelicus concerts are produced by Joyful Noise, Inc., the

non-profit organization that administers the activities of Chorus Angelicus and Gaudeamus. The performances are directed by Paul Halley, founder and artistic director of Joyful Noise, and also feature Stephen Fraser, Yale organ scholar. Now in its 14th year, Joyful Noise, Inc. continues to train children and adults in the art of choral singing. With two training choirs, a junior choir, and a senior choir, Chorus Angelicus comprises over eighty children, ages five to sixteen, who hail from towns throughout the state. Chorus Angelicus gives approximately 25 concerts each year, in New England and around the country.

The Dominican Priory and Church of St. Vincent Ferrer, New York City, has announced its series of music events: December 11, Advent Lessons & Carols; February 12, Marek Kudlicki; March 5, William Entriken; April 30, Gerre Hancock, Tri-state Hymn Festival; May 7, Brahms: *A German Requiem*; 5/25, Mark Bani. For information: 212/744-2080, x114.

Our Lady of Sorrows Church, South Orange, New Jersey, continues its music series: December 11, Seton Hall University Choir; 12/18, Christmas Carol Sing; January 15, chamber music. For further information: 973/763-5454 x234.

First United Methodist Church, Charlottesville, Virginia, continues its concert series: December 11, Pinkham: *Christmas Cantata*; 12/24, Christmas carol concert; January 2, Yale Glee Club. For information: <www.cvillefirstunitedmethodist.org>.

First Presbyterian Church, Lynchburg, Virginia, presents seasonal concerts: December 11, Voices of Good Cheer by Cantate, the Choir of Central Virginia; 12/18, Glorious Glorias, with the Chancel Choir, Cantate, and orchestra. For information: <www.firstpreslynchburg.org>.

The Episcopal Church of the Resurrection, Eugene, Oregon, presents seasonal music events: December 11, Roger Sherman, recital; 12/12, lecture, "Adventures in Organ Recording," by Roger Sherman; 12/27, ninth annual *Messiah* sing-through. For information: 541/686-8462; <www.resurrectioneugene.org>.



Harold Pysher, Mark Jones, Diana L. Akers, Daniel Copher, Brian Davey

The Episcopal Church of Bethesda-by-the-Sea in Palm Beach, Florida presented a concert series in July and August, "Summer Sundays at the Console." Designed to heighten the awareness of the pipe organ by presenting four informal organ programs, the series also featured Harold Pysher, host, in an organ demonstration inviting the audience to come to the console to learn how the organ is operated by the organist. Ten organists chose repertoire to highlight the many sounds, styles, and colors of the pipe organ: Christopher

Harrell, Harold Pysher, Matthew Steynor, Stephen Kolarac, Daniel Copher, Jack Jones, Jeffri Bantz, Brian Davey, Jay Brooks, and Mark Jones presented music by Bovet, Eben, Bach, Vierne, Widor, Sowerby, Brewer, Saint-Saëns, Sousa, Lemare, Joplin, Jones, Tournemire, Michel, Cook, Dubois, Hebble, Swann, Bridge, Guilman, Dupré, Renaud, Baker, and Burkhardt. The literature demonstrated the capabilities of the 1999/2000, 109-rank, dual-console, four-manual, Austin pipe organ at Bethesda.

The Music Series at South Church, New Britain, Connecticut, will present a Candlelight Festival of Nine Lessons & Carols on December 18 at 4 pm. The program will include works by Edwards, Callahan, Franck, Piccolo, Dyson, Preston, Gardner and others. Richard Coffey is organist and minister of music; David Westfall is associate organist and choirmaster. For information: 860/223-7555; <www.musicseries.org>.

The Cathedral of the Madeleine, Salt Lake City, continues its music series: December 19 and 20, Christmas carol concert; 12/16, 21 and 24, Britten: *A Ceremony of Carols*. For information: <www.madeleinechoirschool.org>.

The AGO Region IX Mid-Winter Conclave takes place January 8-12 in Las Vegas, Nevada. Venues include the University of Nevada-Las Vegas and various churches, with organs by Abbot & Sieker, Cook, Möller, von Beckerath, Wicks, and others. Performers and lecturers include Michael Barone, Chelsea

Chen, Emma Lou Diemer, Ann Labounsky, Alison Luedicke, the Murray/Lohuis Duo, and others. For information: 702/369-7489; <www.agoregixconclave.com>.

The Midwestern Historical Keyboard Society will be holding its 2006 meeting June 15-17 at Notre Dame University in South Bend, Indiana. Proposals for papers and performances are being accepted on any topic pertaining to early keyboard instruments and their music, with special preference given to the music and instruments of North Germany. Paper proposals should consist of an abstract of not more than 120 words, a short biography of the presenter, and a list of audio-visual requirements. The proposed paper should not exceed twenty minutes in length. Performance proposals should consist of a full program not to exceed twenty minutes in length, as well as a biography of the performer(s), and a tape, minidisk, or CD recording of a representative live performance. The deadline for the submission of proposals is January 15, 2006.

Proposals should be sent to Dr. Gregory Crowell, 736 Ethel S.E., Grand Rapids, MI 49506. Further information and the electronic submission of paper proposals may be sent to <gregcrowell@aol.com>. The Midwestern Historical Keyboard Society regrets that it is not able to offer monetary compensation to those whose proposals are accepted.

The 2006 National Organ Playing Competition, sponsored by First Presbyterian Church, Fort Wayne, Indiana, takes place March 18. Contestants must be age 35 or younger on that date. A panel of organists will select six finalists from the preliminary tape auditions. Finalists will compete before another panel of organists on March 18 at the Fort Wayne church (81-rank, 1956 Aeolian-Skinner organ). The winner will receive a cash award of \$1500 and will appear on the church's music series on May 7. The runner-up will receive a \$750 cash award. Deadline for applications and tape recordings is January 27. For information: 260/426-7421; <cnelson@firstpres-fw.org>.

The Organ Historical Society is accepting applications for its **Alan Laufman Research Grants** for 2006. Grants of up to \$1,500 in memory of Alan Laufman, a former president of the Society, are awarded for research projects related to the organ in the broadest sense—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers. Grants may be used to pay for travel, housing, and other expenses.

Applicants should submit a cover letter, a curriculum vitae, and a proposal. Applications must be sent by mail; applications sent by fax or e-mail will not be accepted. Applications must be postmarked by April 15, 2006, and awards will be announced in early May, 2006.

It is expected that an applicant's research will result in a manuscript suitable for publication. Once completed, the manuscript will be reviewed for possible publication in *The Tracker* or by the OHS Press. Send applications or inquiries to: Dr. Christopher S. Anderson, Department of Music, University of North Dakota, P.O. Box 7125, Grand Forks, ND 58202; 701/777-2836; <christopher_anderson2@und.nodak.edu>.

Yale School of Music has received a gift of \$100 million that will allow the school to subsidize fully the tuition for all students. Acting dean Thomas C. Duffy announced the gift, which "is a transformational addition to the resources of the School of Music, and represents a major step that will make it

possible to realize many of the school's goals in a matter of years instead of decades," noting that the donors wished to remain anonymous.

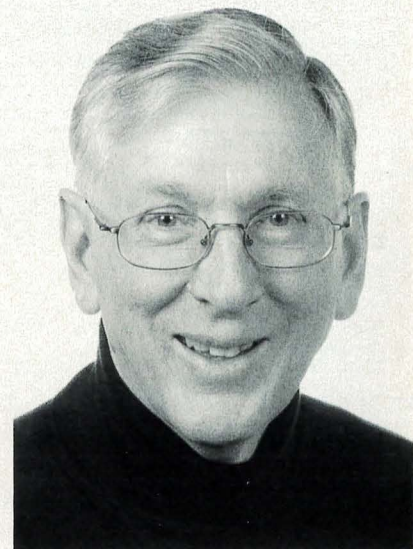
The fully subsidized tuition for all students in the school, including those already enrolled, will begin in the 2006-07 academic year. Duffy said other benefits would be realized over the next several years. Among other advances, the gift would allow Yale to acquire technology making it possible to broadcast events, clinics and special lectures, including the ability to host and participate in live interactive clinics and workshops with colleagues from conservatories and institutions around the world. The donors have also made it possible for the school to expand its presence in the New Haven community, from the public school system to partnerships with New Haven's professional arts community.



The River Falls Brass with organist Scott Hyslop

The River Falls Brass, the resident brass quartet from the University of Wisconsin-River Falls, presented a concert of music for brass and organ at **St. Lorenz Lutheran Church** in Frankenmuth, Michigan, on April 25. Works by Strauss, Frescobaldi and Michael Tilson Thomas were presented along with other works for brass quintet.

Members of the River Falls Brass are Tom Barnett and Craig Hara, trumpets; Andrew Parks, horn; Rick Gaynor, trombone; and Charles Wazanowski, tuba. Scott Hyslop, director of parish music at St. Lorenz, was the organist for the concert. Future performances for the River Falls Brass can be found at their website <www.uwrf.edu/brass>.



Barrie Cabena

Barrie Cabena has won the 2004-2006 Holtkamp-AGO Award in Organ Composition. His winning composition, *Six Sketches on Children's Hymns*, is a nine-minute suite based upon six hymn tunes: *Away in a Manger* (Cradle Song); *God Sees the Little Sparrow Fall* (Providence); *Jesus, Tender Shepherd*, *Hear Me* (Shipston); *Jesus Loves Me*; *Loving Shepherd of Thy Sheep* (Orientis Partibus); and *All Things Bright and Beautiful* (Royal Oak). The work will be performed at the AGO National Convention in Chicago, July 2-6, 2006, and published by Hinshaw Music Inc.

The American Guild of Organists sponsors two biennial competitions in music composition: the AGO/ECS Publishing Award in Choral Composition and the Holtkamp-AGO Award in Organ Composition. Cabena's anthem, *The Day of Pentecost*, was selected as the winner of the AGO/ECS Publishing Award earlier this year. This is the first time in the history of these competitions that a single composer has won both awards in the same year.

Established in 1983, the Holtkamp-AGO Award in Organ Composition is a collaboration among three organizations dedicated to promoting and enriching the repertoire for the organ: the AGO, the Holtkamp Organ Company, and Hinshaw Music Inc. The award includes a \$2,000 cash prize provided by Holtkamp, publication by Hinshaw, and a performance at the AGO national con-

Worship & Music Conferences Summer 2006

Montreat, June 18-23 and June 25-30, 2006

Theme: **"Look Who Gathers!"** (two identical weeks)

Location: Montreat, NC

Westminster, July 9-14, 2006

Theme: **"Extraordinary Stories for Ordinary Time"**

Location: New Wilmington, PA

PAM West, July 23-28, 2006

Theme: **"A Cup of Cold Water: Ministry Mission Music"**

Location: Pasadena, CA

visit our website for more info: www.pcusa.org/pam

sponsored by **The Presbyterian Association of Musicians**

Phone: 1-888-728-7228 ext. 5288

Fax: 502-569-8465

email: pam@ctr.pcusa.org



**Quimby Pipe
Organs, Inc.**

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

vention. Nineteen composers competed for the 2006 award. The competition judges were Donald Erb, Craig Phillips, and Catherine Rodland.

Barrie Cabena has nearly 500 compositions to his credit. In addition, he has written a sizable quantity of verse, some of which he has included in his compositions. His organ and choral works have been broadcast by the Canadian Broadcasting Corporation (CBC) for more than 37 years. Recent commissions include an unaccompanied violin sonata by Jeunesse Musicale du Canada, which was performed by Jonathan Crow of the Montreal Symphony Orchestra and broadcast on Radio Canada, and an organ work commissioned by William O'Meara, which was premiered at the Turin Organ Festival in Italy. His *Requiem for the Victims of Terrorism*, composed in response to the September 11, 2001, terrorist attack, was recently recorded for broadcast on CBC radio.

Dr. Cabena has been a church organist in London, Kitchener-Waterloo, and Guelph (Ontario, Canada). He has

worked as an accompanist with Elmer Iseler, Jan Overduin, Noel Edison, and Howard Dyck. After 27 years on the Faculty of Music at Wilfrid Laurier University, he took early retirement in 1996.

Born in Melbourne, Australia, Cabena studied with A.E.H. Nickson. After further studies in England at the Royal College of Music, he made North America his home. He now lives in Guelph with his wife Sheri and son Daniel. He is artistic adviser to the Guelph Spring Festival, which is celebrating its 38th season.

On August 19 and 20 **Emma Lou Diemer's *Songs for the Earth*** was premiered by the 185-voice San Francisco Choral Society and orchestra under the direction of Robert Geary at Davies Hall in San Francisco. The six-movement work was commissioned by Gale Townsley for the SFCS in honor of her parents, and consists of settings of poetry by Emily Dickinson, Omar Kháyyám, Dorothy Diemer Hendry, Hildegard von Bingen, and Mary Oliver.

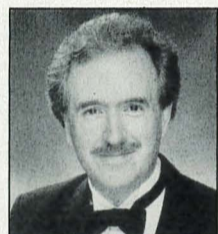


Premiere of Emma Lou Diemer's *Songs for the Earth* at Davies Hall, San Francisco (photo credit: R. N. Rogers)

Other recent works include *Psalm 63* for choir, congregation, and organ, commissioned by Calvin Institute of Christian Worship for the Calvin College Alumni Choir and the AGO regional convention in Grand Rapids, Michigan

in June 2005, Pearl Shangkwon conducting; *Consider the Lilies* for choir and organ, commissioned by Dr. Constance Speake and St. Peter Church, Northbrook, Illinois (to be published by MorningStar); *In One of the Stars* for

Concert Artist Cooperative One



Colin Andrews
*Organist/Lecturer/
Recording Artist*
Solo Recitals
Solo/Duo with Janette Fishell
Greenville, North Carolina
London, England



Cristina Garcia Banegas
Organist/Harpichordist/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



Angela Kraft Cross
*Organist/Pianist/Composer/
Recording Artist*
Organist
Congregational Church
San Mateo, California



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/
Harpichordist/Pianist*
Founder, Director,
and Former Associate
Concert Artist Cooperative
Sebastopol, California

A beautiful pipe organ is much more than just quality materials,



precise
woodwork,



careful,
thorough voicing



or reliable
construction,



but that's what we
start with

every time.



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

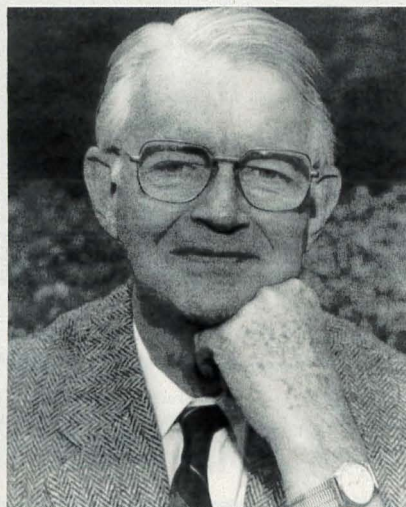
Builders of custom pipe, digital,
and combination organs

SATB, piano, and guitar on a text by Antoine de Saint-Exupéry, written for Rebecca Scott and the Cantabile Chamber Chorale of Middlesex County, New Jersey, to celebrate the life and in memory of Leila Eutermarks, beloved chorus member.



Daniel Gawthrop and David Pickering

David C. Pickering, assistant professor of music at Graceland University in Lamoni, Iowa, gave the premiere performance of Daniel E. Gawthrop's *O Jerusalem: A Symphony for Organ* on September 23. This commission was funded by the Dwight and Ruth Vredenburg Endowed Chair in Music for the tenth anniversary celebration recital of Casavant Op. 3743, located in The Shaw Center for the Performing Arts at Graceland University. Gawthrop's work is in four movements, each based on a scriptural passage from Isaiah. The work is approximately twenty minutes in duration. *O Jerusalem: A Symphony for Organ* is published by Dunstan House <www.dunstanhouse.com>.



Daniel Pinkham

Daniel Pinkham has completed a major work for solo organ entitled *The Garden of the Muses* at the request of Richard Benefield, who will play the premiere on February 4 and 5, 2006, at Harvard University's Adolphus Busch Hall, Cambridge, Massachusetts, on the 1958 D. A. Flentrop organ built for E. Power Biggs. The 22-minute work was commissioned by the Harvard University Art Museums through the generosity of Kathryn and Dr. Lee Edstrom and Richard Benefield and John F. Kunowski. Dr. Benefield asked for a work that could be paired with Mozart's *Adagio et Allegro*, K. 594, as part of the museum's celebration of the 250th birthday of Mozart. Benefield, who is Keeper of the Flentrop organ at Busch Hall, will tour with the new Pinkham work beginning with the mid-winter organ conference at Baylor University February 12-14 and concluding at St. Thomas Church Fifth Avenue in New York on October 8.

Daniel Roth is featured on a new recording, volume 6 in the series *On a Sunday Afternoon*, on the JAV label



Daniel Roth

(JAV 153). Recorded live during a recital at Washington National Cathedral, the program includes Roth's own *Fantasie Fuguée on Regina coeli* and an improvisation, along with works of Widor: the *Allegro* from *Symphonie VI* and the complete *Symphonie Romane*. For information: <www.pipeorgancds.com>



James Welch

On October 29, James Welch gave the first known public performance of Franklin Ashdown's "Dysrhythmia: An abnormal heart rhythm," from his suite *Scenes from the Life of a Doctor* (Wayne Leupold Editions, 2004). Ashdown, who is an active composer as well as a medical doctor, composed this suite of pieces as a guide to the pipe organ. The performance was given as part of Welch's 13th annual Halloween concert at St. Mark's Episcopal Church, Palo Alto, California. The program also included *Giga*, by Bossi; *Roulade*, Seth Bingham; *Allegretto*, Horatio Parker; *Prelude* from *Suite Medievale*, Langlais; *Scherzo* from *Symphonie No. 2*, Vierne; *Allegro* from *Symphonie No. 6*, Widor; *Marche Fantastique*, Richard Ellsasser; *Tu es Petra*, Mulet; and Welch's own *Phantom in D Minor*, combining Bach's *Toccata in D minor*, Andrew Lloyd Webber's theme from *Phantom of the Opera*, and Gounod's *Funeral March of a Marionette*.

CanticaNOVA Publications has released their 32-page Fall 2005 catalog, offering new chant books (*Gregorian Missal and Diaconale: Chants for the Deacon at Mass*) along with a CD (*Learning about Gregorian Chant*), DVDs of the funeral Mass of Pope John Paul II and the inaugural Mass of Pope Benedict XVI, as well as books on liturgy by Joseph Cardinal Ratzinger. New music offerings include the *Litaniae sanctorum (Litany of the saints)*, Gary Penkala's *Winchester Alleluia* and *Mass Propers for Christmastide*, J. William Greene's *Christmas Litany*, Thomas Cosley's *Common Psalms for Schools & Parishes*, Andreas Willscher's *Two Set-*

tings of Tantum ergo, G.S. Geiger's *Laudate pueri Dominum*, Brian Muzas' *Lift Up Your Heads*, Donna Robertson's *Wake, Awake*, and Lynn Arthur Koch's *On This Day/Personent Hodie*. Other new selections include Kathleen Pluth's *Hymns for the Liturgical Year*, a cycle of new hymn texts for various seasons and feasts, and Stephen McManus' *Four Advent Chorales for Flute & Harpsichord or Organ*. For information: 304/535-1982; <www.canticanova.com>.

Carus-Verlag announces new choral music and CDs. *Carmina mundi* is a new choral series; the first two volumes are dedicated to the strongly rhythmic Latin American choral repertoire and to the choral music from Israel. New CDs include choral works by C.P.E. and J.S. Bach, Telemann, Rheinberger, Hasse, and Homilius. Carus's subscription offer for their Mozart • Haydn choral collection is still valid through December 31, 2005; the collection includes works by Wolfgang Amadeus and Leopold Mozart, and Johann Michael and Joseph Haydn. For information: <www.carus-verlag.com>.

The Institute of British Organ Building (IBO) has published its journal, *Organ Building 2005*. The annual journal features work completed during the past year by British organ builders, each project presented from the different perspectives of the consultant, builder and player. Contents include technical items related to the organ building world in addition to articles on new organs and restorations, often illustrated with photos, technical drawings and scales. The regular Review of the Year article highlights new installations and notable restorations by organ building firms in the UK during 2004. ISBN 0-9545361-2-6, 84 pages, A4 format, 41 photos (20 in color), 16 drawings plus graphs/charts, perfect binding. For information: <www.ibo.co.uk>.

Gloriae Dei Cantores Schola announces a new CD, *Shining Like the Sun: The Chants of Transfiguration* (Paraclete Press, 1-55725-364-1, \$16.95). Conducted by Dr. Mary Berry, founder of the Schola Gregoriana of Cambridge, England, the recording includes chants that foretell and describe the Transfiguration, as well as pieces that highlight the promise of one's own spiritual transformation. Gloriae Dei Cantores Schola, critically acclaimed for their singing of Gregorian chant, are members of a Benedictine community in Massachusetts, where Divine Offices are sung daily. They conduct chant workshops, and perform with the choir Gloriae Dei Cantores. For information: 800/451-5006; <www.paracletepress.com>.

JAV Recordings has announced the release of *Carols by Candlelight* from the Riverside Church in New York (JAV 159). The repertoire includes a mix of music representing various musical cultures. Director of music Timothy Smith conducts the choir in works by Mathias Bairstow, Rutter, Willan, Victoria and others. Organ accompaniments and the Craig Phillips *Toccata on Joy to the World* are played by associate music director and organist Christopher Johnson. For information: <www.pipeorgancds.com>.

Parsons Pipe Organ Builders hosted an open house on November 6 to show the new Rosales/Parsons organ, Opus 32/22, for St. Stephen's Lutheran Church, Monona, Wisconsin. The two-manual and pedal tracker-action organ of 30 ranks is a collaboration by Parsons Pipe Organ Builders of Canandaigua, New York, and Rosales Organ Builders of Los Angeles. For information: <www.parsonsorgans.com>.

Taylor & Boody Organbuilders of Staunton, Virginia, will build a new three-manual, 35-stop mechanical action instrument in 17th-century North European style for Marquand Chapel at the Yale Institute of Sacred

LEGACY



Tallis



Bach



Daquin



Hook



Estey



Boellmann



Jardine



Casavant



Kilgen



Möller



Austin



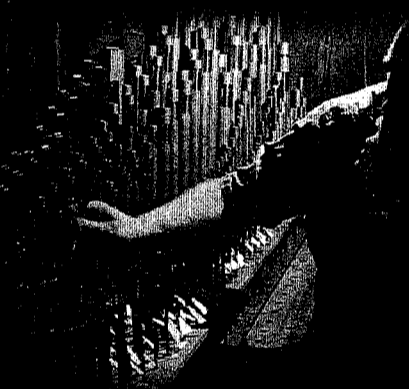
Skinner



Williamson



Harrison



New Instruments

Consultation

Tonal Additions
& Revoicing

Design

Curatorship

Tuning & Service

Faithful Restoration
& Conservation

Renovation

They are the high art of their time.
They combine vision with architecture, music with drama.
Their lifespan extends from generation to generation.
Their song unites heaven and earth.

They live among you, waiting for your attention...

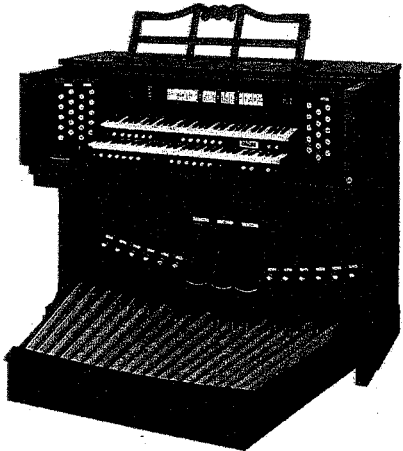
and WE care for them.

C.M. Walsh Pipe Organs
Sharon Hill, Pennsylvania
(610) 237-6988

www.walshorgans.com

Music. The organ is due to arrive in summer 2007, and will be the first organ built at Yale with suspended action, tuned in an historical temperament. It will be used by the Yale Schola Cantorum and the ISM/YSM vocal program in Early Music, Song and Chamber Ensemble. For information: <www.taylorandboody.com>.

White Blower Manufacturing Co., Lansing, Michigan, received a call from Fenris Pipe Organ, Inc. of Kilkenny, Minnesota, that the 15-h.p. blower at the Basilica of St. Mary in Minneapolis had failed and was not repairable. White provided a 5-h.p. high-speed blower on loan and then built a new 15-h.p. blower for the basilica. White also delivered a 20-h.p. blower to C. W. Gibson, Inc. of Monroeville, New Jersey, for the Cathedral of Saints Peter and Paul in Philadelphia. For information: 800/433-4614; <www.whiteblowermanufacturing.com>.



Allen Diane Bish Signature Series DB-36Q

Allen Organ Company announces the Diane Bish Signature Series DB-36Q, a series of instruments with special design touches by Diane Bish. Distinctive voices selected by Diane Bish and Allen's Renaissance Quantum™ tech-

nology combine in these 36-stop, two-manual consoles. The DB-36Q includes four distinctly different stoplists, including American Classic, French Romantic, Neo-Baroque and English Cathedral (or Orchestral instead of English Cathedral), along with Acoustic Portrait™, the only sampled reverb offered in any digital organ. Special finish and etched Signature Series brass plaques are available for each console, along with these touches personally chosen by Bish: deep cherry finish with custom high-gloss accents; red tutti buttons and red felt keyboard treatments; and special illuminated lattice-style wood music rack. For information: <www.allenorgan.com>.



Hector Olivera and his Rodgers touring organ

In homage to Virgil Fox—remembered by many for touring the United States with a Rodgers organ—Hector Olivera premiered a new custom four-manual Rodgers touring organ in a concert at New York's Church of St. Paul the Apostle on October 7.

Like Fox, Olivera rose from child prodigy to worldwide concert artist, and has also drawn comparisons to Fox for

his lively commentary during his programs. Olivera is noted both for his extraordinary technical powers and improvisational ability. He has appeared as a guest artist with many American and international orchestras and has made over 20 recordings.

Olivera's program at St. Paul the Apostle showcased the new Rodgers touring organ, which was custom-designed to Olivera's specifications. The compactly designed console will travel with the artist on an ambitious performance tour of U.S. cities beginning this fall. The organ—designated as Trillium Masterpiece Series Opus 284—features a tonal design in the French style. It has 139 stops plus nine MIDI couplers that allow the organist access to an unlimited number of pipe organ sounds via sound modules.

Versatile Organ Stop Names

- Acuta.** A new member of the girl's chorus.
- Amorosa.** A particularly affectionate choir member.
- Bärpfeife.** An organist who whistles in taverns.
- Baryton.** A tenor who would rather be in the bass section.
- Bourdon.** An alcoholic organist's favorite drink and stop.
- Bearded Gamba.** The tenor soloist (brother of Viola) who lost his razor.
- Fifteenth.** The day of the month when the organ tuner usually comes, if sober.
- Fifth.** A small bottle of liquor, not to be consumed just before playing.
- Furniture.** Two chairs and two tables donated to the choir room.
- Grand Mixture.** A cocktail beverage with many exotic ingredients.
- Grand Quint.** An overweight quint (see below).
- Heckelphone.** The sound made by a displeased audience.
- Major Diapason.** A member of the bass section who was an army officer.
- Quint.** A member of the choir who has four sisters in the group.
- Sackbut.** A package of musical scores carried on the lower back.
- Serpent.** A greatly overgrown snake with a bass voice.
- Spitzflöte.** A sputtering wood organ stop.
- Stopped Flute.** A woodwind, playing allegro, that has paused for a rest.
- Tibia.** In ancient times, a flute made from a shinbone.
- Trompette.** The remedy for a defective horn diapason pipe.
- Wiener Flöte.** A reddish sausage in a watery stew made for the choir dinner.
- Zink.** Where to pour the remainder of your bourdon fifth if the teetotalling rector appears unexpectedly.
- Compiled by James B. Hartman, but not from Stevens Irwin, Dictionary of Pipe Organ Stops (Schirmer Books, any edition), or The Encyclopedia of Organ Stops at <www.organstops.org>.

Wenceslas, a longer variation set for *We Three Kings*, fugue on *God Rest Ye Merry*, and a most attractive setting of *Greensleeves* (*What Child Is This?*).

These settings are all playable on a single-manual instrument, although McLean provides suggestions for more colorful registrations for the organ, or when playing on a two-manual harpsichord. The arrangements work well on piano, too.

FJH Music also publishes McLean's two well-conceived and attractive *Sonatas for Harpsichord*. Both have been recorded by harpsichordist Elaine Funaro: the first is the opening selection of Gasparo GSCD-331, *Into the Millennium* (The Harpsichord in the 20th Century); the second appears on *Overture to Orpheus* (Music Written for the Women Who Gave Wing to the Muse), Centaur CRC 2517. Either disc, or both, would make fine stocking stuffers for discriminating musical friends.

Intended for Christmas Eve music making are various baroque pieces titled "Pastoral," a type of pictorial shepherd music (as in the *Pastoral Symphony* from Handel's *Messiah*). One of these specifically intended for performance by solo keyboardist is the *Sonata (Pastorale) in C Major*, K. 513 by **Domenico Scarlatti**. Here we find the traditional *siciliano* rhythm suggesting sheep (baroque ones usually move in 12/8); a drone bass (*molto allegro*) evoking "shepherds' pipe" music; and a concluding 3/8 *presto* that could be either a representation of their joyful return "wondering at what they had seen and heard," or, possibly, some dramatic exit music for those angels returning to the heights. This charming work may be found in any of the several complete editions of Scarlatti's keyboard sonatas, or, specifically, in volume two of *Sixty Sonatas*, edited by Ralph Kirkpatrick, published by G. Schirmer.

Music for the New Year

Christoph Graupner (1683–1760) composed a keyboard suite for each month of the year (*Monatliche Clavier Früchte*, Darmstadt 1722). January, in the pristine key of C, comprises a *Praeludium* and twelve additional short dance movements; February (in C major), ten individual pieces; and March (G minor), eight. These are now available in a handsome volume edited (with no unfamiliar clefs) by Jörg Jacobi for Edition Baroque (www.edition-baroque.de). The other three-quarters are expected to follow.

Another volume of great interest from Edition Baroque is titled *Labyrinth*, comprising harmonically adventurous works for keyboard: Benedetto Marcello's *Laberinto musicale sopra il Clavicembalo*, Gottfried Heinrich Stölzel's *Enharmonische Claviersonate*, and Georg Andreas Sorge's *Toccata per omnem Circulum 24 modorum firs Clavier*. Fasten your aural seatbelts and try the challenges hidden in these unusual musical traversals.

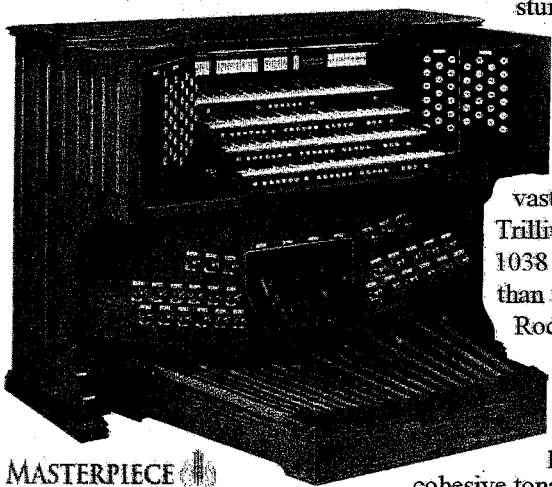
Early Instruments: Some Random Citings

The New Yorker, June 13 & 20, 2005: from Edmund White's personal history *My Women* (*Learning How to Love Them*): "The art-academy students across the street, who were usually graduate students, had beards and long hair or, if they were women, sandals and no makeup and unshaved legs hidden under peasant skirts. They listened to records of Wanda Landowska playing Bach on the harpsichord (God's seamstress, as we called her) . . . [page 126]."

The New Yorker, October 10, 2005: Jeffrey Eugenides' eight-page short story *Early Music* tells the sad story of a clavichordist, replete with many composer references (only noticeable error, a transposed "ei" in Scheidemann) and an evocative print by Richard McGuire [pages 72–79].

Dieter Gutknecht presents a reasoned, musical example-filled overview of conflicting styles in his major article "Performance practice of *recitativo secco* in the first half of the 18th century

Must be played
to be believed.



MASTERPIECE SERIES

Introducing Rodgers' new affordable four manual organ with stunning sounds from the best of modern American organbuilding. With 44 stops from the most recently acquired sounds in the vast Rodgers library, the Trillium Masterpiece Series 1038 has more new samples than any standard model Rodgers has produced before. Eighty percent of the 119 stops come from a single renowned pipe organ, providing a cohesive tonal richness. Some highlights of the Trillium Masterpiece Series 1038 stoplist:

- Gravissima 64' (Pedal)
- Mixture XI (Great)
- Tierce Mixture V (Great)
- Three independent Tubas: Tuba 8' (Choir), Tuba Major 8' (Choir), Tuba Mirabilis 8' (Solo)
- Two independent solo Trumpets: Festival Trumpet 8' (Solo), State Trumpet 8' (Choir)
- Independent String Celestes at 16', 8' and 4' (Solo)
- Trombone 32' (Pedal)

We invite you to contact your local Rodgers dealer and experience the Trillium Masterpiece Series 1038 for yourself.

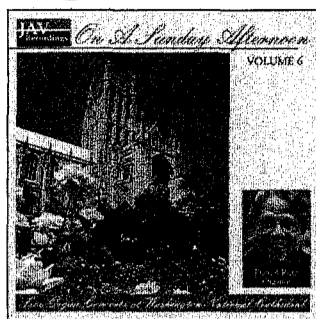
RODGERS®
Rodgers Instruments LLC

A member of the Roland Group
1300 N.E. 25th Avenue, Hillsboro, Oregon 97214
(503) 648-4181 • Fax (503) 681-0444
Email: marketing@rodgers.rain.com
www.rodgersinstruments.com

2005 Releases from JAV Recordings



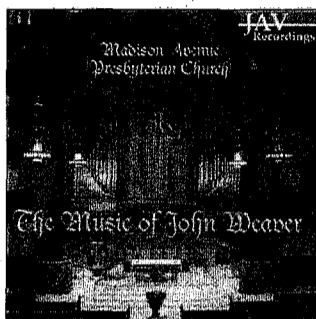
Todd Wilson at Washington National Cathedral
JAV 149



Daniel Roth at Washington National Cathedral
JAV 153



James Vivian at the Temple Church, London
JAV 156

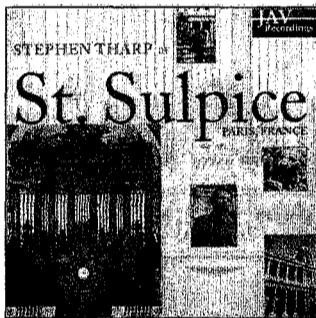


John Weaver at Madison Avenue
JAV 157

BEST SELLERS:



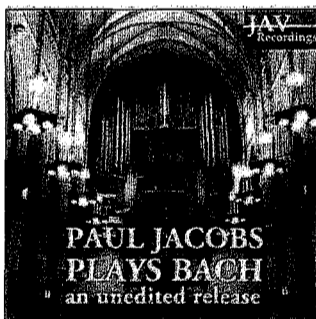
Thomas Murray at Woolsey Hall
JAV 124



Stephen Tharp at Saint Sulpice
JAV 130



Ken Cowan at The Parish Church of St. Luke, Easton, Illinois
JAV 141



Paul Jacobs play Bach an unedited release
JAV 145

The 3 CDs from Paris were sponsored in part by *Quimby Pipe Organs, Inc.* The 2 CDs from Washington National Cathedral were sponsored in part by *A.R. Schopp's Sons, Inc.* We thank both companies for their support of the pipe organ. These projects would not have been possible without their financial assistance.

COMING SOON:

Two CDs featuring the 1926 Ernest Skinner four-manual organ in the Toledo Museum of Art! This organ, recently restored by the A. Thompson-Allen Company of New Haven, has been unplayable for nearly twenty years.

The first CD is a recording of **Thomas Murray** playing the works of Howells, Guilmant, Jongen, Pierné, Cook and more. Hear his unforgettable renditions on an instrument designed by the great Lynnwood Farnam!

The second CD will spotlight the amazing roll-player installed on this organ, the largest Skinner instrument to feature a fully-automatic player mechanism. Enjoy the sounds and artists of yesteryear, as fresh today as they were in 1926, a trip in a time-machine!

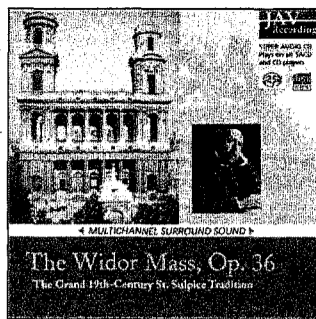
Craig Cramer recorded the new Paul Fritts Organ on the University of Notre Dame

campus this past August. This instrument was recently installed in the new \$3 million dollar multi-hall DeBartolo Performing Arts Center (DPAC). The organ hall, built within the DPAC specifically for the Fritts, is visually and acoustically stunning.

In addition, the 2005 AGO National Conference on Organ Pedagogy was held at the University of Notre Dame and a second CD will be released highlighting the performances of: John Brock, James David Christie, Craig Cramer, Christa Rakich, David Yearsley, and Wolfgang Zerer.

Jennifer Pascual, the Director of Music at Saint Patrick's Cathedral in New York City, recorded a CD of French Romantic music based on plainsong in October of 2005.

In the summer of 2006 several landmark Cavaillé-Coll organs will be recorded in France.



The Grand 19th-Century St. Sulpice Tradition

Super Audio CD / Multi-Channel Surround
(Hybrid disc plays on all SACD and CD players)

JAV 158

Daniel Roth (Grand Orgue)

Chœur Darius Milhaud – Camille Haedt-Goussu, director

Ensemble Dodecamen – Christopher Hyde, director

Mark Dwyer & Stephen Tharp (Orgue de Chœur)

CHARLES-MARIE WIDOR: *Mass, Op. 36, Quam dilecta* (Chœurs/Orgues);

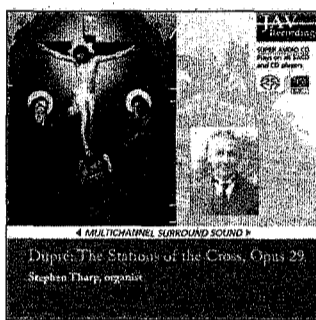
PHILIPPE BELLENOT: *Ave Maria, Tantum ergo* (Chœurs/Orgue de Chœur),

Tu es Petrus (Ensemble Dodecamen/Orgues), *Ave Maria*

(Ensemble Dodecamen/Orgue de Chœur);

LOUIS JAMES ALFRED LEFÉBURE-WÉLY: *O Salutaris* (Ensemble Dodecamen)

In this recording, skillful improvisations by Daniel Roth set the stage for each sung work or movement of the Mass, much as one would have heard at St. Sulpice during services in the time of Lefébure-Wély, and later Widor and Bellelot.



Marcel Dupré: Le Chemin de la Croix The Stations of the Cross, Op. 29

Super Audio CD / Multi-Channel Surround
(Hybrid disc plays on all SACD and CD players)

JAV 161

Stephen Tharp at the Grand Orgue at St. Sulpice, Paris, France.

14 improvisations by Dupré based on poems of Paul Claudel describing the condemnation, crucifixion and entombment of Christ.



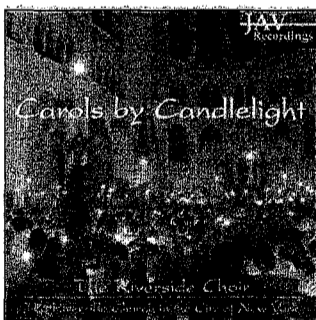
Mulet's Esquisses Byzantines and works by Ropartz

JAV 155

Eric Lebrun at the Cavaillé-Coll organ
St. Antoine des Quinze-Vingts, Paris, France

HENRI MULET: *Esquisses Byzantines* (1919)

JOSEPH-GUY ROPARTZ: *Prélude funèbre, Introduction et Allegro Moderato, Prière, Cloches*



Carols by Candlelight at The Riverside Church in New York City

JAV 159

The Riverside Choir, Timothy Smith, Director of Music & Organist
Christopher Johnson, Associate Director of Music & Organist

MATHIAS: *Sir Christemas*; GREENBERG: *Riu, Riu, Chiu*;

WILLCOCKS: *God Rest You Merry Gentlemen, Hark, the Herald Angels Sing*;

BAIRSTOW: *Let All Mortal Flesh*; METCALF: *Mary Had a Baby* (piano);

RUTTER: *Shepherd's Pipe Carol*; PHILLIPS: *Joy to the World* (solo organ);

HOIBY: *The Offering*; VICTORIA: *O Magnum Mysterium*;

BURT: *Some Children See Him*; CONVERY: *The Lamb*;

MACGIMSEY: *Sweet Little Jesus Boy* (piano);

WILLAN: *What Is This Lovely Fragrance*; SARGENT: *Silent Night*;

BUSSEY: *Sleep of the Infant Jesus* (viola, harp, organ)

Internet Orders: www.pipeorgancds.com



JAV CDS ARE AVAILABLE BY MAIL ORDER FROM JAV RECORDINGS. OUR CDS ARE NOT AVAILABLE IN ANY RECORD STORES OR ORGAN CD CATALOGS.

ry," *Early Music* XXXIII/3 (August 2005), pp. 473-493.

Correspondent Robert Tiff reports:

No lack of live harpsichord music in Budapest...

Since fall 2004 the Hungarian Radio has sponsored a cycle of Bach's solo harpsichord music with monthly recitals broadcast live from the Radio's Marble Hall. The recitals have occurred with even greater frequency this fall, with performances by Zsolt Balog on September 26, Miklós Spányi on October 10, Dalma Cseh on October 24 and Csilla Alföldy-Boruss on November 21. Each concert features a different soloist, all of them Hungarian, all of them one-time students at the Liszt Academy where János Sebestyén founded the harpsichord class in 1970. Soloists last season were Anikó Horváth, Borbála Dobozy, Agnes Várallyay, Angelika Csizmadia, Agnes Ratkó, Rita Papp, Péter Ella, Szilvia Elek, Anikó Soltesz and Judit Péteri.

In celebration of her 25 years as a harpsichordist, Borbála Dobozy performed a tour de force concert on October 13 as soloist in four concertos. The program included Bach's *Brandenburg Concerto No. 5* (BWV 1050), C.P.E. Bach's *Concerto in G minor* (Wq. 6), Haydn's *Concerto in F major* (Hob. XVIII: 3) and Martinu's *Concerto for Harpsichord and Small Orchestra*. The sold-out concert was broadcast live over the Hungarian Radio and Internet. Together with Anikó Horváth, Dobozy established a Hungarian harpsichord foundation, Clavicembalo Alapítvány, in 2004. The foundation's goal is to provide master classes and instruments of the highest quality for students of the Liszt Academy and to promote appreciation of the harpsichord through recitals and competitions. There is a website at <www.clavicembalo.fw.hu>.

Looking Ahead

Make plans to attend an early keyboard meeting: the **Southeastern Historical Keyboard Society** meets

March 9-11, 2006 at Shorter College, Rome, Georgia, with the dual purpose of celebrating Mozart and honoring the first 25 years of the Society's history. (More information is available on their website <www.sehks.org>).

The **Midwestern Historical Keyboard Society** will gather in Notre Dame, Indiana, June 15-18, 2006, presenting a program featuring the music of Diderik Buxtehude. (Website: <www.mhks.org>).

Send news items or comments about Harpsichord News to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

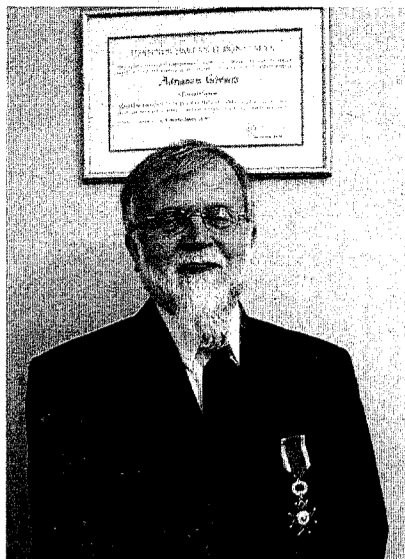
Carillon News

by Brian Swager

Adrian Gebruers Honored

In the last few weeks of his papacy, His Holiness Pope John Paul II conferred on Adrian Patrick Gebruers the very special honor of Knight of the Order of St. Gregory the Great, in recognition of outstanding service. The scroll was formally presented by Most Rev. Dr. John Magee, Bishop of Cloyne, at a ceremony in St. Colman's Cathedral, Cobh, Ireland, on Sunday May 29, Feast of Corpus Christi. Gebruers' association with church music began at the tender age of seven as a boy soprano in the Cathedral Choir. In 1970, he succeeded his late father Staf (himself the recipient of the Papal Cross of Honour "Pro Ecclesia et Pontifice") as organist, choirmaster and carillonneur. In addition to being director of music at St. Colman's, he is also lecturer in carillon studies at the music department of University College Cork.

In 1998, he was elected president of the World Carillon Federation and is also honorary president emeritus of the British Carillon Society and a founder



Adrian Patrick Gebruers, KSG, wearing the St. Gregory gold cross. Behind is the scroll formally declaring him a Knight of the Order of St. Gregory the Great.

Vice-President of Eurocarillon. He is a member of the Guild of Carillonners of North America.



Janet Dundore

Nunc Dimittis: Janet Dundore

On Thursday, March 31, 2005, carillonneur Janet Dundore passed away at the age of 84. During her funeral service, Janet's family spoke eloquently about her life, comparing it to the dynamics of a carillon bell, that once struck, the sound cannot be dampened. Janet's association with the carillon—its music, programming, audience, organization—all reflected her unswerving, undampened desire to bring music to people's lives.

Janet was internationally recognized as a proponent of carillon. She served as president of the Guild of Carillonners of North America during some turbulent years. To encourage members to stop arguing, she handed out Tootsie Rolls to keep their jaws "occupied." In recognition of her lifelong contributions to the art of the carillon, the GCNA presented her with Honorary Membership and the Certificate of Distinguished Service. In addition, The University of California, Berkeley, awarded her the Berkeley Medal, the university's highest and most prestigious award, in recognition of her efforts which had "manifestly benefited the public well beyond the demands of tradition, rank, or direct service to the University." St. Thomas' Church, Whitmarsh, bestowed the title of Carillonneur Emerita on Janet upon

her retirement in 1999 following 26 years of service to the church.

Janet was the first carillonneur at St. Thomas' Church, Whitmarsh, Pennsylvania. Besides her position at St. Thomas', Janet also served as carillonneur at Trinity United Church of Christ. When Trinity moved from North Philadelphia to its present location in Bucks County, she was adamant that the parish not leave their bells behind. To this day, the open tower, which showcases all 49 carillon bells of Trinity, is a Bucks County landmark and a testament to Janet's vision that bells can be heard and seen.

For over 30 years Janet was carillonneur of the Miraculous Medal Shrine in Germantown, Philadelphia, one of the oldest carillons in the United States. For decades, Janet played Monday night novena services at the Shrine, bringing music not only to the faithful, but to an entire neighborhood.

Janet studied carillon with Frank Law of Valley Forge and Leen 't Hart at the Dutch Carillon School in Amersfoort, The Netherlands. She performed carillon recitals throughout the Americas and Europe. Together with her husband, Dwight, Janet traveled the world in search of carillons and their players. She was a respected scholar, teacher, and authority on audience development. Her no-nonsense approach to programming still reverberates in our ears: "Always end a recital with something familiar so the audience knows when to clap!" She took great pride in the Tuesday evening audiences gathered in the grove at St. Thomas' Church to listen to the carillon.

Perhaps Janet's legacy with carillon bells can be summed up with a simple analogy: She pointed towards the sky and showed us how to fill it with music.

In the wind . . .

by John Bishop

Technology widens the rift.

The other day while running around the house getting ready for work, I heard snips of a story on National Public Radio about the death of Australia's last veteran of World War I. I missed the man's name and didn't hear how old he was, but it's safe to guess that he was born sometime around 1900. I reflected on the dramatic march of history encompassed by his lifetime, and I recalled a conversation with my grandfather shortly after astronaut Neil Armstrong stepped off a metal ladder onto the surface of the moon. That wise and lovely old man pointed out that his lifetime spanned a comprehensive history of transportation from horse-drawn carts to space travel.

As I write this afternoon, I type my thoughts into a laptop with a twenty-two gigabyte hard drive. I'm no computer historian, but I'm sure that NASA didn't use a machine as powerful as mine to guide Mr. Armstrong's route. In fact, I suspect that a lot of the calculating was done with slide rules. My work with the Organ Clearing House involves the management of thousands of photographs so my twenty-gig hard drive is full. I solved that problem by purchasing a sixty-gig supplemental drive. It's the size of a Band-Aid® box and cost about \$150. Navigation involves spherical trigonometry. It's tricky enough to do those calculations on earth, crossing an ocean for example—it's exponentially more complicated to navigate between celestial bodies when one is orbiting the other and both are orbiting the sun. How can it be that I need more computing power and memory to manage my organbuilding career than was

RODGERS

*The premiere choice
in classical keyboards!*

Again and again, organists tell us that the feel of premium RK30 organ keyboards on Rodgers organs is simply the best around.

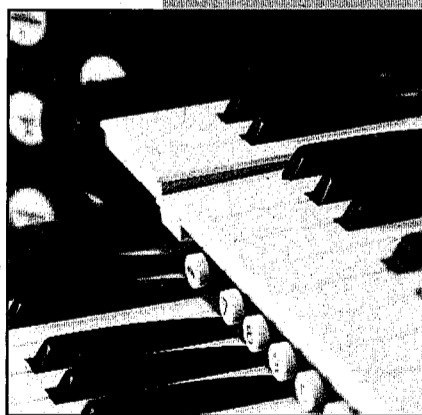
- Strong metal key sticks eliminate the risk of warping and sticking.
- Reliable sealed microswitch technology.
- Touch sensitivity in every keyboard for nuanced MIDI orchestral sound control.
- Guaranteed for 10 years and expected to last generations.
- Tracker touch keyboards available.

Keyboards are one of the most important considerations when selecting an organ. We invite you to play a Rodgers organ and discover the advantages of RK30 keyboards for yourself!

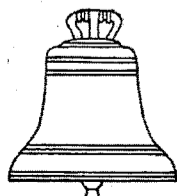
RODGERS®

Rodgers Instruments LLC

A member of the Roland Group
1300 N.E. 25th Avenue, Hillsboro, Oregon 97214
(503) 648-4181 • Fax (503) 681-0444
Email: marketing@rodgers.rain.com
www.rodgersinstruments.com



RK30 keyboards are a standard feature on Trillium Masterpiece Series™ and Allegiant™ organs.



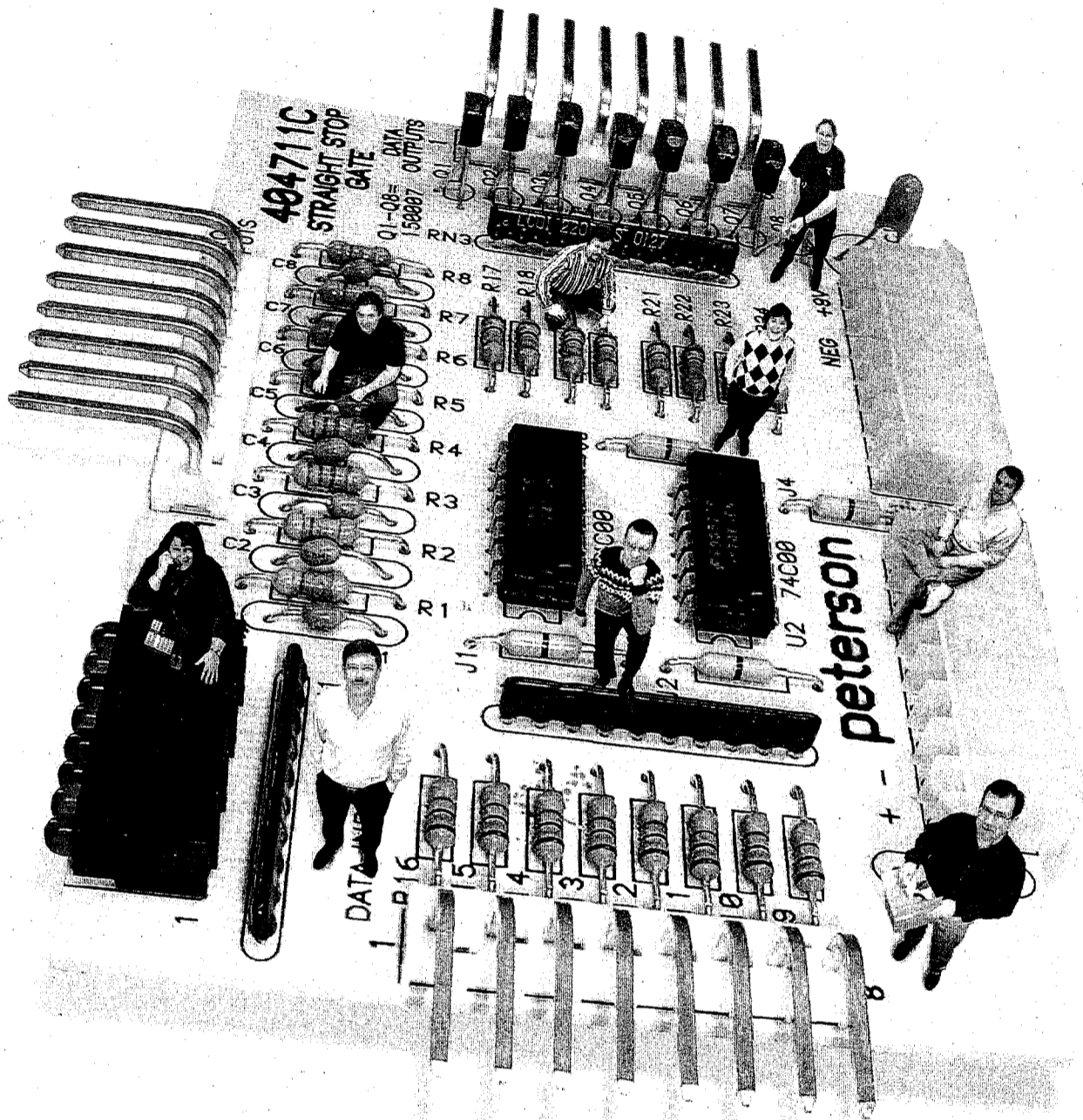
FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonners in North America

37 Noel Drive
Williamsville, NY 14221

 **Lois Tye Music**
Specialists in Choral and Organ Music
2814 Blair Boulevard Nashville, TN 37212
615-386-3542 • 800-851-9023 • 615-297-4291 Fax
www.loistyemusic.com

That "Little Something Extra" With Every Purchase



Every product from Peterson comes standard with extra-value features such as unmatched customer service and a track record of innovation spanning 55 years.

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

available for celestial navigation forty years ago?

When President Richard Nixon was defending himself against an impeachment inquiry in the early 1970s, he and those around him were manipulating transcripts of the infamous taped conversations that were being used to implicate him. We read that it took a platoon of secretaries working through the night to retype a transcript in time for a court-appointed submission deadline when a passage was to be deleted in the interest of deceiving the public. This afternoon when I look back on a previous paragraph and have second thoughts all I have to do is *highlight and delete*. How can it be that I have more stenographic power on my desk than the collective resources of the Nixon White House?

Where are we, anyway?

When I was growing up I loved riding in the car watching the countryside go by. After a childhood and adolescence of looking out the window while your parents did the driving, you'd have a good idea of where you were going when you finally could drive yourself. But now when you shop for a new car you're surprised to see how many models are supplied with video screens and DVD players. Of course we need those video systems to keep the kids quiet so we can talk on the phone. The logical continuation of this illogical progression is that we can anticipate a generation of new drivers who have no idea where they are going. They'll have to be taught the meaning of a stop sign or a traffic light. They might not know the way from their home to their school. And they've been deprived of thousands of hours of conversation with their parents, siblings, and friends. The good news is that car makers have anticipated this problem. Long before those lost young drivers sit behind the wheel for the first time they'll be used to satellite navigation. Why strain your eyes looking out the window when you can have a pixilated map on a dashboard screen?

Several years ago my son participated as a crew member competing in a popular annual sailboat race from Cape Cod to Bermuda. There were around a hundred-eighty boats from many different classes so the race officials used a handicap system to level the field, allowing slower boats a mathematical advantage. A further feature of the handicapping system allowed an advantage to those skippers who navigated by the stars without the aid of global positioning satellites and other sophisticated devices. Imagine using a sextant to figure out where you are in mid-ocean when for a few hundred

dollars you can have an electronic gizmo that would do it for you. If you're going to go to all that trouble to know how to do something, shouldn't you be rewarded for it? (By the way, Mike was in a boat with a sextant!)

In an Op-Ed column in the *New York Times* of Sunday, October 16, 2005, Pulitzer-prize winning biographer Edmund Morris commented on the recent discovery of the original manuscript of Beethoven's transcription for piano, four hands of his *Grosse Fuge*, originally written for string quartet. Mr. Morris began the column by saying that his first reaction to hearing this news was

an aching desire to see it. . . . Beethoven's manuscripts are revelatory, because he was an intensely physical person who fought his music onto the page, splattering ink, breaking nibs, even ripping the paper in the process. Not for him the serene penmanship of J. S. Bach, whose undulant figurations sway like ship masts over calm seas, or the hasty perfection of Mozart, or the quasi-mathematical constructs of Webern. Their writing is the product of minds already made up.

As he continues, Mr. Morris laments society's progress away from the authentic process of creating art:

It is already a given that many young architects can't draw, relying on circuitry to do their imaging for them. . . . Recently my wife and I bought a country house designed by just such an architect. It looked great until we discovered that the main floor sagged in the middle because it lacked the kind of central support that a child, 40 years ago, would have sensed was necessary in the foundation.

Forty years ago, I could have been that child. I credit much of my understanding of load-bearing support, hoisting and rigging, and mechanical advantage to Christmas packages that contained Erector Sets®, Tinker Toys®, Lincoln Logs®, or Legos® just the way I base my knowledge of local geography and my sense of direction on looking out the window of the car when I was child. (Now my wife accuses me of navigating by steeples because I can find my way through unfamiliar neighborhoods using as landmarks the distant steeples of churches where I have worked.) Have you heard about the structural principal of the triangle as a rigid physical form? Assemble a square using four Erector Set® beams of equal length, four bolts, and four nuts. You've made a form that you can easily collapse into something like a straight line. Add another piece to form a diagonal across the square. Now it's two triangles and you can't collapse it. Simple. (The same grandfather

showed me that when I was little.) You don't need an engineering degree or a computer with a CAD (computer-aided-design) program. You learned it the simple way and you'll never forget it. Drive past a construction site where there's a tall crane at work and wonder how it holds itself up. Easy—it's nothing but a long string of triangles. Arrange your triangles into a succession of three-dimensional forms, and voila: a geodesic dome with thanks to Buckminster Fuller—a simple-to-build roof that can support a load of snow.

They don't build 'em like they used to.

I know, I know—I sound like an old timer (I really did walk two miles to school every day!). But we who have built our lives around the pipe organ have a unique opportunity to rub shoulders with the *good old days*. I'll always appreciate the lessons learned working on a venerable antique organ. While restoring an organ built in 1868 by E. & G. G. Hook, I was particularly impressed by the clarity of the workers' pencil marks. Those pencils were so sharp that there was no discernable width to the line they left. Mark a mortise on a piece of wood with a pencil you've sharpened to a one-molecule point and you'll certainly cut it just as clean with a chisel. In a modern organ shop, the same oilstone used to sharpen the knife that's used to sharpen the pencil that's used to mark the mortise is also used to sharpen the chisel that's used to cut that mortise. That's the way it used to be and that's the way it is!

In fact, they do build them like they used to. Organbuilders commonly celebrate the completion of an organ in the workshop with a party—an "open house." If you don't happen to live near an organbuilder, plan ahead when you're thinking of planning a vacation. Call several organ shops to ask if they have an open house coming up and plan your trip around it. If you'd like some hints, give me a call. You'll be rewarded not only by seeing a brand-new instrument and meeting other organists and organbuilders, but you'll certainly be able to get a sense of how ancient honored methods and traditions have been brought into the twenty-first century.

Remember the fundamentals.

When you attend that open house, you might learn the importance of reading the grain of a piece of wood before making it into part of the organ. Look at the end of a piece of wood and you'll see the pattern we call *end-grain*. Sometimes you can see the circle of the tree's rings, sometimes you see a flat pattern

where the lines of the grain are parallel with the wide surface of the board, sometimes those lines are perpendicular to the wide side of the board. Draw a cross-section picture representing a tree's growth rings with concentric circles, draw lines across it that represent boards cut out of the tree, and you'll be able to figure how a raw tree can be milled to achieve a certain pattern. Why does this matter? Wood warps *with* the growth rings. In other words, when the end-grain pattern is parallel with the wide side of the board, the board will warp toward the wide side. Consider the keyboards and pallets of an organ with slider chests. If you as the organist could choose, you'd surely prefer to have keyboards warp *up-and-down* so the individual keys wouldn't warp into each other and bind, and you'd surely prefer to have the pallets warp *side-to-side* leaving the gasketed surface flat against the windchest grid avoiding ciphers.

You can choose. Your organbuilder should make the keyboards using wood with the flat grain (often called *slab grain*). Pallets should be made using wood whose end-grain is perpendicular to the surface of the windchests. Your keyboards won't stick, and your pallets won't cipher. Remember the fundamentals.

Those thoughts on end-grain offer a glimpse into the art of making a pipe organ. Organbuilders combine natural and synthesized materials, adapt ancient forms and ideas and combine them with new. They work out the structural requirements of the instrument, computing how its weight is distributed and supported. They fill in the right number of squares with diagonals to make the triangles that keep the instrument's structure from wobbling or falling. Perhaps their drawings look like Beethoven's scores, rife with erasures, crossing-out, conflicting ideas. Or do they achieve "undulant figurations" (à la Bach), "quasi-mathematical constructs" (à la Webern) or, God forbid, "hasty perfection" (à la Mozart, whose mind was already made up)?

There's a big gap between taking the long route and avoiding short cuts—and the right way is somewhere in between. Creating works of art—novels, plays, paintings, statues, musical performances, musical instruments—is strengthened by remembering the fundamentals. All are made possible by the pedagogy, the drudgery, and the excitement of early learning. There's no substitute for learning the fundamentals. You cannot develop a credible view of the world and your place in it while watching DVDs in the back of the car. ■

Music for Voices and Organ

by James McCray

Old Testament Texts

Isaiah, after his vision in the Temple:

I heard the voice of the Lord saying,
"Whom shall I send and who will go for us?"
Then I said,
"Here am I! send me."

—Isaiah 6:8

Many Old Testament texts emphasize a strength that is different from that found in the New Testament. With wise prophets such as Jeremiah, Ezekiel, and Isaiah as well as profound "earthly" stories such as those of Jonah, Moses, and the founding patriarch of biblical religion, Abraham, the Old Testament continues to bring messages of sacrifice and commitment that seem to be desperately needed in today's world.

The book of Genesis, which was discussed in great depth by Bill Moyers in a PBS television special several years ago, has a unique relevance even today. This column is being written in the aftermath of Hurricane Katrina and while Rita is storming through the

Log On and take the tour!

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



OneLicense.net

- **EASY**—online permission and reporting
- **ECONOMICAL**—based on average weekend attendance
- **THOROUGH**—your favorite songs
- **CONVENIENT**—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

At Last!

Full freedom of expression for organists!

Allen Vista™ provides the MIDI sounds and features organists demand in today's dynamic world of worship music. The high-quality sounds included in Vista provide the realism you would expect from the pioneer in digital sampling. And, Vista's multiple MIDI ports provide quick and easy control of several

sound sources, simultaneously. Each port is independently assignable to any organ piston, for ultimate flexibility.

Vista's CompactFlash® Memory provides convenient storage for hundreds of sequences, organ capture files, as well as Vista setting files. Easily transportable, Vista's memory card can also be connected to a PC for advanced file management or downloading of sequences/files from other sources.

Vista opens new performance horizons, whether you want the flexibility to create the sound of an orchestra, play piano and organ duets from the same console, or access sounds that are perfect to lead contemporary worship.



ALLEN Vista™

BEYOND MIDI.

For more information
about Allen Vista™ visit
www.allenorgan.com

Allen organs

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036
Phone: 610-966-2202 Fax: 610-965-3098 E-mail: aosales@allenorgan.com
Web site: www.allenorgan.com

gulf toward Texas. In Genesis, we learn that Noah clearly knew the flood was coming but did not alert his neighbors, and seemed to show little mercy even to his in-laws, much less the rest of the world. Somehow there is an eerie similarity to the horrors of August in New Orleans.

Genesis brings us into other areas of contemplation, too, such as the first sin (snake and apple tree) and even the first murder (Cain kills Abel). These lessons of so long ago have not resulted in a correction of their evil, but rather an expansion that permeates society in conflicts of religion and wholesale murder through terrorism and war. As valuable as those lessons are, we seem to have retained nothing of them.

Composers have found the stories and personalities of the Old Testament to be sources of inspiration for their creative talents. From Genesis through the other biblical books, those words have been set to a kaleidoscope of musical styles. The reviews this month focus on texts from the Old Testament, many of which are very familiar to today's worshipper. Clearly, today's churches emphasize stories of the New Testament, yet the earlier texts and ideas, which form much of the foundations of society, merit attention too. Many of the messages have become so commonplace in our thinking that their pre-Christian heritage is forgotten. Often the typical layman blends them together without realizing the vast space of time between the Old and New Testaments.

The reviews feature new settings of some of those old thoughts. None are from Psalms, but an entire future column will be devoted to those texts.

To Everything There Is a Season, Carl Nygard, Jr. SATB, soprano solo, flute, and keyboard, Augsburg Fortress, 0-8006-7713-7, \$1.60 (M-).

Although the harmonic patterns are very simple, the flowing ostinato-like patterns in the accompaniment create a sense of movement as the famous Ecclesiastes text is chronicled. The sec-

ond half features the soprano above a new harmonic background dominated by the chorus singing on a neutral syllable. The work modulates for the final section and ends quietly. The flute part is published on the back cover. Easy, sentimental music.

There Is a Time, Robert Leaf. Two-part treble, clarinet, and piano, Choristers Guild, CGA945, \$1.60 (E).

The clarinet plays throughout, sometimes as a solo. The two choral lines are syllabic, often in parallel thirds, and in 7/8 meter with simple rhythms. The familiar Ecclesiastes text is interesting here because it is modified to suit children. For example, "There is a time for going to bed and a time to rise." The clarinet part is transposed separately on the back cover. Lovely music for children.

Have You Not Known, Sten Halfvarson. SATB with organ or piano, AP-1536, \$1.30 (M-).

Subtitled "A Scriptural Chant," this setting of the Isaiah text has the choir on two staves with the tenors in bass clef. The accompaniment is very simple, often doubling the choral parts. The setting is primarily syllabic with easy quarter-note rhythms to help emphasize the text.

With Wings like Eagles, Henry Molicone. SATB divisi and instrumental ensemble or piano, ECS Publishing, No. 5734, no price given (M).

The same Isaiah text as in the previous anthem is used, but this setting is considerably longer, more sophisticated, and contains a closing Alleluia and Amen. The instrumental ensemble has 10 wind/percussion instruments plus piano and organ. The fast tempo and energetic music is exciting. Much of the singing is in unison with several brief unaccompanied passages that are then answered by the instruments. This is excellent music that will be

delightfully received by the singers and listeners. Highly recommended.

Rise up, My Love, Howard Skempton. SATB unaccompanied, Oxford University Press, 0-19-343925-5, no price given (D-).

There are four brief movements on various Song of Solomon statements with the second movement for TB and the third for SA. The music is, at times, dissonant in the outer SATB movements. There is a low tessitura for the basses and altos. The setting has changing meters, is on two staves, and will be a challenge to most church choirs.

Set Me as a Seal upon Thine Heart, Martha H. Schmidt. SATB unaccompanied, Theodore Presser Co., 312-41779, \$1.25 (M).

Mild dissonances, some divisi, and many tempo changes characterize this three-page setting from the Song of Solomon. The sensitive music is syllabic and quite expressive. There are several very low alto notes, but in general the parts are stepwise and not difficult.

Ezekiel Saw the Wheel, Howard Helvey. SATB, Beckenhorst Press, Inc., BP 1703 (M).

Long a favorite spiritual with choirs, Helvey's treatment maintains the rhythmic energy without making the music difficult. Those driving motivic phrases sustain repeated notes so that the articulation can be heard. The phrases are limited throughout, but in the brief coda they break into a more contrapuntal setting as they drive to the final cadence. The ranges are comfortable, and this will be a setting that is fun, sounding more difficult than it is.

The Dove and the Olive Leaf, Bob Chilcott. SATB, soprano saxophone (or B-flat clarinet) and piano, Oxford University Press, 0-19-3886908, \$1.60 (M).

Taken from Genesis 8:11, the setting opens and closes in English, but the longer middle section is in Hebrew and English at the same time. There is a version for string orchestra with solo saxophone available on rental from the publisher. The music has gentle, sweet sounds and a quiet, meditative attractiveness.

Benediction, Bradley Ellingboe. SATB divisi and organ, Neil A. Kjos Company, 9025, \$1.70 (M).

Especially useful to conclude a service, this text from Numbers 6:24-26 (The Lord bless you and keep you) is only half of the setting with the remainder a series of Amens that build to shorter, loud statements, subsiding into a very calm, sustained ending. The organ part is on three staves and only for accompaniment.

Aaronic Benediction, Julian Wachner. SATB unaccompanied, E. C. Schirmer of ECS Publishing, 5806, no price given (E).

This brief two-page setting of the same Numbers Benediction text above is a quiet syllabic statement with a few mild dissonances. There is a closing Amen stated twice. Gentle, somewhat perfunctory music.

In Blessing I Will Bless Thee, Jerry Ulrich. SATB and keyboard, Neil A. Kjos, 9012, \$1.30 (E).

The busy accompaniment provides a flowing pattern for the choir in a mixture of unison and four-part writing with the choral parts on two staves. The choir ends on a unison ninth that feels incomplete until the organ enters with the tonic. Easy enough for most church choirs.

Book Reviews

Creating the Special World: A Collection of Lectures by Weston H. Noble, edited by Steven M. Demorest, 101 pages, GIA Publications, Inc. <www.giamusic.com>. (See DVD review below.)

Internationally recognized conductor and clinician Weston Noble of Luther College has compiled 10 of his lectures from the many that he has presented at clinics and conferences throughout his long and distinguished career to form the present book. Spiritual, technical, and stylistic aspects of the choral art are treated in each lecture separately (averaging seven pages each) and make their appearance under one of four sections: "The Special World of Choral Music" (three lectures), "Choral Pedagogy" (four lectures), and "Stylistic Awareness" (two lectures). A fourth part, "Choral Music: A Retrospective," contains a single lecture which is Noble's personal overview of the history of a cappella singing in the United States.

The opening lectures, the heart of the book, contain Noble's most personal convictions of the life-changing and life-affirming power that music can have. Their appearance at the beginning of the book prior to the mention of any discrete concrete technical material perhaps offers a hierarchical view of what Noble deems most important.

The first lecture is entitled "Bring the Special World into Reality." "The special world," as Noble calls it, are "moments of wholeness when all the disparate parts within us come together. We are for a moment non-fragmented, all together, beautifully whole. In other words, it is a moment of wholeness—something we strive for almost every moment of our lives—to feel complete." Noble discusses and analyzes these *disparate parts*: mind, body, and spirit. He maintains that profound musical experience occurs when "everything is in line" in the correct hierarchical order. He writes, "the spirit is number one, it thus functions to inspire the soul. Its role is to animate the mind, the will, and our emotion—those times when life has its greatest meaning. The soul, in turn, functions to rule the body." Indeed, if one were to casually pick up this book and read the following lines, one may not realize that they were reading a book on music at all. For those who espouse these principles, they could be equally applied to other areas as well. Although Noble considers trying to recreate these special world experiences as the *summum bonum* of musical endeavor, these lofty ideals, inspiringly expressed, may not readily resonate with all readers or be what they consider the Holy Grail of their art. What readers of Noble's text will find, however, is a deep sincerity of expression that will preclude a passing by without any notice.

Noble probes deeper into the human psyche in the next lecture, "Music and the Human Spirit." Continuing his theme of the special world, he touches on other areas of the conscious and subconscious pertaining to artistic endeavor (the courage of vulnerability, the shadow side, the original you, etc.), which will be an affirmation of the inner workings and motives of the artistic mind for some readers and psycho-babble for others. "Creating the Special World on a Daily Basis: The Rehearsal" applies concretely some of the principles discussed in the preceding lectures. It is good reading for any conductor prior to the first rehearsal of the season.

Under "Choral Pedagogy" four lectures appear. In the first, "Three Methods of Teaching," Noble stresses the

The OHS Catalog



NEW! John Scott's First CD at St. Thomas, NY
Christmas on Fifth Avenue

WILLCOCKS ARR.: Hark! the herald-angels sing; Once in royal David's City; Quelle est cette odeur agréable?; Sussex Carol; Fanfare and Carol "O come, all ye faithful" **GARDNER:** Tomorrow shall be my dancing day **TAVENER:** The Lamb **ORD:** Adam lay ybounden **HOWELLS:** A spotless Rose
GÉRRE HANCOCK ARR.: Infant Holy, Infant Lowly **JAMES BASSI:** Quem Pastores Laudaverunt **JOHN SCOTT:** Nova! nova! **PRAETORIUS/SANDSTRÖM:** Es ist ein Ros **PRESTON:** I Saw Three Ships **WOODWARD:** "Come, thou Redeemer . . ." descant by John Scott; Up! good Christian folk, and listen **DARKE:** In the bleak mid-winter **MATHIAS:** A babe is born **RUTTER:** Nativity carol, Sans Day carol

Christmas on Fifth Avenue John Scott comes to St. Thomas Church, New York, after two decades at St. Paul's Cathedral, London. In his first CD with the St. Thomas Choir, he provides superb Christmas favorites in the Anglican tradition. **Pro Organo CD-7200 \$14.98**



NEW! Aeolian-Skinner 5m 106 Ranks
Noël, 25 Hymns of Christmas

Joy to the World; Once in Royal David's City; O Come, All Ye Faithful; Break Forth, O Beauteous Heavenly Light; Angels from the Realms of Glory; Gentle Mary Laid Her Child; Lo, How a Rose E'er Blooming; God Rest Ye Merry Gentlemen; It Came Upon a Midnight Clear; Angels We Have Heard on High; See Amid the Winter's Snow; While Shepherds Watched Their Flocks; O Little Town of Bethlehem; The First Noël; Go, Tell It on the Mountain; We Three Kings; Still, Still, Still; Good Christian Men, Rejoice; O Morning Star; Away in a Manger; What Child is This; On This Day Earth Shall Ring; In the Bleak Midwinter; Hark, the Herald Angels Sing; Silent Night

Noël, 25 Hymns of Christmas William Neil plays the Aeolian-Skinner 5-106 at National Presbyterian, Washington, DC. **MSR-1153 \$12.98 to OHS members, \$14.98 to others**



NEW! 2-CDs for Price of One Aeolian-Skinner, 105 Ranks!
William Teague
Shreveport Cathedral

DUPRÉ: Stations of the Cross, Complete **GINASTERA:** Toccata, Villancico y Fuga **BINGHAM:** Roulade **MESSIAEN:** Serene Alleluias from *L'Ascension* **JOHN COOK:** Scherzo, Dance & Reflection **WILLIAN:** Intro., Passacaglia & Fugue

William Teague plays the 105-rank Aeolian-Skinner (1955) built with collaboration of Roy Perry, the famous A-S representative who had great talent in tonal design and finishing. Teague dedicated the completed organ and is the organist/choirmaster emeritus of the cathedral. Very rarely recorded, this organ enjoys the sumptuous acoustics of a grand neo-Gothic building. The 2-CD set presents a retrospective of William Teague's outstanding artistry as a major concertizing organist of the mid-20th century. **2-CDs for the Price of One Raven OAR-800 \$14.98**

www.ohscatalog.org

Shipping \$3.50 for entire order in U.S.
Shipping outside U.S.: \$3.50 + post-
age 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

OrganmasterShoes.com

203/453-4424



importance of providing instruction for different learning styles within your choir and offers a brief discussion on at least three of the different manners in which a musical selection may be taught within a rehearsal. Noble labels these teaching styles as cognitive, affective, and kinesthetic teaching. Cognitive learners assimilate factual, concrete information to gain intellectual understanding while an affective learning style uses imagination, association, and metaphor. Kinesthetic teaching, which uses physical movement in conjunction with a musical concept, is also an effective teaching tool. Using all three within the rehearsal, Noble stresses, will insure full inclusion of all members in your choir.

Rather than treat the two areas of auditions and voice placement independently, Noble combines them in the next lecture, "Auditions and Voice Placement." Noble favors hearing voices in groups of four. All sing together followed by each singer alone. The process of voice placement begins with finding two who have a natural vocal blend, then adding a third voice, all the while making adjustments in standing position until the best blend is achieved. The process continues with the addition of individual voices. It is a unique yet detailed process, how Noble begins with two voices, his "model pair" (as he terms it), adding a third voice, shifting singers in various permutations, adding additional voices, flipping them in a mirror image and hearing the entire group, etc., which may lose some readers of Noble's text. The inclusion of some diagrams in the book outlining the process would be helpful for those predisposed to a more visual learning style. (Note: The process is visually documented in Noble's DVD "Achieving Choral Blend through Standing Position." See below.) Noble recognizes that the choral experience for the singer can be enhanced if one is situated next to a singer with whom they are vocally and personally comfortable. The reverse is also true. Noble admits that "it is difficult to understand the methodology for determining the placement of voices in your choir from only a written description." It is as much an intuitive process as an objective one. What is not mentioned by Noble, however, is the fact that after his audition and placement method has been followed down to the last choir member, all of the members will have had an opportunity to sing, at least briefly, next to nearly everyone else, the result being as much a social as a vocal blending—a sort of mixer where ultimately (one hopes) a bond and cohesiveness occur that transcend mere vocal considerations.

Building choral tone is the subject of the next two lectures. The first deals with consonants and rhythm, the second with vowels. Robert Shaw's presence figures largely in these lectures owing to Shaw's achievements in this area. Noble relates one of Shaw's characteristically startling statements, heard first hand, that vocal blend is achieved through rhythm: "You directors spend so much time trying to achieve vowel uniformity, and then you never arrive at the vowel together!"—thus Shaw's famous use of count singing and other techniques which Noble relates and explains with familiarity. These chapters are nearly as much Shaw as they are Noble. Madeline Marshall, a teacher of Shaw, makes an appearance with her contributions in the area of diction, in particular, consonant elision, a technique which lengthens the duration of the vowel thus enhancing the beauty of the sound ("Rob us" would be sung "Ro-bus"). Other examples abound. The lecture on vowels contains the greatest density of sheer technical material encountered thus far, logically owing to the nature of the subject, and is presented in a clear and useful manner.

Contrasting with the technical material of the preceding section are two lectures on stylistic awareness, written at the invitation of the organizers for the Iowa fall workshops in the middle of the late 1950s. During this period, a

conception of stylistic differences between music of differing historical periods was beginning to emerge. Prior to that time, Noble observes that "tone was the single most discussed element in choral singing." Editing the lectures for this book, Steven M. Demorest cautions in his preface that "the lectures on stylistic awareness should be read with the understanding that many of the ideas were first presented in the late 1950s and early 1960s." When held up against the backdrop of current musicological understanding of style (or *performance practice* as it is sometimes called), these talks give an interesting glance into stylistic thought of the time. Some of the remarks possess a certain nostalgic charm, like a black and white photo pasted in a yellowing scrap book:

"The Baroque period was primarily a result against elaborate counterpoint as composers wanted to get the words heard plainly." One may wonder how present day understanding of the Baroque will be viewed 50 years hence? The discussion on Baroque stylistic awareness is detailed in its consideration of rhythm. Noble credits a doctoral thesis on rhythm by James Thurmond for supplementing his own teaching of Baroque rhythmic phrasing with concrete information in addition to his own musical intuition. It is observed that the quality of a beat prior to a downbeat is not to be viewed as pos-

sessing a weak kinesthetic quality, but a gathering of energy which carries over to the succeeding downbeat or arsic beat, thus continuing a cycle, hence Noble's insistence of the vital importance of the beat preceding a downbeat (referred to as the arsis) to provide the kinesthetic character of a particular meter. After all, the character of any action is found in its preparation. The discussion, however, is limited to only two terms to denote the kinesthetic nature of pulses: *thetic* (a downbeat) and *arsic* (all others). What would complement Noble's discussion is proper consideration for pulses that are neither *thetic* nor *arsic*, but simply relaxed, such as in Noble's own observation that in triple meter, beat two can be sometimes felt as the "realization of the downbeat," what he refers to as "minimized." Dr. Bob Abramson, professor of rhythmic studies of Manhattan School of Music, refers to these beats as *metacrusic* (beat two in Handel's "Sarabande" for instance) yet are not limited to instances in triple meter only.

The final lecture, "Choral Music: Past, Present, and Future," is Noble's "very personal overview of the history of a *capella* choral singing in the United States from the last century to the present." It is a vivid picture of the choral scene in America and the growth it has steadily achieved. The lecture is a veritable *who's who* in the choral world, past and pre-

sent. Noble mentions pivotal names in the field with firsthand familiarity.

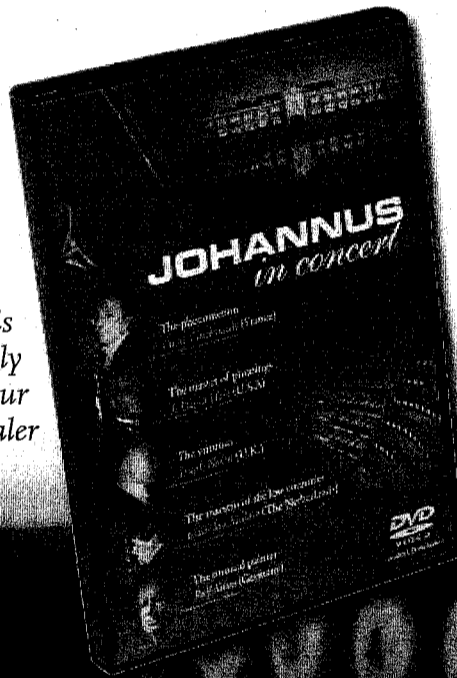
The purely technical information in the lectures may not contain material that will be new to some readers, yet Noble's disarming prose and artistic acumen, sprinkled with professional anecdotes of some 50 years makes for engaging reading. Veteran choral conductors will nod knowingly at Noble's insights and conclusions.

Achieving Choral Blend through Standing Position, Weston Noble. DVD, GIA DVD-628, \$34.95.

Recorded live as part of the Westminster Conducting Institute, using participants at the Institute as models, one can study and analyze Noble's principles and process of achieving choral blend for which he is widely known. As discussed in his book, *Creating the Special World*, Noble's principles of choral blend are achieved "through a process of matching voices to create beautiful, almost seamless choral sound." A picture is worth a thousand words, and to see the process unfold in this DVD accomplishes what Noble was not fully able to do in his text in making a case for and clarifying the process to the uninitiated.

Following an introduction by James Jordan of Westminster Choir College, Noble reflects leisurely and candidly about how his concepts of choral blend came about. He speaks about his basic

JOHANNUS introduces a unique concert DVD



This DVD is now exclusively available from your JOHANNUS dealer

The impressive interpreter
Pierre Pincemaille (France)

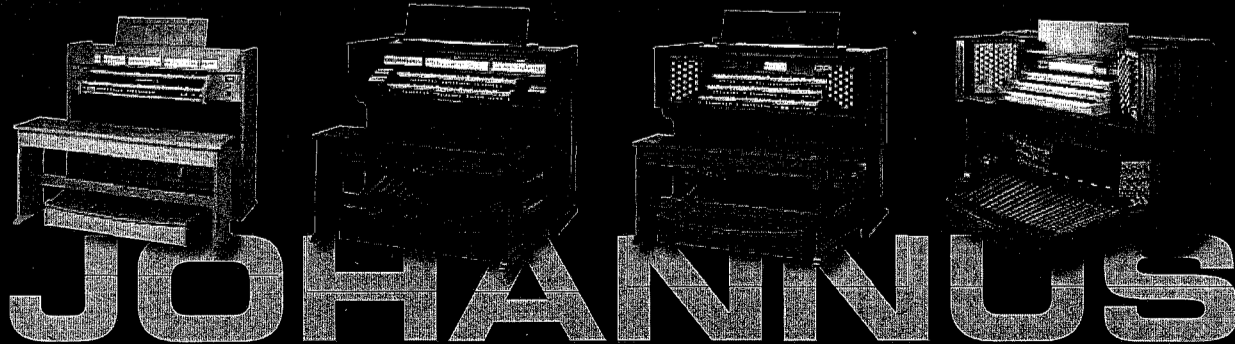
The master of phrasing
J. David Hart (U.S.A.)

The Queen's Organist
Joseph Nolan (U.K.)

The Maestro of the Lowlands
Klaas Jan Mulder (The Netherlands)

The musical painter
Rolf Kunz (Germany)

FIVE TOP ORGANISTS WILL TAKE YOU ON A JOURNEY TO THE WORLD OF JOHANNUS



WWW. JOHANNUS .COM

principles of standing position, the positioning of members with "good ears," the arrangement of voices by strength, the six ingredients of blend, the positioning of small and large voices, rhythmic differences between singers, personality, etc., which are also documented in his book. He continues with his fascinating discoveries of the blending of opposite vocal color, vibrato, vocal strength, and how each quality draws out the virtue of the other. There is much good practical sense for the choral director here.

The final part of the DVD begins with an open lecture to participants at the Institute recapping his earlier thoughts followed by a demonstration of his choral blending process. The process unfolds following the directives from his book but with commentary, open reflection, and humor. Noble is as disarming and personable in his demeanor as he is in his writing. The music Noble uses to audition singers in establishing his model pair, the addition of singers, shifting of singers, etc., is the opening measures of *America*, which are heard repeatedly *ad nauseam*. Noble is a gentle, patient man, as must be those participating, but he keeps things flowing along. Finally, his section is established after nearly every possible permutation, with no trace of initial inhibition from his volunteers due to the umpteenth singing of *America* (we lost count long ago). The DVD towards the end is a numbing experience. But one reaps what one sows, and it would seem that Noble arrives at the best arrangement prior to fading to black.

—Domecq Smith
Grace Church
Plainfield, New Jersey

The Musician's Soul, by James Jordan, Chicago, IL: GIA Publications, 1999. 182 pages. \$19.95. ISBN 1-57999-058-4.

The musician's soul is rarely discussed in the making of music. We ask our students, our singers, our volunteers

to 'get into' the music, but we don't often address the state of our own soul.

James Jordan broaches the topic in this brief yet profound book. The book is in five parts, and is further subdivided into chapters: Part One, Setting the Stage; Part Two, Exploring Soulfulness; Part Three, The Larger Picture; Part Four, Conscious Choices; Part Five, The End as the Beginning; and Postscript Essays, followed by references and further reading suggestions, with selected annotations. Each chapter is introduced by a number of quotations from various sources, underscoring and broadening the thoughts that Jordan develops in the chapter. The Postscript Essays are by Donald Sheehan, Heather J. Buchanan, and Matthew Mehaffey, and were solicited by the author as a response to the issues presented in the book.

Some of the various chapter titles are Self-Expression and Center, Beginning to Understand: The Nature of the Creative Being, Three Important Ingredients: Being Open, Being Vulnerable, and Knowing Your Center, Musicians as Community, Influences of a Profound Soul (Elaine Brown, of "Singing City" renown), Mimetics and Envy: The Mimetic Predicament of the Musician, the Major Obstacle for the Creative Artist, and The Heart, Stillness, and Simplicity, among others.

I especially appreciate the many quotes that Jordan incorporates into his book. Some may regard them as 'filling' space, but I found them pertinent, concise and cohesive. In addition to these words, James Jordan provided exercises in the book for the reader to delve deeper into understanding one's self.

In the book's final chapter, entitled "Soulwrestling: Awareness and Salvation for the Creative Artist," the author does not summarize the book, but leaves one with these words: "It will be your ongoing journey that will transform your art and make your art reflect real living. Real soulfulness is one's ability to be open to any possibility. Soulfulness is when our inner matches our outer; an integration. Such is the stuff of great music."

James Jordan is also the author of *Evoking Sound*, *The Musician's Spirit*, *The Musician's Walk*, in addition to books on conducting, ear training, and warm-ups for choirs.

—Sharon L. Hettinger
Kansas City, Missouri

Pipe Organs of Chicago, by Stephen J. Schnurr, Jr. and Dennis E. Northway. Oak Park, IL: Chauncey Park Press, 2005. xii + 274 pages. Order from Dennis Northway, 2501 W. Lunt, Chicago, IL 60645 (\$50 plus \$5 postage; checks made out to Dennis Northway); e-mail: <denden1958@runbox.com>;

further information can be viewed at the Chicago/Midwest Chapter of the Organ Historical Society at <www.ohschicago.org>.

Chicago is known as the "Windy City" for two reasons: first, its notorious cli-

mate that merits this description; second, the number and variety of its organs (its "windy" instruments). The rich history of pipe organs in Chicago began in 1837 when Henry Erben of New York installed in St. James Episcopal Church an instrument built in Germany. This book presents an opportunity for readers to acquire a pictorial acquaintance with more than a hundred of the city's instruments. The choice of instruments reflects a variety of criteria: some are examples of the earliest or most recent example of a particular builder's work; some are included simply in virtue of their large size; some represent the rich tradition of organbuilding in Chicago; others are simply unique.

The story unfolds in eight major sections, each presenting basic information on particular organ installations: Made in Chicago (10 organs); A Phoenix: Chicago Rebuilds Anew (13 organs); Country Charm Within the Shadow of Chicago (9 organs); The Decades of Opulence (24 organs); Learning from the Past: The American Classic and the Neo-Baroque Movements (27 organs); Organ Transplants (4 organs); Simply Unique (3 organs); Promise to the Future: A Sampler of the Region's Most Recent Installations (11 organs); these total 102 instruments.

The predominant aspect is the profusion of color photographs of the organs: over 730 altogether, including 8 full-page photographs, within the book's 9" x 11" layout. These photographs are of church interiors showing pipe façades, windchests, internal mechanical devices, consoles, keydesks, stop jambs, nameplates, and other structural details. In addition to the photographs, a typical entry provides notes on the history of the church, an identification of the organ and its builder, and a specification list of the stops on each manual. The organs range from an organ built in Germany in 1698 and imported into the United States in the nineteenth century, to those built in Chicago and elsewhere in the United States, along with others from Canada, England, and Holland.

In addition to an Alphabetical Index of 110 buildings, there is a Builder Index that lists the names and organ installations of 46 companies that worked in Chicago. A Geographical Index cross-references organ installations by date and maker in 29 cities in Illinois (56 installations in Chicago) and Indiana. An Index of Organs with Organ Historical Society Historic Organ Citations (21) concludes the book. There is a Bibliography of 45 titles, some dealing with local history, others broader in scope.

This faultless and aesthetically elegant book is clearly the product of enormous effort, particularly the photographs (mostly the work of Stephen Schnurr), the compilation of stoplists, and related technical information. It will be a valuable historical and contemporary resource for organists and lovers of the pipe organ in Chicago, as well as for those who visit there.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

New Recordings

A Beckerath Retrospective: His First Instruments in North America. Played by Alison J. Luedecke, organ. 2 discs, Raven OAR-610. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

The two discs of the set (62 and 66 minutes respectively) contain a good selection of music that the performer thought well suited to the instruments.

CD 1: At St. Paul's Cathedral, Pittsburgh, Pennsylvania (1962), *Sonata in A major*, op. 65, no. 3, by Felix Mendelssohn; *Prelude and Fugue in D major* (BWV 532), by J. S. Bach; *Ach, was soll ich Sünder machen?*, by Johann Pachelbel; *O Traurigkeit, O Herzeleid*, by Johannes Brahms; *Vater unser in Himmelreich*, by Georg Böhm; *Allein Gott in der Höh sei Ehr*, by John Karl Hirten; *Hornpipe Humoresque*, by Noel Rawsthorne. At Trinity Lutheran Church, Cleveland, Ohio (1957), *Herr Christ, der ein'ge Gottessohn* (BWV 601), *Jesu meine Freude* (BWV 610), *Christ lag in Todesbanden* (BWV 625), by J. S. Bach from *Das Orgelbüchlein*; *Es spricht der unweisen Mund wohl* (BuxWV 187), *Jesus Christus, unser Heiland* (BuxWV 198), *Kommt her zu mir, spricht Gottes Sohn* (BuxWV 201), by Dietrich Buxtehude; *Herzlich tut mich verlangen*, no. 9, and *O Welt ich muss dich lassen*, no. 11, by Johannes Brahms from *Elf Choralvorspiele* (op. 122).

CD 2: At Stetson University, De Land, Florida (1961), *Prelude and Fugue in G Major* (BWV 541), *Nun komm der Heiden Heiland* (BWV 659), *Ich ruf zu dir* (BWV 638), by J. S. Bach; *Sonata per l'organo cilindro*, by Luigi Cherubini; *Herzlich tut mich verlangen*, no. 10, and *Schmücke dich, O liebe Seele*, no. 5, by Johannes Brahms from *Elf Choralvorspiele* (op. 122); *Sonata I* (1937): *Mässig schnell; Lebhaft; Ruhig and Sehr langsam; Phantastie-frei; Ruhig bewegt*, by Paul Hindemith. At St. Andrew's and Dominion-Douglas United Church, Montréal, Québec, Canada (1959), *Sonata III* (1983), 1. *Fantaisie*, by Raymond Daveluy; *Nun bitten wir* (BuxWV 208) and *Nun komm der Heiden Heiland* (BuxWV 211), by Dietrich Buxtehude; *Ciaccona in D minor and Variations on Freu dich sehr, O meine Seele*, by Johann Pachelbel.

Luedecke has chosen almost entirely German repertory, since the instruments were conceived primarily for Germanic compositions both old and new. The exceptions show the versatility of the organs—the Rawsthorne "Hornpipe" is a delightful little showpiece and the Daveluy sounds very much at home. Daveluy obviously found Beckerath's instruments congenial. A number of his fine organ works were written for "his" huge Beckerath in l'Oratoire St. Joseph in Montréal, a slightly later instrument.

Alison Luedecke is active chiefly on the West Coast, and I was not familiar with her work. The playing here is uniformly admirable; she does a fine job of demonstrating the organs.

The accompanying booklet contains

CHANGE IS INEVITABLE.

GROWTH IS OPTIONAL.



ARTISTRY IS CRITICAL.



INTEGRITY AND AN INFORMED
POINT OF VIEW, SINCE 1917



Reuter
Fine Pipe Organs

Reuter Organ Co.
1220 Timberedge Road
Lawrence, KS 66049
785/843-2622
www.reuterorgan.com

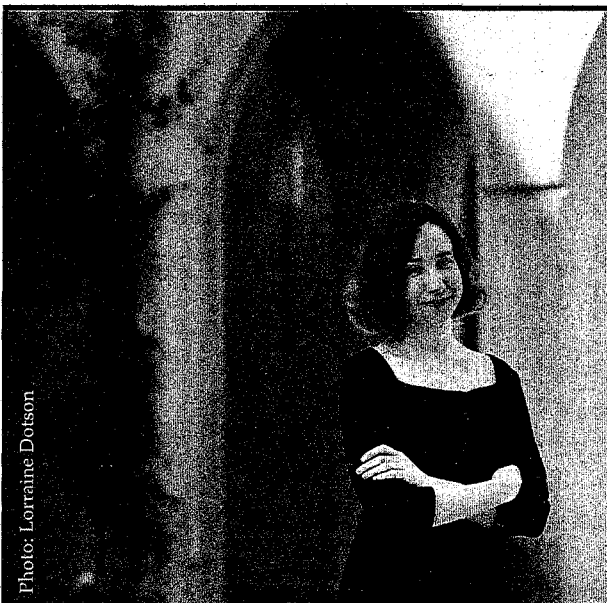


Photo: Lorraine Dotson

Susan Jane Matthews
Organ Recitals
Workshops & Masterclasses
www.SusanJaneMatthews.com

tictac-toes Pro-Model™
Men's & Women's
Performance
Footwear
For Organists

MADE IN USA

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

All shoes manufactured in our factory

Allegro #772 T-Strap

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.tictac-toes.com

brief notes on music and performer, relatively extensive information on Beckerath and his firm, including the period from the founder's death in 1977 to the present, and information about the four organs featured on the recording. The enthusiastic essays offering praise of Beckerath and his work are, quite properly in this context, definitely based on American views of recent trends in organ building. There are many very different views widely held elsewhere, although they are just as enthusiastic in their evaluation of Beckerath's work!

In a recording of this type one regrets very much that while there are excellent pictures of the organs, and, of course, specifications, as well as some information on the history of each instrument, there is no listing of the registrations used. A little further information about the instruments may be welcome: Trinity Lutheran, Cleveland, 1957, IV/44 (63 ranks); St. Andrew's and Dominion-Douglas, Montréal, 1959, II/21 (41 ranks); Stetson University, De Land, Florida, 1961, III/36 (48 ranks); St. Paul's Cathedral, Pittsburgh, 1962, IV/67 (97 ranks).

On the recording it is not really possible to differentiate among the four organs, which differ greatly in size, purpose, and acoustic settings, but one can get an excellent idea of the quality of Beckerath's work and of the philosophy that guided him. The discs offer a good selection of organ repertoire. Organists will enjoy the discs, which belong in any collection of recordings of modern organs of high quality.

—W. G. Marigold
Urbana, Illinois

7 Old Swedish Organs, Naoko Imai. Musica Rediviva MRCO-011; <www.mrcd.nu>. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

The organs referred to in the title are historical instruments in small towns in Sweden. The recording was made in summer 2004 on a journey covering 1000 miles in a week during which nine instruments were played of which seven were recorded. Dating from 1667 to 1783, all have been restored in the past 40 years; only the two at Skokloster and Leufsta Bruk have two manuals, the others being small single-manual organs, but still offering individual beauty as can be heard on these recordings.

The organ at Skokloster has five stops on the Unter-Manual, Principals of 8', 4', 2', and 1' and a 2-rank Sexquialter, the Ober-Manual having 8' and 4' stopped ranks, and a rasping Dulcian of 16' as well as a Krummhorn 8' that is not used. The piece played here is the set of 12 variations by Scheidt on *Weh, Windgen, Wehe*, each variation having a different registration, although this does leave the variations that do not finish on a tonic chord with passagework suspended for a moment. Particularly delightful are the variations played using the upperwork only, and the ninth variation in which the left hand is played an octave higher on the Dulcian and Gedackt.

On the one-manual 8-stop instrument at Morlanda, dating originally from 1604, but which was newly built using these parts in 1715, Naoko Imai shows her solid grasp of Scheidt's contrapuntal complexity and ingenuity, playing the *Fantasia super Io son ferito lasso*, with its four fugues, changing registrations at appropriate moments, finishing with the full chorus to Sexquialtera. She also plays Scheidemann's *Gagliarda ex D with Variation*, using the flue chorus to Quint, capturing admirably the virtuoso vitality in the writing.

At Tjällmo we hear the *Ricercar in E minor* by Johann Krieger, the first section played on 4' and 2' Octavas, the 8' Principal being added for the triple-time second section. As this instrument has 10 stops, including divided Salcional (*sic*) and Trumpet from the original, as well as 1969 additions of 6-rank Mixtur and 3-rank Scharff, it is a great pity that more pieces were not played here to enable us to hear a greater range of stops.

At Leufsta Bruk we have the only independent pedal division, with an

impressive 10 stops including Basson of 16' and Trumpets of 8' and 4', and two manuals; the main one called just Manual has 10 stops—from the 16' Quintadena to a 5-rank Mixtur and a Trompet, the Ryggpositiv having 8 stops up to a 4-rank Mixtur and a Vox humana. Naoko Imai treats us to an excellent rendering of J. S. Bach's *Prelude and Fugue in D minor* (BWV 539) using just the 8', 4' and 2'. In W. F. Bach's *Fugue in G minor* she beguiles with only the 4' Spitzflöte in the manual and the 4' Octava in the pedal. Again, one wonders why more pieces to demonstrate the range of stops were not included.

The small 8-stop organ at Jonseder again has the Principal in the treble only, a Gedackt at 8' supporting three 4' registers including two flutes, a Kvinta, Oktava and a beautifully clear well-spoken Trumpet; used by itself for the opening of the W. F. Bach *Fugue in C minor*, the sinuous subject can be picked out easily. The *Andante in F* by Mozart is played on either the Rörflöjt or the Spetsflöjt; with only bars 125–140 allowing us to hear the two stops together, delightful though the sound is, a change of registers would have made the piece sound even better.

At Yttergran we hear the smallest of the seven organs with only six stops, of which the Saltsinal (*sic*, 4' treble only) was added in 1968. A cumulative build-up during the three sections of Krebs' chorale setting of *Jesu meine Freude* shows that the chorus to the 2-rank mixture (made up of octaves, not mutation ranks) can still be impressive through skillful voicing.

The final organ played at Börstil has 12 stops including a 16' Trumpet, a divided 8' Trumpet dating from 1979, and a 4' Trumpet in the bass only, and a pedal pull-down. The recording finishes with Krebs' chorale settings of *Christ lag in Todesbanden* using just the Gedackt or Principal and Octava, and *Meinen Jesum lass ich nicht* in which we can hear the full Principal chorus and the 8' Trumpet.

The playing all through the CD is of a uniformly high standard with great care being taken in articulation and ornamentation. The registration shows the skillful restorations to the best advantage, each instrument being a model of clarity. The accompanying booklet (in English and Japanese) contains a map showing the location of the towns, many color photos that show the craftsmanship in the casework, descriptions of the instruments, an account of the journey that resulted in this CD and historical background of the churches, which adds exceptional reading interest to this wonderful set of recordings. As mentioned above, I wonder why more pieces were not played on the bigger organs, unless the stops were not in tune; at 58 minutes there would certainly have been room for more. However, what we have here is a magical introduction to the world of the Swedish organ that is not to be missed, a great success being that the pieces played on each organ were chosen carefully to be contemporary with the period of the construction of the original instruments. This CD is very highly recommended.

Francesco Cera, Antonio Valente Intavolatura di cimbalò (1576). Recorded 2003; TT 53:38, Tactus TC532201, <www.tactus.biz/store/>.

Antonio Valente is one of the lesser known Italian composers who was active during the second half of the 16th century in Naples. His published work, the *Intavolatura de Cimbalò* of 1576 (the CD cover uses the modern Italian, *di*), like so many of the time, contains a compendium of different styles ranging from chanson settings to contrapuntal *ricercare*. This CD enables us to hear the composer's ingenuity in his approach to these different genres in a selection of 17 of the 21 pieces included in the volume.

Francesco Cera has chosen three instruments for this recording: a copy by Roberto Livi of a harpsichord by Alessandro Transuntino of 1531, a copy

by Livi of a spinet by Domenico da Pesaro of ca. 1550, and the organ by Giovanni Piffaro of 1513 in Pieve dei SS. Egidio e Savino in Monte San Savino (Arezzo). This latter instrument was recently restored and the missing parts reconstructed by Riccardo Lorenzini. The Principale, Ottava and Quintadecima have two ranks from E2, thereby intensifying the sound and accentuating the polyphonic structure; other stops are a XIX+XXVI, XXII+XXIX and a Flauto in XV.

The CD opens with a lively *Gagliarda napolitana*, with the typical changes from 3/2 to 6/4 and a left hand that proceeds mainly in chords of 1-5-8—consecutives were definitely not a worry to the composers of such dances! Primarily a set of 39 variations over a two-bar sequence, the highly ornate right hand part covers from tenor E to treble C, and shows the remarkable increase in resonance in the highest octave of the harpsichord. Also played here on the harpsichord is the *Tenore del passo e mezzo* with its insistent left hand rhythm of quarter note followed by two eighths, the final two variations including cascades of 32nd notes in the right hand with sweeping scales, played and articulated cleanly and carefully. The *Recercata dell'ottavo tono* contains livelier passagework than some, the eighth notes passing freely from hand to hand. The concluding triple-time section opens with some tricky chordal writing with passing notes that Francesco Cera negotiates most skillfully. The *Fantasia del primo tono* is a far more improvisatory piece that sounds splendid on the harpsichord, the opening section of long scalar runs against held chords being played in a manner that is sufficiently free yet never loses the basic tactus. The concluding slower imitative section displays considerable gravitas as voices appear at will to thicken the writing. The final piece played on the harpsichord is a setting of the chanson *Pis ne me peut venir*, here taken slower than many players take such settings, but benefits from



Celebrate the Season

with a new CD or DVD from

Fratelli Ruffatti




Visit www.ruffatti.com for information
on how to get one of our exciting new recordings
featuring the artistry of Alan Morrison and Diane Bish!

Distinguished pipe organ builders of Padua, Italy
Via Facciolati, 166 • 35126 Padua, Italy
Telephone: (39-049) 750-666 • Telefax: (39-049) 850-483 • In the United States: 330-867-4370 • organs@ruffatti.com

Cera's attention to detail that can be lost too easily in a fast rendition.

Pieces played on the spinet, include settings of *Romanesca*, *Ballo dell'intorcchia*, *Tenore grande alla napolitana*, *Gagliarda e Ballo lombardo* and the *Bascia flammia*. Apart from the *Ballo dell'intorcchia* and the *Bascia* that are in duple time, the others display the characteristic change between 3/2 and 6/4. The *Ballo* is also based on the *passamezzo antico* sequence, and has the left-hand rhythm of quarter-note followed by two eighths in the first three variations, the next three having two quarter-notes in the left hand. In the final variation the quarters switch to the right hand while the left hand takes the passagework. One can hear the particularly full sound of the tenor range of this instrument to its best advantage in these dance settings. The final piece played here on the spinet is a setting of the chanson *Sortez mes pleurs*, described by the composer as "con alcune fioretti"; this basically simple setting does indeed have only a few elaborations, but is still highly effective, the changes from three-part to five- and six-part writing at will sounding particularly striking on this instrument.

The organ has been chosen for the interpretation of four *Recercate* and a setting of the *Salve Regina*. The *Recercate* mix contrapuntal passages with diminutions most successfully, and the clarity of the voicing allows one to hear both the grandeur and the lighter moments to equal effect. The subject of the *Recercata del septimo tono* is lively, and the use of the Principale plus the Flauto in XV (with the XIX+XXVI being added in bar 87) enhances the playfulness of the piece. The *Recercata del primo tono a cinque* is rather more sedate with few flourishes, the full Principale chorus ensuring that the majestic progression is heard to full advantage. The *Recercata del primo tono* contains considerably more passagework against chords, and that on the 6th tone is again more sedate. In the setting of the *Salve Regina* the plainchant is heard in the alto against lively figurations in the other three voices; Cera here uses just the Principale, and each voice can be followed easily. Even with what may seem on paper a somewhat limited stoplist, Cera succeeds in convincing us that this repertoire works perfectly on a small organ with just the Principale chorus.

Throughout the CD Francesco Cera's playing is based on a well-informed historically based performance practice that brings these pieces to life; whether in the exuberant fun of the vibrantly rhythmic dance variations or in the more sober *Recercate*, his attention to detail of articulation and carefully adding appro-

priate ornamentation also reveal his enthusiasm for the music. The quality of the instruments chosen is also a great advantage in demonstrating the composer's skill so clearly. Cera deserves our sincere thanks for bringing these pieces to our attention and enabling us to place them in a chronological and regional setting. Hopefully this CD will play its part in stimulating players to explore and perform this repertoire themselves. It is a shame that the other pieces from the *Intavolatura* were not included to make this a real "Complete Works." The accompanying booklet contains useful information on the instruments and the pieces. Most highly recommended.

—John Collins
Sussex, England

New Organ Music

Wes Jordan, Two Toccatas on Christmas Tunes. No. 1: Veni, Veni, Emmanuel and No. 2: In Dulci Jubilo. Order information from <www.ppma.com.au>.

Contemporary Australian engineer and organist Wes Jordan has self-published these two toccatas based on familiar hymn tunes. The setting of *In Dulci Jubilo* is registered rather lightly on 8', 4', and 2' stops coupled to the pedal. It is a bright scherzo with triads bouncing back and forth between the hands in meters that alternate between quintuple and compound. The toccata on *Veni, Veni Emmanuel* is really a fairly loosely knit improvisation. It would undoubtedly require a large, reverberant space and a fairly large organ with a heavy pressure reed to be effective. The weakness compositionally of this toccata is that it is really a patchwork of quite a few ideas—enough to require a piece several times this length to thoroughly explore. Organists who enjoy exploring unknown areas of the literature will undoubtedly enjoy the second toccata, but I doubt that there would be much interest in the first toccata except from performers who are seriously interested in Australian literature.

John Leavitt, A Little Christmas Suite. Concordia 97-7017, \$12.00.

Kansas-based composer and choral conductor John Leavitt has produced this very attractive and useful suite of brief settings of familiar Advent, Christmas and Epiphany carols. The styles range from regally majestic (*Oh Come, Oh Come, Emmanuel I*) to tranquilly contemplative (*Beautiful Savior, Brightest and Best II*) and include sev-

eral settings that are either playful with drone-like bass ostinati (*Brightest and Best I, From Heaven Above I*) or brilliant toccatinas (*Hark! the Herald Angels Sing*). A two-manual instrument of 14 or 15 stops would accommodate these pieces that range from 1 to 1.5 minutes in duration. Clearly, this is an excellent opportunity for an organist of average competence to perform church literature that is considerably above average in terms of compositional technique and inventiveness.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Jakob Praetorius, Complete Organ Works. Schott ED 9727.

Johann Praetorius, Complete Organ Works. Schott ED 9726. Masters of the North German Organ School series, volumes 6 and 7.

<www.schott-music.com>
Jakob and Johann Praetorius were the second and fourth sons respectively of Hieronymus Praetorius, the esteemed Hamburg composer and organist, and the grandsons of Jakob Praetorius. These three generations of gifted organist-composers created some of the most innovative and colorful music of the seventeenth century. They were prominent artists in the North German circle of Reincken, Scheidemann, Scheidt, and Buxtehude; father and sons Hieronymus (1560–1629), Jakob (1586–1651) and Johann (1595–1660) simultaneously held all of the most important church posts in Hamburg. But until very recently, most of the organ music composed by the sons of Hieronymus was either unknown or misattributed.

Klaus Beckmann, in these meticulously researched and edited volumes, has made available the chorale settings and free organ works of Jakob and Johann Praetorius in a clean, uncluttered format. Extensive prefaces and notes put the music into the context of 17th-century sacred music in general and North German music in particular. Appendices provide the Gregorian chants and Lutheran chorales (with texts) of the works on which the organ settings are based. The only aspect of the presentation that is a bit confusing is Beckmann's avoidance of ties across bar lines. Rather than rewriting, say, a whole note that falls on the last two beats of a 4/4 measure as two tied half notes across the bar line, he leaves the whole note with a space in the second measure where the remaining two counts fall.

Scholarly sleuthing has resulted in some astonishing information about the music of each brother. First, Jakob, the

elder: his output is small, consisting of six *versus* (hymn verse) settings, one chorale setting, also in variation style, and three *praeambulae*. But there were also six Magnificat settings that only came to light when workmen began restoring the historic organ in the chapel of Clausholm Castle in Denmark. Strips of paper covered with entabulated scores by at least eight composers, including organ works by Scheidemann and Jakob Praetorius and choral works by Schütz and Schein, were discovered pasted on the bellows—they'd been used to repair an ancient leak! As Beckmann remarks in a masterpiece of understatement, "This misuse of what had been presumably complete manuscripts led to the somewhat fragmentary condition of this source."

The chorale settings by Jakob (who, like his brother, studied with Sweelinck in Amsterdam) reflect the sea change that notation underwent ca. 1600, when the *tactus maior* (time signature C with a vertical line through it, half-note unit of beat) was replaced by the *tactus minor* (time signature C, quarter-note unit of beat) as the most common organization of meter and tempo. Some movements retain the "layered" texture of the 16th century in which each voice retains its own rhythmic values (thus, character) of predominantly whole, half, quarter, or eighth notes. The stately movement of longer notes, usually in the pedal which presents the *cantus planus*, might have contributed to Jakob's reputation as a composer of serious and dignified music. In a delightful quote from Johann Mattheson, Jakob and Scheidemann are compared thusly:

Praetorius' manner was always grave and rather special; he followed his master's high disposition; and loved to be gallant and neat in all his ways, as is the habit of the Dutch. Scheidemann, on the other hand, was more friendly and jovial, his manner with everyone was free and joyful, and he didn't put on any airs. His playing was just the same, heavy-fisted, open and lively, in the art of composition certainly well-grounded, but mostly focused upon the organ. His compositions were easy to play.¹

Jakob, however, also demonstrated progressive tendencies in his treatment of voices, varying the texture within a set of variations between 2, 3, or 4 parts, and in one case (*Was kann uns kommen an für Not*), 5. Rhythmic flexibility and colorful embellishment (the influence of Italian singers and instrumentalists) characterize the later works, of which the seven-verse setting of *Vater unser im Himmelreich* is a brilliant example. Willi Apel reserves his highest praise for *Durch Adams Fall*, unfortunately incomplete (more bellows repair?), describing "This magnificent work . . . [which is] full of lively figurations, daring exploding passages, fragmentation of thematic material, bravura effects, innumerable echoes, abrupt contrasts, and similar artifices of great variety."² Apel goes on to laud the three *praeambulae* as "the beginning of an evolution that leads to the prelude and fugue of Bach's time."³ Each piece begins with a homophonic introduction followed by an extensive imitative section in which surface rhythms quicken toward the end. The result is immensely satisfying and justifies the inclusion of these pieces on recital programs or even as service music.

Johann's story is even more bizarre than the loss of Jakob's Magnificat settings. For many years, only one chorale setting—of *Allein zu dir, Herr Jesu Christ*—was attributed to Johann. This was because 17th-century copyists, and perhaps Johann himself, signed his name in at least nine different ways. Adding to the confusion caused by the non-standardized orthography of the time was the North German practice of signing works with only initials. "J.P." was for many years assumed to be "Jan Pieterzoon" [Sweelinck]—even the letters "Johann P" were taken as the Germanization of Sweelinck's forename. Based on careful stylistic comparisons between *Allein zu dir* and other settings, some of them anonymous, Beckmann identifies compositional "fingerprints" that belong to Johann. Some types of figurations,



ORGAN
SUPPLY
INDUSTRIES

SKILL

A developed aptitude or ability.

The team at Organ Supply Industries is made up of individuals skilled in such areas as pipe making, voicing, wood working, cabinetry, leathering, wiring...even the safe packing of your order. We take pride in this reservoir of experience and talent. We invite you to use it as an extension of your shop. When your projects require a special skill, call on us. You won't be disappointed.

P.O. Box 8325 • Erie, PA 16505-0325
814-835-2244 • FAX 814-838-0349

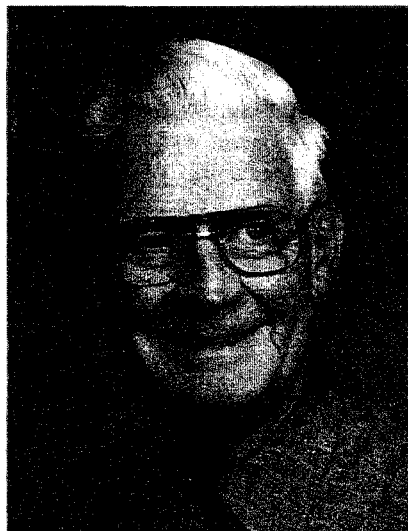
John Thomas Widener, Jr., Organbuilder

October 16, 1922–November 4, 2004

Thomas L. McCook

The following tribute is based on "A Reminiscence" offered by Thomas L. McCook at the John Thomas Widener, Jr. memorial concert on February 4, 2005, at Grace United Methodist Church, Atlanta, Georgia. Participants in the concert included Sue Goddard, Gregory Colson, Richard Morris, Timothy Wissler, and David Fortner. The program included works by Cook, Mozart, Gounod, Wagner, Moszkowski, Peeters, Stanley, Mendelssohn, Guillemant, and Sullivan. The organ at Grace Church is a Schantz/Widener of four manuals and 89 ranks.

John Thomas Widener, Jr., was born in Atlanta, Georgia, October 16, 1922, the only child of John Thomas Widener, a Baptist preacher and Railway Express Agency employee, and Jesse Henry, one of the first female graduates of what is now the State University of West Georgia in Carrollton. He attended elementary school, middle school and tech high, where his favorite classes were shop and drafting. In his youth, he built crystal radios and many models of airplanes and ships from scratch and took them apart again—and according to his cousins sometimes very unceremoniously. During and after high school, he was a late night engineer for WSB radio, when it was in the Biltmore Hotel, and knew all the personalities of that era. In the mid-1930s, he learned to play brass instruments and joined the Atlanta Philharmonic conducted by Enrico Leide. His



John Thomas Widener, Jr.

trumpet stand-mate at one time was none other than Beverly Wolff, who later became the leading mezzo-soprano for the New York City Opera Co.

He entered Georgia Tech in early 1941 but left in 1942 to enlist in the Army. As a member of the Signal Corps he never went overseas, but non-commissioned officer Widener taught engineering drawing to commissioned officers at St. Louis University. While in St. Louis, he happened to meet Mario Salvador, the virtuoso organist of the Catholic Cathedral. This really began his interest in pipe organs with the sound of a very large instrument in a basilica with nine seconds reverberation.

After leaving the Army in 1946, he married his childhood sweetheart, Mary Louise Browne, and they had two daughters, Janet and Patricia. During this time, he was employed by AT&T and was involved in not only laying out the route of their first long-line cables from Atlanta to Jacksonville, Florida, but also in physically tromping through the south Georgia swamps to install them.

John and his family had been long-time members of First Baptist Church on Peachtree Street (where Ray Smathers was choir director for so many years). When their old Pilcher organ began having action problems, Mr. Smathers, knowing of John's mechanical abilities and his interest in pipe organs, asked John to see if he could do some repair work on it. Ray was so

impressed with the outcome he introduced John to Chester Raymond, who had a well-known organ company in Princeton, New Jersey. Mr. Raymond offered John an apprenticeship that involved a residency in Princeton. One of their maintenance contracts was the large Skinner organ in the chapel of Princeton University. Many afternoons John would see Albert Einstein walking alone on campus.

Because he was a quick learner, John returned to Atlanta in the late 1940s as representative of Chester Raymond's company. In 1950, he decided to form his own business naming it Widener and Co., Ltd., with Mary as the "and Co." In the early years of the new business, living was difficult, what with trying to get work and then doing all the work, raising two small children, and literally living in a log cabin (with out-house) on Osborne Road. From 1952–1954, he almost single handedly restored the 3-manual, 1873 Pilcher organ at the Shrine of the Immaculate Conception in Atlanta. Sadly, there are no remnants of this landmark instrument, except for a couple of mono recordings, as it was destroyed by a freak electrical fire in 1983.

But business progressed with John's reputation for good work, and he hired his first full-time employee, Breck Camp, who became his partner when the company was incorporated in the early '60s as Widener and Company, Inc. In the late '50s, John and Breck began the first restoration work on the Möller organ in the Fox Theatre, spending many late hours in the pit after the last show of the day. The cabling system they devised under the console is the same type used today.

In the late 1940s, John had met Paul, Bruce, and John Schantz, third generation principals in America's oldest pipe organ building family. This began a long association with the Schantz Organ Co. of Orrville, Ohio, with installation and maintenance of their instruments just becoming known in the South. To honor this long relationship, the entire management team of Schantz Organ Company was present at John's memorial concert.

The Atlanta area did not have as many pipe organs or the number of large organs it has now, so when I joined the firm as a "go-fer" in 1967, maintenance and installation contracts

stretched from Cape Hatteras to Midland, Texas, to Miami, Florida. This meant lots of work in some very interesting places, including the restoration of the 1916 organ with automatic pneumatic player at Vizcaya, James Deering's 75-room palazzo (now Dade County Art Museum) in Miami. (Deering was the major stockholder of International Harvester in the early years of the 20th century.)

John was a hard worker all his life. In 1984, while recuperating from prostate surgery and still not even supposed to leave his house, his work ethic would not let him be still. He had his living room cleared and all the parts for a portable instrument he had designed brought to him, and he assembled this one-manual, 4-stop organ right there.

Again, mainly because of John's reputation, Widener and Company was chosen to install and become the curator of the Fratelli Ruffatti concert organ in Spivey Hall. This was the last new organ he completely supervised and probably the crowning achievement of his career, even though he oversaw maintenance contracts at such prestigious churches as the Catholic Cathedral of Christ the King, the Episcopal Cathedral of St. Philip, the Greek Orthodox Cathedral of the Annunciation, First Presbyterian, Peachtree Road United Methodist, Northside Drive Baptist, and Grace United Methodist.

But his legacy is not limited to the instruments alone. He designed many of the tools we use in our work. And he was a great teacher. In the last 50 years, he trained several young organbuilders who now have their own businesses or are in management at other major companies. And his co-workers always knew where they stood with him. The anomaly that he did not play the organ was balanced by the most remarkable pair of ears one could have for listening and tuning.

John was a longtime member of the American Guild of Organists and the American Institute of Organbuilders. Mary Widener passed away from cancer in 1985, and in the last few years John suffered from chronic obstructive pulmonary disease, probably brought on by many years of smoking, but was in his shop every day until the last. It was from complications of this disease that he passed away peacefully the evening of November 4, 2004.

► New Organ Music

especially the use of motivic inversion in contrapuntal openings, are so typical of North German keyboard music of Johann's time that Beckmann concludes the works cannot be by Sweelinck, an older composer whose music influenced but did not resemble that of his pupils. Building a case for authorship on the frequent use of standard figures such as inversion and written-out embellishments at cadences is a bit risky, but Beckmann supports his argument by showing similarities between Johann's music and that of his brother and nephew (Hieronymus III). Other evidence includes the indication "Auf 2 Clavieren" on certain movements, peculiar to German composers, and the use of German chorales rather than (Dutch) Genevan psalm tunes as the basis of the variations. All things considered, then, Beckmann concludes that

Despite awkward conditions it has nonetheless been possible . . . to find a selection of 18 organ and clavier works which on the basis of common features in the manuscripts and remarkable stylistic similarities can be proved to be by the one and the same composer. It is not the great teacher of Amsterdam [Sweelinck] who composed this series of organ works but his pupil from Hamburg, Johann Praetorius, from whom the recognition of authorship has, until now, been unjustly withheld.⁴

And so we have the dramatic conclusion to a centuries-old case. But the intriguing circumstances of Johann's resurrection as a composer should not overshadow the music itself, which is fresh, vigorous, and possessed of a dazzling figural variety. Beckmann has done the Praetorius brothers and us a great service by making all of their extant organ music available.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Notes

1. Jakob Praetorius Complete Organ Works, 7.
2. Apel, Willi. *The History of Keyboard Music to 1700*. Translated and revised Hans Tischler (Bloomington: Indiana University Press, 1972), 355.
3. Ibid., 356.
4. Johann Praetorius Complete Organ Works, 12.

Handbuilding Musical Masterpieces in Nebraska Since 1969



Opus 75 St. Agatha Church Columbus, OH

Curvaceous art nouveau styling, 47 stops, a detached console and electro-pneumatic slider chests are just a few features that comprise our newest, strikingly unique instrument.

Winter 2005-2006 Installation

Bedient Pipe Organ Company

800.382.4225 bedientorgan.com 1060 Saltillo Rd., Roca, NE 68430

A Conversation with Thomas Richner

July 20, 2004, Orwell, Vermont

Lorenz Maycher

To the countless friends he has made in his eight-decade-plus career in music, Thomas Richner is "Uncle T"—a uniquely warm and gentle man who happens to be a world-famous pianist, organist, educator and composer.

His cheerful optimism and sense of humor, coupled with solid musicianship and dedication to his art, have inspired thousands of students at Columbia and Rutgers, Colby College, and those who have heard him wherever he has performed throughout the world. We have all learned so much from him; his recordings, especially of Bach, Mozart and Chopin, are among my personal all-time favorites.

In November 2005 he began his 95th year, cherished by colleagues, friends, and pupils, and surrounded by love. Happy Birthday, Uncle T!

—Charles Callahan
Orwell, Vermont



Thomas Richner at the Mother Church console



Thomas Richner, age nine

LM: Tell me about your early years.

TR: I was born in a little town in Pennsylvania called Point Marion, about 15 miles from Uniontown, Pennsylvania, and 10 miles from Morgantown, West Virginia. Point Marion is where the Cheat River and the Monongahela River come together, and that's the "point." The main industry there is the Houze Convex Glass Company, where my father was a glass blower. He told me, "I'm never going to let you do this kind of work. It is not for you." We agreed that I would do what was right for me, and that is how I got into music.

My first piano teacher, dear Mrs. Conn, lived next door to us. And, from a very early age I developed a great inter-

est in understanding what I was hearing, and loved to practice the piano when people weren't around, trying to perfect everything I was doing.

LM: How did you become interested in the organ?

TR: Well, in Point Marion, we were members of the Christian church, which did not have an organ at that time. There was just a piano, and I played it for church. When I was just a kid, as all kids do, I went backstage, so to speak, and found this piece of furniture that was all closed up. I opened the lid, and discovered it had two keyboards and pedals—a pump organ. I started

pumping the pedals and playing, and darned if it didn't work! I immediately became attached to it, and thought the sound was just wonderful! I took Mama's vacuum cleaner from home and hooked it up to it to run it.

LM: How did you know to do that?

TR: Well, I knew it had to have some kind of in-come, or out-go! (laughs) And, frankly, I didn't want to be the one doing all the out-going—I didn't know where I might land! (laughs) Anyhow, it worked. I had an uncle who was a plumber, and we put the vacuum cleaner in the basement and ran a line up to the organ. All I had to do was press a button to play it—and this vacuum cleaner was downstairs running it!

LM: Did your mother encourage your music?

TR: Yes, she was very much with me. And, my father was, too. I was an only child. My father didn't know a thing about music. But, my musical friends told him to go hear me when I started playing here and there in public. He began to see what it meant to me and he supported and encouraged it. He became very happy and it brightened him greatly—it changed him. To this day I enjoy playing for people and making them happy.

LM: Did being an only child have an effect on your music?

TR: Well, yes. I realized at an early age that I was on my own, and that I'd have to make do. I had to single things out in my own mind and seek those who could assist me—people who, in turn, became dear friends. When I first went to college, at the state college in Morgantown, I was surrounded by friends and never felt they were measuring my every note. This gave me a great sense of freedom, without having to worry about being 99% correct all the time.

I knew, though, that I had to get away and seek other things. And, so, when I would play someplace, a person might come up and say, "You know, you should really play here" or "You should really play there for so-and-so. I'm sure there would be an opening there for you." That sort of thing got me all kinds of jobs, ending up with my becoming the organist at the big Christian Science church in Boston, where I was for a number of years.

LM: But, you were in New York City first, weren't you?

TR: Yes. I studied piano there with Dora Zaslavsky. She had heard me play and accepted me into her studio. Her husband was the artist John Koch. She was a dear sweet thing, and her guid-

ance saved me from not liking myself.

But, I had also developed a great love for the organ, and learned how to play it by myself. I would sit down at an organ and say to myself, "Oh, isn't this incredible! What am I going to do?" Many people have said, "You play by ear, don't you?" Well, in a way, yes, I do. I must make certain that what I do by ear is going to land on everybody's ear, and they're going to decide whether what I do is any good or not.

Later on I became organist at Fifth Church of Christ, Scientist in New York City, which is just half a block from Grand Central Station, with Schirmer's just around the corner. We were on the air, and people listened to us from all over. Some people, of course, didn't know the difference between A-flat and A-sharp, but we were under the pressure of perfection. Alfred Greenfield had been the organist there, and he was head of the music at New York University. He was a dear person, and directed me in the right path, saying, "You're the one I want to have follow me." When I succeeded him, and told him I was uneasy and didn't feel worthy, he said, "Always remember, it is just one service at a time." Isn't that wonderful?

LM: Didn't you tell me you used to run up to St. Bartholomew's after your service?

TR: Yes, to hear David McK. What a wonderful musician and service player. He would do the most incredible decrescendos. You could see his hand raised above the console, and as he lowered it, the choir and organ would fade away into nothing. That's what I call the theater in music. Rather than stopping abruptly, he would just make it disappear unnoticeably. I admired him very much. Everything was just right. For instance, at the beginning of a service, he knew exactly what to play to usher in what they were going to say. And, the end of his prelude would just fade away so that the service could begin. It was just wonderful.

At Fifth Church in New York City we had a front organ, an antiphonal and an echo organ. I used all three for the hymns, but at the end played a tag, making the organ fade away into nothing. The echo was enclosed within the antiphonal, which was also enclosed. It really speaks to the people when you reduce, reduce and reduce. I learned this from David McK. Williams. What a dear man he was.

LM: How do you deal with nerves before you have to play a concert or big service?

TR: First of all, I think of how the music should sound, without squeezing

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



Thomas Richner, circa 1932, with his dog, "Pal"

or pushing it. It is important to know what you are doing is correct, and have your mind set on this. It is important to love what you are playing, rather than think, "Oh, I wonder if I can play this or not!" or, "Gee, I hope I can get this right!" Sometimes there are obstacles to overcome, like talking going on, or a not-so-good instrument. Well, that is why we have a mind, and why it is important to have our music up there, rather than looking at our surroundings for it.

When I played at First Church in Boston, we were on the air. One of the greatest teachers I had was being able to come back after a service and turn the machine on and listen to myself. And, I had a nice Aeolian-Skinner at home that I used a lot for practicing. Lord have mercy! But, I'm so happy that I worked at it, rather than just fiddling around "while Rome burns!" (laughs) Excuse me, but I have this burning sensation! (much laughter)

LM: You are too much!

TR: You know something? Never let your humor go. Do enjoy, have fun within yourself, and have fun with people you enjoy. Do things absolutely, and not just halfway.

LM: You have a lot of freedom in your playing.

TR: That's right. Music is part of you. You can't argue with it, and you can't let yourself or the music down. Rather than just going over and over and over something, which isn't much help, I make myself hear it mentally before I ever play it. One must have a goal in mind. Another important thing is to have patience with oneself. If you make a little boo-boo, it's not going to make that big a difference. It is important, though, to not ever play something without first practicing and listening to it. We must be our own critics.

LM: What do you listen for when you practice?

TR: First of all, tempo. Second, every single note has a meaning. You have to have an understanding of why each note has meaning. This makes you a part of it. You're not reaching out there for something. You're it! It all has to be within you.

LM: And you play a lot of Mozart.

TR: Well, I have small hands, so they are well-suited for Mozart. We are close friends! He helped me win the Naumberg Award, which got me a recital at Town Hall.

LM: What do you think his true personality was? Could it really have been like he was portrayed in "Amadeus?"

TR: In no way, shape or form. He was a born musician, and a serious man.

LM: Did you enjoy working with soloists at Fifth Church and The



Thomas Richner at the piano

Mother Church?

TR: Oh, yes. We were like family. We got to the point that we understood each other so well, musically, that we always knew what the other was going to do. We rehearsed everything one week in advance, and recorded our rehearsals so we could come back prepared for the actual service.

LM: You also taught piano and organ at Rutgers and Columbia.

TR: Yes, and that was a wonderful

experience. My colleagues were very dear and supporting, and I loved teaching.

LM: Did you know Searle Wright?

TR: Yes. He was very quiet and gentle, and never tried to act like a big shot. That means so much—to understand who you are without being arrogant (which is what Christian Scientists call "mortal mind").

LM: How do you approach teaching?

TR: Every student is different. You have to find out where they are and find something that is within their reach. Each person has something to give, and that's what I stress to each student—he is a giver of the music. But, each gift has to come from above first. Then it goes to you and it is your duty to love it and yourself and then give it away to your audience with ease. And, remember, your audience, whether it be in concert or at church, is with you every step of the way. The only way to get something over to them, though, is to love it and enjoy it yourself first. And, remember what you are doing is benefiting mankind, and not just one person. It's not a case of being selfish, but one of giving.

You're looking at an old-timer! I was born November 5, 1911. And, I've learned that you get back what you give. You make your own future. If you give

with tender loving care, people feel it.

LM: Do you practice much these days?

TR: I practice enough to keep myself going so that I don't feel left out in the open. If somebody asks me to play, I can still say, "Sure."

LM: Do you feel organists should have a piano background?

TR: Absolutely. It breaks the music down note for note, so that you have a clear understanding of melodic line, harmonic structure, counter melodies, etc., instead of just fiddling with stops or mechanical things.

LM: Do you have a motto in life?

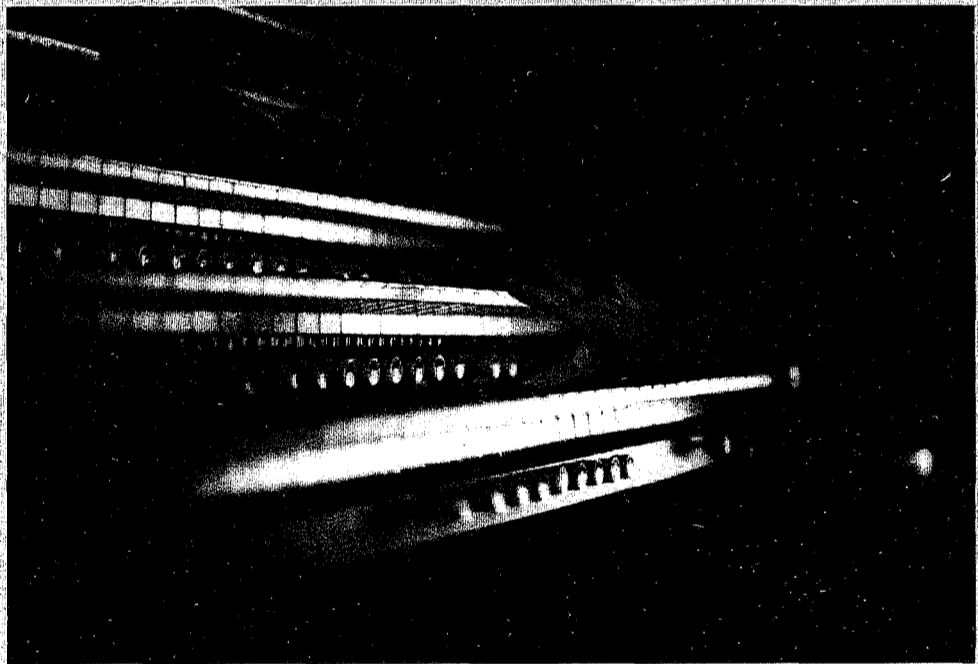
TR: No. But, I feel we should do the best we can in our giving. Don't just play around, but play well, prepare, and give it away. It gives you such a wonderful feeling. And, I'm a big fan of that word "L-O-V-E." Love what you are doing, love your friends, love every note you are playing. ■

Lorenz Maycher is organist-choirmaster at Trinity Episcopal Church in Bethlehem, Pennsylvania, teaches organ and piano at Lafayette College, and is assistant director of music at DeSales University. He has recently founded The Vermont Organ Academy, a website dedicated to promoting the organ and its music, located at <www.vermontorganacademy.com>.

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■

BOODY ■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ REDMAN ■ QUIMBY ■ PARSONS ■ OTT ■

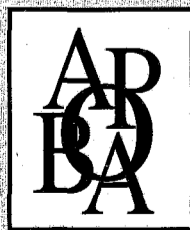
BUZARD ■ CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GARLAND ■ GOULDING & WOOD ■



The Future of Church Music is in These Fingers

Share a 10 year-old's sense of wonder as she first touches an organ's keys! Delight in a 12 year-old's steady concentration, as he learns the pedals. Watch a 14 year old mature before your eyes during his first recital!

Young people are forever changed when they play the pipe organ! Join APOBA in supporting AGO outreach programs to the next generation of organists!



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 ■

Fela Sowande: The Legacy of a Nigerian Music Legend

Godwin Sadoh

Fela Sowande's (1905–1987) centenary is being celebrated all around the world with various types of music festivals in 2005. He was born one hundred years ago into a musical family in Lagos, Nigeria. Although Sowande belongs to the second generation of Nigerian composers, he can be regarded as the father of modern African art music. The first generation of Nigerian composers comprised mainly church musicians who wrote mostly hymns and choral pieces for worship. It was Sowande who expanded Nigerian art music from the church arena to public concert auditorium. He introduced art songs for voice and piano, sacred and secular choral pieces as well as orchestra works to the repertoire of Nigerian modern art music.

Sowande is also the father of the 'Nigerian organ school' because he propelled the musical genre to an unprecedented height through his extensive compositions and publications for the organ. There has never been any Nigerian composer who has written such a significant body of organ works as Sowande. His compositions for organ outnumbered his works for other genres. Today, Sowande is the most celebrated Nigerian musician of international repute with his career covering areas of music education, composition, performance, research, broadcasting, as well as traditional religious practices.

Compositions

Fela Sowande composed for almost all the music media: voices and piano/organ accompaniment, organ, and orchestra. He wrote three major works for orchestra: *Four Sketches* for full orchestra (1953), *African Suite* for string orchestra (1955), and the *Folk Symphony* for full orchestra (1960). The three works utilize Western conventional harmony, tonality, form, and instrumentation. Elements of African traditional music in these pieces are limited to the use of indigenous folksongs, ostinati, and selected Yoruba rhythmic patterns. The *Folk Symphony* is based on Yoruba melodies from Nigeria, while the *African Suite* is based on melodies from both Nigeria and Ghana.

Sowande wrote several choral pieces of which the most popular in Nigeria are *Oh Render Thanks* for SATB and organ, *Roll De Ol' Chariot* for SATBB and piano, *Wheel, Oh Wheel* for SATB, and *The Wedding Song* for SSA and piano. *Oh Render Thanks* is a hymn anthem whose texts are derived from hymns 552 and 554 of the *British Hymnal Companion*. Sowande composed an original melody for the combined five verses, which are clearly separated with organ interludes. The first and the last verses are in full unison, while the second and



Fela Sowande

fourth verses are in four-part harmony. Verse three is a duet for double tenor and double bass voices. *Roll De Ol' Chariot* and *Wheel, Oh Wheel* are both based on African-American spirituals. *Wheel, Oh Wheel* is a *cappella* and characterized by highly syncopated rhythms. *The Wedding Song* is written for two sopranos, alto and piano accompaniment. The melody is borrowed from a popular Yoruba wedding song with syncopated rhythms. The piano part supplies a dance rhythm accompaniment to the vocal line. Structurally, the song is divided into two parts. The opening section is a solo by the bride bragging about the good qualities of the man of her dream. The second section is a chorus for three vocal parts (SSA) in which the friends of the bride sing a song of joy, adoration, and encouragement on her wedding day. Sowande's choral works are generally characterized by vibrant lively tempos.

Sowande composed seventeen major works for organ. These pieces may be broadly divided into three main categories for functional purposes in the church: liturgical pieces, preludes and postludes, and concert pieces. Some of these works could be placed in more than one group due to their stylistic characteristics. *Fantasia in D*, *Festival March*, *Plainsong*, and *Choral Preludes on Yoruba Sacred Melodies* are not included in this classification because the scores were not available to me at the time of writing this essay.

Liturgical Pieces

There are nine organ works that are suitable for divine services, either for the offertory, communion or any meditative aspect of worship. The contemplative elements in these pieces include slow tempo, short duration, and simplicity. The thematic materials of these works are mainly borrowed indigenous

hymn tunes from Nigeria and African-American spirituals; this aspect makes them more appropriate for playing with-in worship.

The pieces are:

1. *Ka Mura*. London: Chappell, 1945.
2. *Pastourelle*. London: Chappell, 1952.
3. *Yoruba Lament*. London: Chappell, 1955.
4. *Kyrie*. London: Chappell, 1955.
5. *Ka Mo Rokoso* (unpublished score).
6. *Supplication* (unpublished score from *Sacred Idioms of the Negro*).
7. *Via Dolorosa* (unpublished score from *Sacred Idioms of the Negro*).
8. *Bury Me Eas' or Wes'* (unpublished score from *Sacred Idioms of the Negro*).
9. *Vesper* (unpublished score from *Sacred Idioms of the Negro*).

Preludes and Postludes

Six pieces fall within this category and are generally characterized by moderate or lively tempos, and are of moderate difficulty. These pieces are loud, moderate in length, sectional, and are mostly based on sacred themes from the Yoruba church hymns and folksongs, as well as African-American spirituals. They include:

1. *Yoruba Lament*. London: Chappell, 1955.
2. *Joshua Fit De Battle of Jericho*. London: Chappell, 1955.
3. *Obangiji*. London: Chappell, 1955.
4. *Prayer (Oba A Ba Ke)*. New York: Ricordi, 1958.
5. *Supplication* (unpublished score from *Sacred Idioms of the Negro*).
6. *Jubilate* (unpublished score from *Sacred Idioms of the Negro*).

Concert Pieces

Sowande wrote most of his organ works for concert performances. Ten pieces are in this category. These pieces are vividly distinct from others because of the high level of difficulty, and they are virtuosic, showing the technical ability of the performer. These are large multi-sectional works, loud and lively. The thematic materials are derived from Nigerian folksongs, African-American spirituals and also hymn tunes composed by local organists and choirmasters. Some compositional forms include fugue, three-part form, and theme and variations. The titles are listed below:

1. *Jesu Olughala*. London: Novello, 1955.
2. *Kyrie*. London: Chappell, 1955.
3. *Joshua Fit De Battle of Jericho*. London: Chappell, 1955.
4. *Obangiji*. London: Chappell, 1955.
5. *Go Down Moses*. London: Chappell, 1955.
6. *Oyigiyigi: Introduction, Theme and Variations*. New York: Ricordi, 1958.



Fela Sowande (Used with kind permission of Iain Cameron Williams)

7. *Gloria*. New York: Ricordi, 1958.
8. *Prayer (Oba A Ba Ke)*. New York: Ricordi, 1958.
9. *Laudamus Te* (unpublished score from *Sacred Idioms of the Negro*).
10. *Jubilate* (unpublished score from *Sacred Idioms of the Negro*).

Yoruba Culture

Fela Sowande belongs to the Yoruba ethnic group of southwest Nigeria; therefore, it should not be surprising to see elements of Yoruba music permeate his compositions. Most of Sowande's works are based on melodies borrowed either from Yoruba indigenous Christian songs or Yoruba folksongs. Some of the songs are quoted verbatim, while others are slightly modified or varied. In any case, his Yoruba audience in Nigeria has always been able to identify and relate to the borrowed songs during concert performances. Indigenous rhythms featured in Sowande's music are either ostinati or selected Yoruba rhythmic patterns such as the popular *konkoko* rhythm (also known as the West African time line) as exemplified in *Laudamus Te* (from *Sacred Idioms of the Negro* for organ). Most of the melodies employed in Sowande's music are based on the five-note pentatonic scale commonly found in Yoruba traditional songs.

The titles given to Sowande's compositions express symbolic and imaginary ideas. The titles of his music have been influenced by the titles of the Yoruba folksongs and indigenous hymn tunes employed in creating the music. His experience in Yoruba folklore and mythology enhanced the shaping of the form and character of the pieces. For instance, *Obangiji*, the title of one of his



**New Instruments
Rebuilding
Restoration
Additions
Maintenance**



Elsener Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Mailing Address:
46 West 22nd Street
Deer Park, NY 11729

Phone: (631) 254-2744

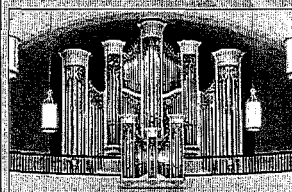
Factory Address:
120 East Jeffry Blvd.
Deer Park, NY 11729

Fax: (631) 254-8723

Web: www.ElsenerOrganWorks.com

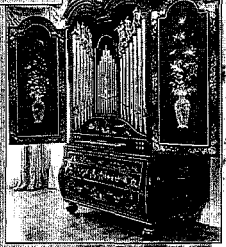
Email: JoEllen@ElsenerOrganWorks.com

MANDER ORGANS



New Mechanical Action Organs

Exquisite
Continuo Organs



THE QUEEN'S SERVICE
FOR EXETERSHIRE
SCHOOL

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



Fela Sowande (Courtesy of Dartmouth College, New Hampshire)

organ works, is festive music meant to praise God the Almighty. Both the title of the organ work and the original melody convey the same message—singing the praise of God. Hence, the title informed the nature and character of the music. In *Via Dolorosa*, from *Sacred Idioms of the Negro*, the composer paints the picture of the suffering and death of Christ on Good Friday. The piece is based on a Yoruba Christian hymn normally sung on Good Friday services at Yoruba churches in Nigeria. Sowande captures the painful death of Christ with the expression mark at the beginning of the piece, *Lento con dolore*, and the use of excessive chromatic passages on the manuals and pedals.

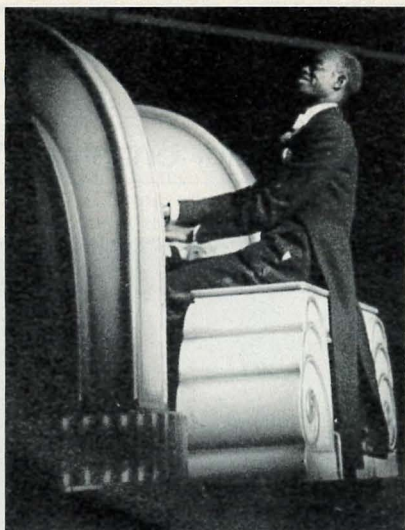
Interculturalism

Three cultural groups played a major role in the life and music of Fela Sowande: [1] the African/Yoruba cultural heritage from Nigeria, [2] European, and [3] African-American cultures. Sowande was nurtured and brought up in these cultures. He began his musical training in Nigeria as a choir boy and organist apprentice at the Cathedral Church of Christ, Lagos, under the tutelage of Thomas Ekundayo Phillips, and later went on to Great Britain to study music. He was more of a university professor, performer and researcher in the United States of America, where he spent the last thirty years of his life. Moreover, Sowande was raised in a bicultural environment in Nigeria, where the Yoruba traditional culture and English cultural values coexisted. Therefore, it should not be surprising to witness the influence of indigenous African and foreign cultures on Sowande's music.

It is interesting to observe that Sowande gives bilingual titles to some of his compositions in English and Yoruba languages. For instance, *Prayer* (Oba A Ba Ke) and *Oyigiyigi: Introduction, Theme and Variations on a Yoruba Folk Theme* for organ are representative of works in this category. For those pieces based on Yoruba songs, Sowande often writes out the Yoruba text of the song with its English translation in the composer's notes to the music. In these compositions, we see the interactions of two major languages. Another source of interculturalism in Sowande's music is the idea of borrowing preexisting melodies from Yoruba culture in Nigeria, from Ghanaian music, and from African-American spirituals. Melodies from Nigeria are present in all his compositional genres, while a Ghanaian song is incorporated into his *African Suite*. African-American spirituals are employed mainly in his solo art songs, choral pieces and organ works. Elements of Western classical music are vividly manifest in his choice of tonality, 19th-century chromaticism, form, and instrumentation.

Nationalism

The wave of nationalism or cultural renaissance in Nigeria began in the mid 1940s and lasted until the independence of the nation from colonial governance in 1960. This was a period in which the Nigerian elite united to revive the tradi-



Fela Sowande playing a theatre organ in London

tional values and culture of Nigeria over the European imperialism that was prevalent at the time. Indigenous playwrights, poets, dramatists, theater artists, sculptors, fine artists, as well as musicians all embarked on a massive campaign and incorporation of materials from their indigenous culture into their works.

Hubert Ogunde, popularly known as the father of Nigerian 'Contemporary Yoruba Theatre' wrote several operas and plays based on Nigerian legends, myths, politics, socio/cultural life, dances, rituals, festivals, and traditional musical styles. It is of interest to note that Fela Sowande started composing major musical works around this period even though he did not return to Nigeria until the early 1950s. Sowande's contribution to the Nationalist Movement could be observed in his use of Yoruba traditional songs (either sacred or secular), rhythms, and the titles given to his music. He was commissioned by the Nigerian Broadcasting Corporation to compose the *Folk Symphony* for the 1960 Independence Day Anniversary, although it was not accepted for performance. The work was later premiered by the New York Philharmonic Orchestra at Carnegie Hall in 1962. This was also the period in which Sowande embarked on intensive research on Nigerian traditional music as well as Yoruba folklore for the purpose of dissemination through the radio system, documentation in books and archives for further use, and as source materials for his compositions. He used the resulting materials from his field research to enlighten the Nigerian populace about their own culture that was being aggressively eroded by Western traditions and values.

Music Scholarship

Fela Sowande contributed immensely to the field of music scholarship through several documented presentations at international conferences and academic institutions about Yoruba folklore, *Odu Ifa* (Ifa divination), the theory and practice of African music in general, music education in Nigeria, modern African art music and its composers, as well as the Africanization of Black Studies in the United States of America. For instance, Sowande presented a paper, "Nigerian Traditional Music," at the University of Ibadan in 1962. In 1963, he presented a lecture titled, "The Teaching of Music in Nigerian Schools," at the meeting of the Association of Church Musicians at Methodist Boys' High School, Lagos. On May 5, 1965, Sowande delivered another lecture, "The Development of a National Tradition of Music," at a seminar under the auspices of the Department of Music, University of Nigeria, Nsukka. Five years after his erudite presentation at Nsukka, Sowande read a paper titled, "The Role of Music in Traditional African Society," at an international conference sponsored by UNESCO in Yaounde, Cameroon, in February 1970. Sowande wrote and published short essays in *Composer, Africa, World of Music*, and *African American Affairs*. Some of his unpublished manuscripts



Fela Sowande at a Hammond organ

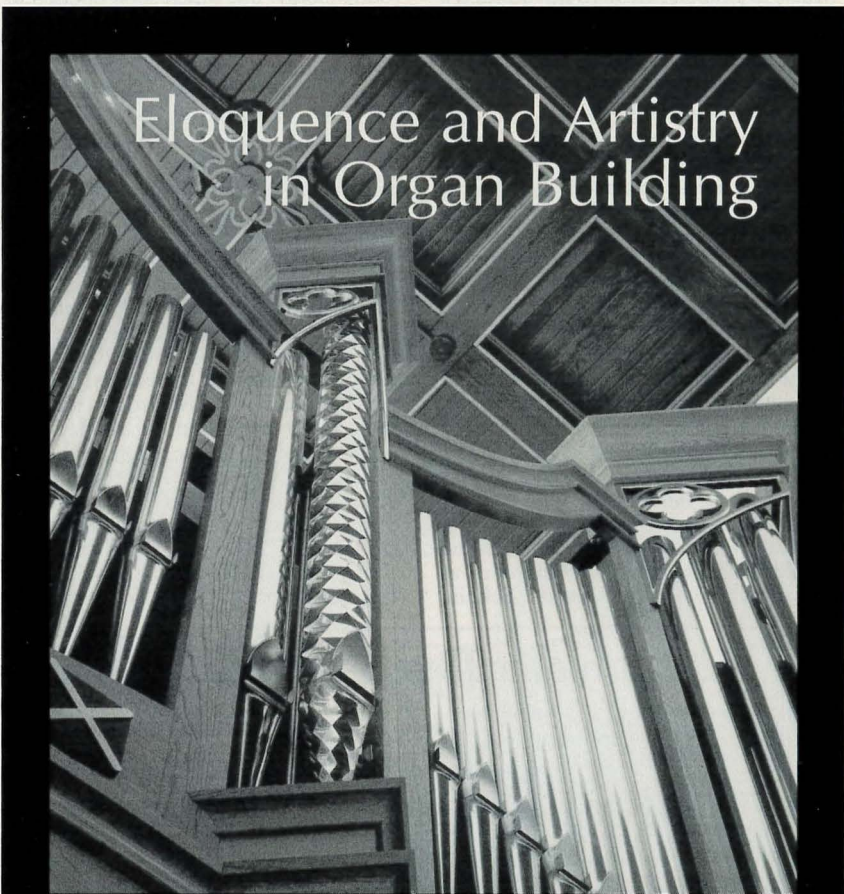
include *Oruko A Mu T'Orun Wa*, *The Yoruba Talking Drum*, *Children of the Gods among the Yorubas*, *The Mind of a Nation: The Yoruba Child*, *Aspects of Nigerian Music*, *The African Child in Nigeria*, and *Black Folklore*.

Fela Sowande is highly respected by the entire caucus of art musicians in Nigeria. Hardly any professionally trained musician from Nigeria can write or talk about art music from that part of the world without giving due credit and respect to Sowande, either by quoting from his literary writings or his compositions. He laid a solid foundation for modern African art music upon which subsequent generations are now building. Although in the third generation, Ayo Bankole (1935–1976) deviated from the traditional conventions and nationalistic campaign of Sowande, he certainly relied on Sowande's works as a guide to set him on the right track. Bankole uses mostly 20th-century compositional devices and tonalities such as 12-tone method and atonality in his organ works.

In the fourth generation, I came onto the scene of the 'Nigerian organ school' to turn the clock back to Sowande's model. Before I started composing for solo organ, I invested a considerable amount of time studying Fela Sowande's organ works in order to develop my own personal style. All my published compositions for organ (Wayne Leupold Editions unless noted otherwise)—*Nigerian Suite No. 1 for Organ Solo*, *Nigerian Suite No. 2 for Organ Solo*, *Impressions from an African Moonlight*, *Twenty-Five Preludes on Yoruba Church Hymns*—as well as *The Misfortune of a Wise Tortoise for Organ and Narrator* and *Jesu Oba for Trumpet and Organ* (Florida: Wehr's Music House, 2005), were all influenced by Sowande's organ works.

Sowande's centenary is widely celebrated all around the world, in the United States of America, the United Kingdom, Australia, and Nigeria. The Grand Festival took place in June 2005, in Lagos, Nigeria, where Fela Sowande was born one hundred years ago. The festival featured presentations of scholarly papers on the life, contributions, and music of the foremost Nigerian composer as well as performances of his compositions.

Godwin Sadoh is a Nigerian church musician, composer, pianist, organist/choral conductor and ethnomusicologist. He received his Doctor of Musical Arts degree in organ performance and composition from Louisiana State University in May 2004, making him the first African to earn the DMA degree in organ performance from any institution. His extensive research on Nigerian church music, organ building, composers, African art music, and intercultural musicology is published in THE DIAPASON, The Hymn, The Organ, Composer-USA, Living Music, Africa, Organ Encyclopedia, and Contemporary Africa Database. His organ and choral works, as well as hymn book, E Korin S'Oluwa: Fifty Indigenous Church Hymns from Nigeria, are published by Wayne Leupold Editions. Sadoh's book, The Organ Works of Fela Sowande: Cultural Perspectives (New York: Zimbel Press, 2005), will be in print in spring 2006.



Saint Andrew's Episcopal Church, Denver, CO
Timothy Krueger, Music Director, Frank Nowell, Organist



Member, Associated Pipe Organ
Builders of America
112 West Hill Street
Champaign, Illinois 61820

800.397.3103 • www.Buzardorgans.com

Music & Worship at Bach's Church Today

Conversations with the Cantor, Organist and Pastor of St. Thomas, Leipzig:

Cantor Georg Christoph Biller – Organist Ullrich Böhme – Pastor Christian Wolff

Joel H. Kuznik

These interviews took place during the Leipzig Bach Festival 2005. The theme was "Bach and the Future." The content is supplemented from a series of essays entitled "Church Guide: Thomas Church in Leipzig," edited by Pastor Christian Wolff.¹ Thanks to these distinguished men for so generously sharing both their time and thoughts!

Georg Christoph Biller has his office in the choir school (*Thomaschule*), a ten-minute walk through winding streets and a verdant park past the Luther Church. The choir school building, across the street from the gymnasium where the boys attend classes, is simple and unassuming, but inside everything is recently renovated, bright and beautiful. On the first floor one sees the dining hall, some offices, and a magnificent spacious rehearsal room with two grand pianos. On the third floor there is the dormitory, and on the second floor a nurse's room, private studios, modular classrooms, and at the end of the hall—the Thomascantor's office, a large room with a meeting table, large desk, grand piano, and shelves lined with books and music scores.

Cantor Biller was born in the town of Nebra in Saxony-Anhalt, and his years as a member of the St. Thomas Choir (*Thomaner*) from 1965 until 1974 under Cantors Erhard Mauersberger and Hans-Joachim Rotzsch were clearly a profound influence in his personal formation. They also gave him his first experiences in conducting. From 1976 to 1981 he continued voice lessons (he has a fine baritone) and studied conducting under Kurt Masur at the Felix Mendelssohn-Bartholdy University of Music in Leipzig. In 1976 he founded a choral group later known as the Leipzig Vocal Ensemble, which he conducted until 1998. From 1980 to 1991 he was Director of the Gewandhaus Choir, while lecturing in choral conducting at the Church Music School in nearby Halle.

In 1992 Biller was appointed Cantor of the St. Thomas Choir (*Thomanerchor*), the 16th cantor since Bach, and in 1994 he became Professor of Choral Conducting at his alma mater, the Felix Mendelssohn-Bartholdy University of Music and Theatre. In 1996 he was elected a member of the Saxon Academy of the Arts.

Cantor Biller continues a highly revered tradition with much-admired distinction. Bach was the 17th cantor since the Reformation. There were sixteen cantors before him and sixteen after—an interesting symmetry. From the Reformation to Bach they included such well-known cantor-composers as Seth Calvius, Johann Hermann Schein,



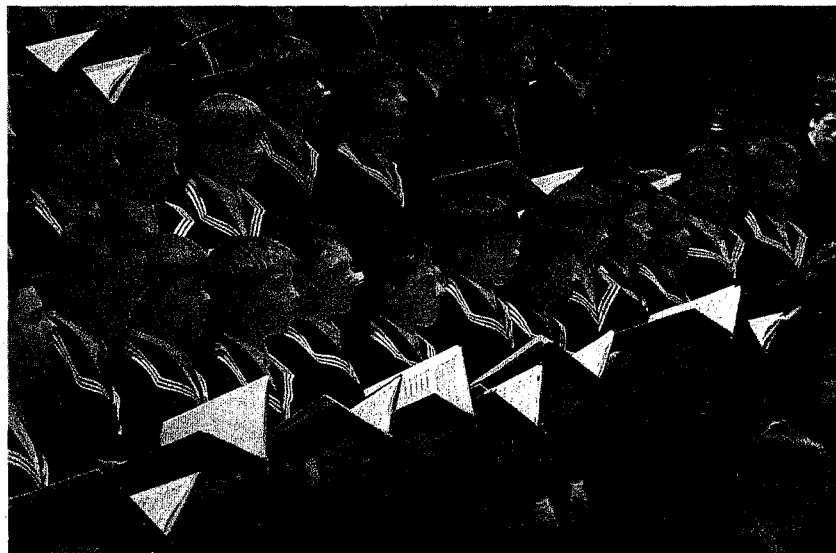
Georg Christoph Biller.

Johann Schelle, and Johann Kuhnau, and after Bach in the 20th century a stream of the famous: Karl Straube, Günther Ramin, Kurt Thomas, Erhard Mauersberger, and Hans-Joachim Rotzsch—very big shoes to fill indeed!² Biller wears them well, radiating confidence borne of conviction in his performances and exhibiting the qualities of an assured musician firmly rooted in the cantor tradition.

The St. Thomas Choir has even an older tradition of almost 800 years and dates back over 300 years before the Reformation, which came to Leipzig in 1539 with Martin Luther's preaching for the Pentecost Vespers at St. Thomas. The founding of the *Schola Thomana* dates back to 1212, when "Emperor Otto IV confirmed the founding of the Augustinian collegiate church of St. Thomas by Margrave Dietrich von Meissen of the Frankfurt Diet. The church included a cloister school, originally intended to train young clergy, but which soon opened to boys who did not live on the premises."³

It was an unseasonably warm day at the beginning of May when Cantor Biller and I chatted in his office. He shared that for him "being a Thomaner was a very hard job . . . Bach, the music, the great music every day, and earlier composers—a very great experience." The Thomaner practice two to three hours a day, and they sing for the Friday Motet at 6:00 pm, the Saturday Motet at 3:00 pm followed by a cantata, and the Sunday morning service at 9:30 with the music from the previous day. Cantatas normally are not sung on Sunday except the festival days of Christmas, Easter, and Pentecost. On Saturdays the full choir of 70 sings, and on Sunday normally only half of the choir, although sometimes it may be more and occasionally the full ensemble.

At Christmas, celebrated from December 25 to January 2, the choir usually sings the *Christmas Oratorio* (in 2004 only Parts 1, 2, 3 & 6), other can-



Some members of the St. Thomas Choir (credit: Bach Archiv Leipzig)

tatas, and Christmas carols, "which are very important for the laity," just as in America. (But for business purposes Christmas in Germany, like the U.S., begins in November.) During Holy Week this year they sang the *St. Mark Passion*, BWV 247, on the Saturday before Palm Sunday and the *St. John Passion*, BWV 245, on Maundy Thursday and Good Friday. Next year they will perform the *St. Matthew Passion*, BWV 244, and in some years they may sing settings of the Passion by other composers. Easter celebrations begin with a Matins at 6:00 am with Gregorian chant and works by Heinrich Schütz, and at the 9:30 service this year they sang the cantata for the Second Day of Easter: *Erfreut euch, ihr Herzen*, BWV 66 (Rejoice, Ye Hearts).

In a typical week Cantor Biller begins Monday morning by preparing the schedule for the week, which includes choral and solo rehearsals plus meetings. He himself has three or more hours of rehearsals a day. Then of course at the end of the week there are the Friday and Saturday motets and the Sunday service. Services are planned in consultation with the pastor, but they don't require many meetings. How fortunate! Biller studies the Scripture readings, chooses the music, and sends his choices to the pastor. Occasionally the pastor may ask Biller to consider something else.

In Bach's time "the choir sang at services, every day a little service, at funerals, and at public executions (beheadings!) . . . There were good boy singers at St. Thomas and St. Nicholas, but not at the New Church. At St. Peter's the boys could barely sing at all." Today the choir sings at only one church, St. Thomas. They sing about 40 cantatas a year—plus the *St. John* or *St. Matthew Passion* during Holy Week, perhaps the *Mass in B Minor*, and concerts during the Bach Festival. In addition to Bach, the choir has a large repertoire of historic and contemporary music, including Gabrieli, Telemann, Mendelssohn, Reger, and Distler. They also tour, and last year went to Japan twice.

Bach is the core experience for the boys. They may listen to techno or other music on their own time, but their focus is on Bach, which they learn by doing. "They may not understand all things, but by doing they learn." The choir is constantly renewing and refreshing itself each year by bringing in ten to fifteen new boys ages eight to ten, and at the same time the oldest boys leave. In the period when their voices are changing, the boys stay in the house and are kept involved in the choir by performing various tasks.

How are the choir and cantor funded? Not by the parish of St. Thomas, but by the City of Leipzig. In an unusual

arrangement in effect since the Reformation, and perhaps hard for Americans to understand, the cantor is an employee of the City of Leipzig, just as the choir is funded by the city. They are, in a sense, ambassadors for the City of Leipzig. The cantor is chosen by the city in consultation with representatives from the St. Thomas parish. The Dresden *Kreuzchor* (Holy Cross Choir) has a similar arrangement.

Bach and the future? "The first important idea (to remember) is that we and our future are facing the same difficulties and uncertainty for which Bach is relevant. That is what makes his message timeless."

The St. Thomas choir sings not just Bach, but many new compositions, as they did at the opening concert of the Bach Festival by performing two world premieres: *Visionen* by Dimitri Terzakis (1938–) and *Marienlob* by Heinz Werner Zimmermann (1930–), preceded and followed by Bach cantatas. The congregation and the audience at the festival are very open to new music. "The combination of Bach and new music is very interesting for the audience, because the important thing is the spirit of the music." The piece by Terzakis, in particular, got a very enthusiastic response from the audience.

With the coming of Thomascantor Christoph Biller in November 1992, the motets were given liturgical and church music distinction. Biller has not only cultivated the church's rich musical legacy, but also regularly premiered new compositions and commissions, to which he is deeply committed. He has also clearly expressed his interest in the pastoral and liturgical character of the music.

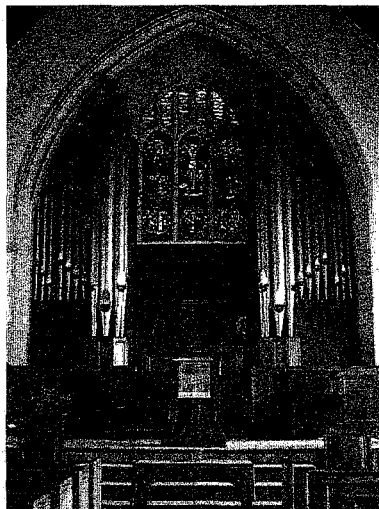
"The future of St. Thomas Choir depends on its ability to 'sing to the Lord a new song' without losing its orientation on its own tradition. The choir must maintain and continue to develop the right blend of security and attentiveness. We are nothing special, but we are doing something significant—that is the work ethic to which the St. Thomas Choir has pledged itself."⁴

Cantor Biller's favorite chorales? The closing chorale in the *St. John Passion*, "Ach Herr, lass dein lieb' Engelein" (O Lord, let Thy little angel), and from the *St. Matthew Passion*, "Wenn ich einmal soll scheiden" (When at last I must leave).

His favorite cantata? "Every time, (whatever we perform), that cantata. There are 200 cantatas, not every one the best, but every cantata is very important, including the early ones. There are three cycles that have survived, and the Thomanerchor has performed these cantata cycles. In my time, in fact, we have sung all the cantatas."

The St. Thomas Choir—a rich tradi-

A.E. Schlueter Pipe Organ Company



Fine Pipe Organ Builders and Consultants

- New instruments
- Rebuilding
- Additions
- Slider chests
- Electro-pneumatic chests
- New consoles

P.O. Box 838 • Lithonia, GA 30058

800-836-2726 • 770-482-4845

Fax 770-484-1906

www.pipe-organ.com

New 3-manual, 48-rank pipe organ installed at First Presbyterian Church in Savannah, Ga. Dedicated October 9, 2005.

tion in constant renewal! For more information on the choir, their schedule, and the music performed at all services, go to <www.leipzig-online.de/thomanerchor> where you can find the motet program for the week (*Mottetenprogramm*) and the year (*Jahresprogramm*). Complete information is also available on the German site of St. Thomas Church at <www.thomaskirche.org> by going to the calendar under *Veranstaltungen* then *Kalendar*.



Ullrich Böhme

Ullrich Böhme and I met near Bach's grave in St. Thomas, and talked in a side room on the second floor just steps from the New Bach Organ. He was born in Rothenkirchen, Saxony, where as a boy, like many organists, he developed a keen interest in the organ and began playing at 12 or 13 at his home parish. He studied at the Dresden Church Music Academy and then at the Leipzig Conservatory. His first position was as Cantor and Organist at the Church of the Holy Cross (*Kreuzkirche*) in Chemnitz, a city not far from Leipzig, 90% of which was destroyed in World War II and rebuilt as Karl-Marx-Stadt. Since the reunification of Germany, it is again known as Chemnitz.

In 1985, the 300th anniversary of Bach's birth, Böhme was recognized for his masterful playing and had the honor to be chosen from a field of many applicants as organist of St. Thomas, Leipzig, the 33rd organist in the church's recorded history which includes in the 20th century Karl Straube, Günther Ramin, and Karl Richter.⁵

Bach himself did not serve St. Thomas as organist—a common misconception because of his fame as an organist, but he was chosen by the City Council to serve as cantor and music director (*Cantor et Director Musices*). During his tenure the organ position was filled by musicians now largely forgotten, Christian Gräbner (served 1701–29) and Johann Gottlieb Görner (served 1730–78).

What about the two organs at St. Thomas in Bach's time? In the west gallery was an organ from 1601, built by Johann Lange of Kamenz, whose stoplist of 26 stops on three manuals is known from the *Syntagma musicum* of Michael Praetorius.⁶ This organ was used for almost 300 years and, as Böhme pointed out, was over 120 years old when Bach arrived. However, Böhme is quite sure that Bach indeed did play the 1601 organ which was built, not in the baroque, but the "old style" (*stile antico*), as evidenced, for example, in the large settings of the *Kyrie*, BWV 669–671, and the first section of the *E-flat Fugue*, BWV 552ii, at the end of the *Clavierübung, Part III*. This 1601 organ underwent many changes in its history—and was played by Mozart in 1789 and in 1840 by Mendelssohn for a recital to raise funds for the first Bach memorial. This organ was in use until 1885.

A second instrument dating from 1489 was used over 250 years, and from 1639 to 1740 was located in the "swallow's nest" above the arch at the front of the church, and was heard on main festival days. It perhaps was used in the opening chorale of the *St. Matthew Passion* in 1727, but it eventually was

removed because the gallery became dangerous and unstable. These organs of St. Thomas were a true testimony to longevity!

The second period of organs at St. Thomas began in 1885 with the neo-gothic remodeling of the church and the commission by the church council for an organ of 66 stops with mechanical action to be built by the noted German romantic builder, Wilhelm Sauer (1831–1916). The remodeled church and new organ were dedicated on Pentecost, 1889, but there were soon complaints that the organ was not loud enough, and so a contract was made in 1902 to reconstruct the organ with pneumatic action, stronger voicing, and an electric blower. Also in 1902 Karl Straube became organist, and he proposed a plan, undertaken by Sauer, to expand the organ with 23 additional stops for a total of 88, forty of which are 8', and to provide a new console with the façade being moved forward about three feet. Times and taste change, so between 1930 and 1960 with the *Orgelbewegung* sixteen Sauer stops were replaced with neo-baroque ones, including bright mutations, Scharf mixtures and a Krummhorn, with the result that the Sauer sound concept was completely altered, and there was a serious threat that the organ might be destroyed.

Then in 1985 Ullrich Böhme entered the picture as Thomasorganist and recommended that instead a restoration of the Sauer be undertaken. As he and I spoke early in May, there were pipes standing on both side galleries, but all work was to be completed for use by October 7–8, 2005. That includes the reconstruction of four Sauer pedal stops and a complete cleaning of the interior of the instrument, the first in 15 years after the massive construction in the church during the 1990s in anticipation of the 250th anniversary of Bach's death in 2000. The organ, as it was heard during the Bachfest 2004, was beautiful, yet powerful and embracing. Surely both Sauer and Straube both would be pleased indeed with this restoration.

From 1967 to 1999 there was an organ in the north gallery built by Alexander Schuke of Potsdam "in the style of the 1960s, not in the baroque style, a bit harsh and not particularly suitable for Bach, especially with a Pedal division that was in another chamber outside the nave." This organ was removed in 1999 and given to St. Mary's Cathedral in Fürstenwalde, a small town outside Berlin. The church had been destroyed during World War II, and the parish had spent 40 years rebuilding, which left no money for an organ, so they were thrilled to get the Schuke.

Upon Böhme's recommendation the church council decided in 1998 to commission a new Bach organ from Gerald Woehl of Marburg. The stoplist of 61 stops is modeled after a design by Bach's uncle, Johann Christoph for St. George's Church in Eisenach. "We are very happy that we have this instrument. It's five years old. We like it very much, and all the people like it very much." It is not intended to sound like a modern organ. "The sound is very typical of Bach's time and very similar to the Thuringian organs in Middle Germany. You can compare it to other organs of that period by going to Walterhausen, Altenburg, and Naumburg." The casework was inspired by the Scheibe organ at St. Paul's, the University Church, which Bach examined in 1716, and about which Böhme observes, "The case is in a modern style with a baroque influence." The New Bach Organ was dedicated on Pentecost, 2000.

This New Bach Organ can be heard in a wonderful inaugural recording by Böhme, as well as the *Leipzig Eighteen* recorded by both Gillian Weir and Almut Roßler, all available from OHS at <www.ohscatalog.org>. Böhme recently completed a highly anticipated recording of the *Clavierübung, Part III* with the St. Thomas Choir singing the chorales, to be released by a new label, Rondeau. There will also be three CD releases from Querstand: *The Young Bach*, *Orgelbüchlein*, and *The Old*



Opening concert at the Bach Festival in St. Thomas (credit: Bach Archiv Leipzig)

Bach—all recorded on the New Bach Organ.

What is Böhme's typical week? "My typical week? Let's start with the weekend! I start normally on Friday with playing for the motet service, which includes two organ pieces and chorales with the congregation, and then we have a rehearsal of the cantata for the next day. On Saturday we have the motet with a cantata, and finally there is the Sunday service, also with a cantata. So that leaves me Monday through Thursday to practice and prepare. All that and the concerts." A very full week, a very full life!

Besides his work at St. Thomas, Ullrich Böhme has also served as a professor at the Leipzig Conservatory of Music and Drama since 1994. He has advised on organ restoration projects such as the superb Hildebrandt organ of St. Wenceslas Church in Naumburg. Known for his authoritative playing, Böhme plays recitals and teaches masterclasses on interpretation in Germany and abroad. He has played the von Beckerath at Trinity Lutheran in Cleveland at a Bach festival, and this fall he played a copy of the Silbermann organ at Freiberg in Kotka, Finland, known also for its organ competition.

His favorite chorale? "The chorales of

Martin Luther."

His favorite organ work. Most of them are my favorite. Of course, the large preludes and fugues would be included, but one favorite certainly is the large setting of "Vater Unser," BWV 682, from the *Clavierübung*.

"Bach and the future?" Out of the love for Bach arises a passion for the contemporary, the modern. For the concluding festival motets Ullrich Böhme played Bach's *Fantasia and Fugue in C Minor*, BWV 562, with a completion of the 12-bar fugue fragment in a modern realization by Michael-Christfried Winkler (1946–), formerly of the Dresden Kreuzkirche (Holy Cross Church), and Alain's *Postlude pour l'Office de Complies*, AWW 13.

The assistant organist is Johannes Unger, a student of Böhme and Hans Fagius, who won the International Johann Sebastian Bach Medal and audience prize in 2000.

The St. Thomas Church—A Place of Faith, Spirit and Music. "There are many important churches. However, the St. Thomas Church is special—a place of unique spiritual heritage and musical creativity. For almost 800 years, the church has been home to the famous St. Thomas Boy's Choir. In the St. Thomas Church, Martin Luther debated and preached, Wolfgang Amadeus Mozart played the organ, and Richard Wagner was baptized. Without a doubt, however, it was the life and work of Johann Sebastian Bach that influenced the atmosphere and reputation of the St. Thomas Church most thoroughly."⁷

St. Thomas is identified by its music and worship. Through the centuries many well-known composers have come to the St. Thomas Church. For example, in 1789 on a visit to Leipzig, Wolfgang Amadeus Mozart played the organ, and in 1841 Felix Mendelssohn-Bartholdy conducted Bach's *St. Matthew Passion*. However, it is the life and work of Johann Sebastian Bach himself through which this church is historically identified and known. Many of his cantatas,

Goulding & Wood, Inc.

Dedicated to the art of organ building and the creation of fine musical instruments that are a delight to see, play and hear.

823 Massachusetts Avenue • Indianapolis, Indiana 46204
 800.814.9690 • 317.637.5222 • Facsimile 317.637.5236
www.gouldingandwood.com

motets, and passions had their premiere in St. Thomas Church.

The St. Thomas Boy's Choir continues to amaze audiences with its magnificent vocal sound. Almost every Friday they sing a Bach motet, and almost every Saturday they perform one of his cantatas together with the Gewandhaus Orchestra. In addition, St. Thomas Church has become famous as a place of extraordinary concerts of every kind. The church has already hosted artists like the world-famous cellist Yo-Yo Ma and the jazz pianist Joachim Kuhn.⁸



Christian Wolff

Pastor Christian Wolff, a native of Düsseldorf, studied theology at Wuppertal and Heidelberg. After his vicarage (pastoral internship), he became pastor of the Union Church in Mannheim. There, he became especially involved with the Church Peace Movement and with the question concerning "The Church and the Working World." In 1991, he applied for a position as pastor at the St. Thomas Church in Leipzig, and one year later he became the new pastor of the St. Thomas Church. In 1998, he became senior pastor and also became responsible for the administrative leadership of the congregation.

In addition to the congregational work of St. Thomas, Pastor Wolff is active in many areas of public life. For example, he is a founding member and board member of the "St. Thomas-Bach 2000 Foundation." He also chairs the "Chorherren Foundation of St. Thomas," which supports the musical tradition of the church, along with being

the chair of the visionary "Forum Thomanum," whose goal is to create an international education and music center with the St. Thomas School, the Alumnat of the St. Thomas Choir, a kindergarten, and a pre-school, which prepares students for being members of the St. Thomas Choir.

Pastor Wolff and I met in the parish house adjacent to the church. Once the site of the old school, it currently houses the congregational offices and a café, which runs during the annual Bach Festival in late April and early May. We were joined by Vicar Thomas Jacobson from Luther Seminary in St. Paul, Minnesota, who assisted with translating the conversation.

When Pastor Wolff came to St. Thomas, he felt, as a man over 40, that he was ready for a new experience. After the fall of communism, he got the impression that the cultural and spiritual climate had begun to change, and for that reason he applied for the pastoral position at St. Thomas in 1991. He actually didn't know anything about Leipzig at the time, but because of its musical tradition, he thought it would be a great experience.

His first impression of Leipzig was that it would be an important place for the world because of the peace vigils and the *Wende*, "the change" that brought down the wall and the end of life as people had known it under the GDR. True, there are a small number of people who long for the "old days," but most would admit that things are now much better after the end of the GDR.

The Sunday worship services, both morning and evening, are very influential in the life of the congregation. What about keeping a balance between sermon and music? "The sermon must be an expression of the meaning of the music so that people understand it." The two are totally interdependent.

This is reflected in a close coordination between the pastor and the musicians, who communicate in planning services and who work to make the worship experience always a new one, a living

event, even though the parish has such a long-standing tradition of Bach and the masters. So it's not just a matter of being faithful and retaining history, but finding new life, new meaning in the old and placing it side-by-side with the new.

The role of St. Thomas in the past and today is essentially the same: a central place in the life the community. For that reason, the announcements often took 45 minutes in Bach's time, many of them public in nature. Of course, that is no longer the case today, but the church remains central to people's lives in Leipzig. In Bach's time, the city was 100% Lutheran; today, after the many years of communism, it is about 12%. The membership of the parish today is around 3,600 and represents the combined 1948 merger with St. Matthew Church, which was destroyed in World War II, and a 2002 merger with the Luther Church.

To achieve its mission, the St. Thomas congregation has several objectives:

1. Promotion of music, not only Bach, but also music of the 20th and 21st centuries within the liturgical tradition, that is, to hear the music of Bach and others in the context of worship, as it was intended.

2. Careful preparation and design of worship, while preserving "the profound spiritual wealth" of the Lutheran liturgy.

The liturgy at St. Thomas continues the historic Lutheran tradition in forms that American Lutherans would readily recognize, and Pastor Wolff himself has a great love for the traditional Lutheran liturgy.

What about "Bach and the Future?" "Bach's music is always the future." Was always forward-looking, not locked in the past. His impact is not just in history, but in the present and future. Musicians speak of music before Bach and after Bach, because he created a consummate legacy and a benchmark for all who followed.

Pastor Wolff's favorite Bach chorale? *Jesu, meine Freude* (Jesus, my joy).

His favorite Bach motet? *Singet dem Herrn ein neues Lied* (Sing to the Lord a new song), BWV 225.

Would Bach recognize the St. Thomas Church today with all the architectural and design changes that have taken place since 1750 and with the major renovations of the 1990s? "Yes, indeed, I think he would be very happy, especially with the New Bach Organ, which has made such a difference."

The extensive restoration and renovation of the St. Thomas Church at an estimated cost of \$6 million, which took place in the 1990s and continues today, has been made possible by the foundation "St. Thomas-Bach 2000 International Friends." Their current objectives include the total maintenance of the church with all its treasured artwork, the restoration of the old choir school used now as the parish house, and fostering the works of Bach at St. Thomas.

Americans who wish to make gifts to support the "Thomaskirche-Bach 2000 International Friends" can send checks made out to the "Houston-Leipzig Sister City Association" indicating in the memo line "Thomas Church-Bach 2000." Please note that the Houston-Leipzig Sister City Association is a 501(c)(3) organization, whose mission is to advance relations between Houston and Leipzig and acts as a tax-deductible conduit for contributions to St. Thomas Church. Many who are inspired by Bach will want to participate and can do so by mailing contributions to Christ the King Evangelical Lutheran Church, 2353 Rice Blvd., Houston, TX 77005-2696.

Notes

1. Wolff, Christian, ed., *Church Guide: Thomas Church in Leipzig: A Place of Faith, Spirit, and Music*. Leipzig, Evangelische Verlagsanstalt, © 2004, 63 pages with color photographs, 6,80 euros. Available at the Thomashop at <www.thomaskirche.org>; click on Shop where you will be directed to the German site.
2. Petzoldt, Martin, ed., *St. Thomas / zu Leipzig*. Leipzig, Evangelische Verlagsanstalt, © 2000, p. 195.
3. *Church Guide*, Biller, Georg Christoph, "The St. Thomas Choir and the Thomaskantors," p. 48.
4. *Church Guide*, Biller, pp. 54-55.
5. Petzoldt, p. 196.
6. *Church Guide*, Böhme, Ullrich, "Organs and

Instruments in St. Thomas Church," p. 41-45.
7. <www.thomaskirche.org>, Introduction.
8. <www.thomaskirche.org>, Music.

This article is being published by both THE DIAPASON and CrossAccent, Journal of the Association of Lutheran Church Musicians.

Dedicated in honor of Dr. Herbert Concederlein, Director of Music Emeritus of Concordia Sr. College (1957-1977) and of Emmanuel Lutheran Church, Ft. Wayne, Indiana.

Joel H. Kuznik earned M.Div. and S.T.M. degrees from Concordia Seminary, St. Louis and the M.Mus. from Eastman School of Music. He served as College Organist at Concordia Sr. College, Ft. Wayne, for ten years until it was closed in 1976. After coming to New York he had a career in sales and marketing on Fifth Avenue and Wall Street. In the early 1970s Kuznik visited Leipzig twice in the days of the GDR with 30 pre-theological students, and since 2003 he has attended the Leipzig Bach Festival annually, this year as a guest of the Bach Archiv. Previous articles and reviews can be found on his personal website <www.bachsite.info>.

Leipzig Bach Festival 2005 April 29-May 8 "Bach and the Future"

"Bach and the Future"—an enigmatic phrase. For some Bach is the future, because no composer has arguably had more influence on future generations of musicians. In this festival Bach's music is performed alongside modern composers. As always, the focus of the festival is on Bach's music in its historical setting.

Bach Medal: Sir John Eliot Gardiner

87 Concerts (39 free admission):
St. Thomas Choir | Georg Christoph Biller
The Hilliard Ensemble
Monteverdi Choir | John Eliot Gardiner
English Baroque Soloists
Academy for Ancient Music
Windsbach Boys Choir | Karl-Friedrich Beringer
Munich Chamber Orchestra | Christoph Poppen
Les Talens Lyriques | Christophe Rousset
Gewandhaus Chorus & Orchestra | Herbert Blomstedt
Angela Hewitt | Hans-Ola Ericsson

St. Matthew Passion | Mass in B Minor
Musical Offering | Art of the Fugue
Brandenburg Concertos
Many Cantatas & Motets
Great Organ Works

Organ Recitals: Woehl, Ladegast, & Sauer
Organ Excursions: Naumburg (Hildebrandt), Merseburg (Ladegast), Rötha & Frieberg (Silbermann)
Opera Premiere: Temistocle | J. C. Bach
Jazz Concerts & Music for Night Owls
Daily worship | Ascension Liturgy Bach-Zeit

Leipzig Bach Festival 2006 May 27-June 5 "From Bach to Mozart"

2006 is the 250th anniversary of Mozart's birth, only six years after Bach's death. They represent two different worlds, but the festival will try to demonstrate not only the differences, but also the affinities, beginning with Mozart's Mass in C Minor and ending with Bach's Mass in B Minor.

Bach Collegium Japan | Masaaki Suzuki
Amsterdam Baroque Orchestra | Ton Koopman
St. Thomas Choir | Georg Christoph Biller
Chamber Choir Stuttgart | Frieder Berniu
Kreuzchor Dresden | Roderich Kreile
Gewandhaus Orchestra | Riccardo Chailly
Peter Serkin | Martha Argerich

Mozart's Mass in C Minor
Mozart's Requiem
Bach's St. John Passion
Orchestral Works by Bach & Sons
Choral Works by J.S., J.C., & C.P.E. Bach
Piano Concertos by Bach & Mozart
Goldberg Variations

Chamber Music
Organ Recitals
Concert and Organ Excursions
Jazz Concerts & Open Air Concert
Daily Morning Worship | Many Churches

Information & tickets after November 15:
Tel: +49-341-91 27-3 33
Fax: +49-341-91 37-3 35
Email: ticket@bach-leipzig.de
Web: www.bach-leipzig.de

First Congregational Church

PALO ALTO, CALIFORNIA

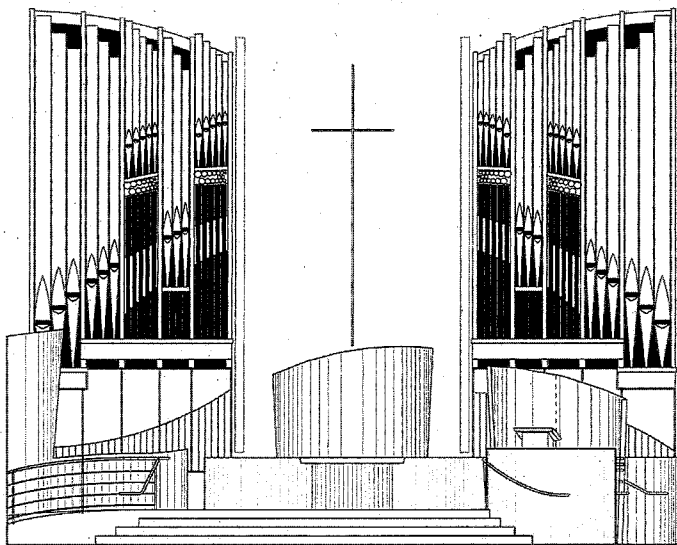


Image courtesy of John Miller Architects © 2005

WE ARE pleased to announce the design and construction of a new pipe organ for First Congregational Church of Palo Alto, California. The instrument's two cases were penned in consultation with John Miller Architects of Mountain View and will be a significant element in the church's new chancel. With 49 stops on electric slider windchests, the organ's stoplist was developed in close collaboration with the church's Assistant Music Director and Organist, Joe Guthrie. The instrument is currently being constructed in our workshops and will be completed during the summer of 2006.

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, avenue Savoie
St-Hyacinthe, Québec J2T 3N1
Telephone: (450) 774-2698
Fax: (450) 774-3008
e-mail: orgueletourneau@qc.aira.com
www.letourneauorgans.com

Cover feature

J.H. & C.S. Odell, East Hampton, Connecticut, Opus 644
St. Ann's Episcopal Church, Bridgehampton, New York

From the Rector of St. Ann's

The committee all agreed—something had to be done. For years the church organ had been in irreversible decline, and the time had come to act. I regarded this to be a daunting and confusing challenge in which we needed professional counsel. Dr. Mark Andersen guided us through the various options and needs of the decision-making process, and by July 2004 it was agreed that J.H. and C.S. Odell of East Hampton, Connecticut be engaged to restore the organ. It was a decision that we would never regret.

In September 2004, Edward and Holly Odell arrived to remove the existing organ. Pipes were carefully laid out in special boxes. Frames and blowers were removed—and those were only the things that I could identify! It all happened remarkably quickly, and before long the truck was driven away leaving a large space where the console had once stood, and a spotlessly clean church where the disassembly had taken place.

The novelty of using just piano and occasional other instruments wore off after Christmas, and we waited anxiously for the organ to return. Our patience was not helped by tantalizing photographs and reports sent regularly from the Odell factory showing the new instrument taking shape!

It was March 2005 (the day I was flying off on vacation) that the Odell team returned. It was time to put the whole thing together, but it was only two weeks before Holy Week, and three to Easter. Could it really be done?

Eight days later I returned to find the church in wonderful disarray with parts and pipes everywhere, and Edward Odell looking and sounding confident, if a little tired. Yes, of course it could be done. The project was running according to schedule. The organ would be partly voiced by Palm Sunday and ready for Easter.

Every part was in place and every promise fulfilled. A magnificent new console was carefully maneuvered into position. Pipes were ready and being expertly voiced by Holly Odell. Cables and wires were connected. The organ had life—and was indeed ready for Easter morning. It was resurrection in a different form!

We have not looked back since then. Not only has this instrument enhanced our Sunday worship, it has enabled us to host a season of superb organ recitals over the summer, and earned for St. Ann's Church a reputation for being a place where good music can be found.

Working with the Odell Organ Company has been not only a proven right decision but also a joy. From the outset we not only admired the professionalism of Edward and Holly Odell, but also came to share in their love of organs and sheer depth of knowledge in their field. All these things, coupled with their warmth and sense of humor, have made the whole process one which we can reflect on with immense satisfaction. It is never an easy task for a small parish church to embark on such a large project and investment, but we know that we have learned and benefited so much from choosing the right organ and the right builder.

*The Reverend Tim Lewis, Rector
 St. Ann's Episcopal Church
 Bridgehampton, New York*

From the Consultant

As an organ consultant for nearly 35 years, I have had the opportunity to design a large range of instruments from the smallest two-manual to several five-manual instruments throughout the United States, England, and Australia.

St. Ann's parish is that wonderful combination of sophistication in a



J.H. & C.S. Odell Op. 644
St. Ann's Episcopal Church, Bridgehampton, New York

Great (Expressive via Swell)			
1	8'	Principal existing, revoiced	61 pipes
2	8'	Second Principal 1 to 12 from #1, 49 to 61 from #5	—
3	8'	Bourdon new, with special arch cutup	73 pipes
4	8'	Gemshorn existing, revoiced	61 pipes
5	4'	Octave new	61 pipes
6	4'	Bourdon from #3	—
7	2'	Super Octave new	61 pipes
8	II	Cornet (TC) new, 12 - 17, from tenor C	74 pipes
9	III	Mixture (1 1/4') new, 19 - 22 - 26	183 pipes
10	8'	Trompette 3" @ CC, custom shallots	61 pipes
Swell (Expressive)			
1	16'	Rohrbass existing, extension #2	—
2	8'	Rohrflöte existing	97 pipes
3	8'	Salicional existing	61 pipes
4	8'	Voix Celeste (TC) existing	49 pipes
5	8'	Gemshorn from Great #4	—
6	4'	Rohrflöte existing, extension #2	—
7	4'	Principal 1 to 12 from Gt #1, 13 to 61 from Gt #7	—
8	2'	Blockflöte existing, extension #2	—
9	III	Plein Jeu new, 15 - 19 - 22	183 pipes
10	16'	Bassoon from #12	—
11	8'	Trompette from Great #10	—
12	8'	Hautbois existing	61 pipes
13	4'	Claron from Great #10	—
Pedal			
1	16'	Subbass existing	32 pipes
2	16'	Gemshorn from Great #4	—
3	8'	Octave from Great #1	—
4	8'	Bassflöte from Swell #2	—
5	8'	Gamba from Great #4	—
6	4'	Choralbass from Great #5	—
7	16'	Posaune new, 5" @ CCC, custom shallots	12 pipes
8	8'	Trompette from Swell #10	—
9	4'	Hautbois from Swell #12	—
Antiphonal (Expressive, digital)			
8'	Montre		
8'	Cor de Nuit		
8'	Erzähler		
8'	Erzähler Celeste		
4'	Octave		
4'	Flute		
2'	Doublette		
III	Terzian Cornet		
8'	Cor Anglais		
8'	Festival Trumpet		
Mixture Compositions			
Great Mixture III (1 1/4')			
	1 to 24	19 - 22 - 26	
	25 to 36	15 - 19 - 22	
	37 to 48	12 - 15 - 19	
	49 to 61	8 - 12 - 15	
Swell Plein Jeu III (2')			
	1 to 22	15 - 19 - 22	
	23 to 43	12 - 15 - 19	
	44 to 61	8 - 12 - 15	

relaxed atmosphere. It is many New Yorkers' church away from home, and the organ would have to meet the discriminating tastes of parishioners who worship in some of the largest churches in the metropolitan area.

There was not much with which to start—an old hybrid Möller from the '20's that was on its very last legs after having several ranks replaced over the years. I designed an organ specification capable of accompanying a proper Anglican service, but in a size and fit that matched St. Ann's. After requesting bids from many organbuilders, it was clear that J.H. & C.S. Odell had the talent to see the task through with outstanding results. Tonally the organ now fits the space perfectly and is complete enough in specification to satisfy even the most discriminating organists. The craftsmanship is superb, and the voicing is clear and clean, leaning beautifully toward the English tradition. The project has surpassed my expectations.

*Mark Andersen, PhD
 New Berlin, New York*

From the Organbuilder

Our Opus 644 began life as what could be termed a "Heinz 57" instrument, which is to say it featured a combination of pipes and parts from a combination of organbuilders and suppliers. The console case and most of the wooden pipes in the organ date from a five-stop 1927 M.P. Möller instrument, which was then rebuilt and altered in the early 1970s. It was during this 1970s rebuild that much of the original pipework was replaced.

As we found it, the organ was a unified instrument of modest resources, most of them well made if not terribly well looked after. It was unrefined, but met the basic requirements. In the 1980s a German supply house Trumpet 8' and Mixture III (inexplicably, a Zimbel based on 2/3' pitch) were added, along with a polished tin Gemshorn that was used to form a façade. The entire organ was in a single expression chamber to the right of the chancel. The existing electro-pneumatic unit chests, made from solid mahogany, were in good

physical condition, though the installation made maintenance access difficult in certain areas.

In July of 2004, Dr. Mark Andersen (organ consultant to St. Ann's) approached us with a prospectus that included a rebuild and enlargement of the organ. In addition to new pipes and new chest work, a new 3-manual terrace-jamb console was part of this plan.

Dr. Andersen's proposed stoplist would add a total of nine ranks to the organ. The scheme had an immediate appeal, as it would expand the resources of the organ to include a full principal chorus in the Great, as well as a new 8' Rohrflöte to contrast the existing Chimney Flute in the Swell. "Fleshing out" the Great with six new ranks allowed us to recast the remaining resources to work as a mostly independent Swell division. The new scheme would also extend the existing Trumpet to 16' pitch to play from the Pedal and add a small Cornet (a tenor C, 2-rank 12/17 combination, scaled and voiced to match the new Great flute).

The challenge, of course, was to now somehow fit 19 ranks in a space that before barely contained eight. Early in the design process it became evident that much of the precious real estate in the organ chamber could be reclaimed if the many offset chests for various ranks could be consolidated onto a new single offset chest that would also provide for the new Trumpet 16'. We also wanted to ensure the new chamber layout would permit adequate access for service and, most importantly, tuning. Rebuilding the existing expression shades and fitting them with new expression controllers made available space that had been previously occupied by a pneumatic motor with an unwieldy linkage system.

We developed a new 7'4" diatonic chest scale to accommodate the new stops and the relocated Gemshorn. The existing Principal 8' was carefully revoiced to give it more moderate power, and the new principal ranks were scaled and voiced to build from this new foundation. The new Great Bourdon 8' was voiced using a special arch cutup schedule, which lent the pipes a color that allows the stop to work superbly as both a solo and ensemble voice. The Swell was given its own new 3-rank mixture based on 2' pitch, and the existing Zimbel mixture was recomposed into a more appropriate chorus mixture based on 1 1/4' pitch for the Great.

Though the action for the new chest-work was specified to be electro-mechanical, we milled all windchest toeboards to be no less than one and one-half inches in thickness. This, along with proper attention to voicing, successfully offset any pipe speech problems normally anticipated with this type of action. Our windchests were made from solid poplar, with the exception of the toeboard for the new Swell Mixture, which was milled from sugar pine.

The new console and case, both entirely of our own design and manufacture, were milled in our East Hampton shop from solid quarter-sawn white oak, and stained and finished to match existing fixtures in the sanctuary. The console interior (stop jambs and key cheeks) was milled from solid walnut and finished with hand-rubbed Danish oil. The façade pipes are polished tin, made to custom specifications we developed and submitted to our friends at Giesecke. The new flue pipes were built to our scales by Luc Ladurantaye Tuyatier of Lac Saguay, Quebec.

Along with the standard complement of accessories, the console features an integrated control system with multiple memory levels, programmable crescendo and sforzando, 12-step transposer and MIDI interface for record and playback ability. The digital Antiphonal division was contracted and installed separately by Artisan Instruments.

*Edward Odell
 J.H. & C.S. Odell*

New Organs



Glück New York, New York, New York The Church of Our Lady of Loretto, Cold Spring, New York

This historic church, known for its remarkable collection of stained glass windows, was recently restored, with a new instrument and a marble chancel floor included in the renewal plans. Under the direction of Fr. Brian McSweeney, Pastor; Frances Pergamo, Director of Music; and Fr. Richard D. Baker of the New York Archdiocese, three organbuilders were each invited to present their vision of an appropriate musical instrument. The smallest and most stylistically focused proposal submitted, the new Glück organ occupies a traditional position in the rear gallery to great acoustical advantage. While the organ looks toward the French *orgue d'accompagnement* of the 1860s for both its concept and tonal palette, it is certainly not intended to be a stylistic copy.

The manual soundboards are placed side-by-side at impost level, with the Swell to the right, its vertical shutters operated by direct mechanical linkage. The two large wooden pedal stops stand on their own windchests behind the organ. The Great organ incorporates some pipework from a mid-1870s Levi Underwood Stuart organ of undetermined provenance. Interior metal pipes are of 70% lead alloy, except for the Swell strings, which are of 50% tin. Wooden pipework is of pine and fir. The façade pipes are built with English bay leaf mouths arrayed in a swag pattern after Gottfried Silbermann's façades of the 1740s.

The walnut keydesk *en fenêtre* sports beveled figured maple jambs and pau ferro drawknobs. Both pedal and manual accidentals are Brazilian rosewood. Compasses are 56/30; there is no combination action, but the three unison couplers are reversible by toe paddles. The case is painted in various shades of olive, with details in sapphire, ruby, and faux marbre. Architectural design was by Sebastian M. Glück, who executed the Neapolitan-style angel, tower finials, and buttress niches, which are suitably polychromed and gilded. Color photographs may be viewed at the firm's web site at <www.glucknewyork.com>.

The structural design and layout are the work of Albert Jensen-Moulton,



general manager of the firm, who was assisted in the construction of the organ by Dominic Inferrera, foreman. Voicing and tonal finishing were accomplished on site by Sebastian M. Glück, tonal director. The organ was formally dedicated in a series of three recitals by Lana Kollath, Dr. Jennifer Pascual, and the builder.

—Benito Orso

GREAT

- 8' Open Diapason
- 8' Open Wood Flute
- 4' Principal
- 2' Doublet
- 8' Hautboy (from Swell)
- Swell to Great
- Swell to Great Octaves

SWELL

- 8' Salicional
- 8' Voix Céleste
- 8' Stopped Diapason
- 4' Harmonic Flute
- 8' Hautboy
- Tremulant
- Swell to Swell Octaves

PEDAL

- 16' Open Wood Bass
- 16' Stopped Bass
- 8' Octave from Great
- 8' Hautboy from Swell
- Great to Pedal
- Swell to Pedal
- Swell to Pedal Octaves

Photo credit: Albert Jensen-Moulton



Karl Wilhelm, Inc., of Mont St-Hilaire, Québec, Canada, has built opus 150 for the Benedictine Monastery Saint-Benoît-du-Lac, Québec, Canada. This project was made possible by multiple benefactors and contributors, and also in large part due to the support of Père Abbé Dom Jacques Garneau, Dom André Laberge, and Dom Richard Gagné. Dom André Laberge performed the dedication recital.

Karl Wilhelm conceived the design, participated in its construction, and supervised the project. The craftsmen that participated in this project are Claude Godbout, Claude Chauvin, Sylvain Parent, Jacques L'Italien, and François Desautels. This instrument is primarily designed for the liturgy of the monastery and contains the necessary stops to play the classic Germanic composers and the French Classic literature, as well as the romantic and modern repertoire. The 3-manual organ comprises 42 stops and 2,692 pipes, and is placed on the side of the church between the sanctuary and the nave. The case is built of oil-finished solid white oak with proportions in the classical tradition. The motifs of the ornamentation reflect certain elements of the modern architecture of this church. Suspended mechanical key action and electric stop action are featured with SSL combination action (64 levels) and sequencer. The organ is triple decked, with the keydesk positioned in the base of the organ in order to maximize the sensitivity of the suspended mechanical linkage between keys and pallets. The natural keys are covered with bone and sharps are of solid ebony. The instrument has two wedge-shaped bellows and a winding configuration that creates the flexible-wind effect (wind pressure of 60 mm and 70 mm).

Tuning is according to a temperament by Bach-Kellner, which yields seven pure fifths. The principal rank of each division (except the Positiv) is placed in the façade of the organ (75% tin).

—Karl Wilhelm

HAUPTWERK

- 16' Bourdon
- 8' Prinzipal
- 8' Rohrflöte
- 8' Viola da gamba
- 4' Oktave
- 4' Spitzflöte
- 2 1/2' Quinte
- 2' Superoktave
- 8' Comet V
- 1 1/2' Mixtur IV
- 8' Trompette

SCHWELLWERK (expressive)

- 8' Prinzipal
- 8' Gambe
- 8' Hohlflöte
- 8' Celeste
- 4' Prinzipal
- 4' Flûte harmonique
- 2 1/2' Nasard
- 2' Waldflöte
- 1 1/2' Terz
- 2' Mixtur IV
- 16' Dulzian
- 8' Oboe
- Tremblant

POSITIV (expressive)

- 8' Gedackt
- 8' Salicional
- 4' Prinzipal
- 4' Rohrflöte
- 2 1/2' Nasard
- 2' Oktave
- 1 1/2' Terz
- 1 1/2' Larigot
- 1' Scharf III
- 8' Cromorne
- Tremblant

PEDAL

- 16' Prinzipal
- 16' Subbass
- 8' Prinzipal
- 8' Bourdon
- 4' Oktave
- 2 1/2' Rauschpfeife IV
- 16' Posaune
- 8' Trompette
- 4' Clairon

Zimbelstern (8 clochettes)
Positiv/Hauptwerk
Schwellwerk/Hauptwerk
Hauptwerk/Pedal
Positiv/Pedal
Schwellwerk/Pedal

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, * * = RCOO 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

16 DECEMBER

Christmas Vespers; St. Bartholomew's, New York, NY 7 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm, also 12/17
Cathedral Ringers Handbell Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 DECEMBER

Chorus Angelicus & Gaudeamus; St. John's Episcopal, Waterbury, CT 5 pm
Adventori; St. Bartholomew's, New York, NY 8 pm, also 12/19 at 7:30 pm
Music of the Baroque; Divine Word Chapel, Techny, IL 8 pm, also 12/18 at 3 pm

18 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Chorus Angelicus & Gaudeamus; Hotchkiss School Chapel, Lakeville, CT 5 pm
Carol concert; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
Britten, *A Ceremony of Carols*; St. Ignatius Loyola, New York, NY 4 pm
Lessons & Carols; Holy Trinity, New York, NY 5 pm
Handel, *Messiah*, Part I; Church of St. Joseph, Bronxville, NY 3 pm
Christmas Lessons & Carols; St. Peter's Episcopal, Morristown, NJ 11:15 am
Christmas Carol Sing; Our Lady of Sorrows, South Orange, NJ 4 pm
Handel, *Messiah*; Christ Church, New Brunswick, NJ 8 pm
Lessons & Carols; Doylestown Presbyterian, Doylestown, PA 7 pm
Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cantate, with orchestra; First Presbyterian, Lynchburg, VA 5 pm
Jim Garvey, with brass and choir; St. John United Methodist, Augusta, GA 3 pm
Christmas Lessons & Carols; St. Philip's Cathedral, Atlanta, GA 4 pm
Karel Paukert; Trinity Evangelical Lutheran, Cleveland, OH 2:30 pm
South Bend Chamber Singers; Church of Loretto, South Bend, IN 7:30 pm
Christmas concert; Independent Presbyterian Church, Birmingham, AL 4 pm
Bach, Cantata 40; St. Luke's, Chicago, IL 4 pm
Choral concert; First Presbyterian, Arlington Heights, IL 4 pm
Choral concert, with brass & organ; St. James Cathedral, Chicago, IL 5 pm
Lessons & Carols; Cathedral of Saint Paul, St. Paul, MN 3 pm

19 DECEMBER

Ray Cornils, with brass and handbells; Portland City Hall, Portland, ME 7:30 pm

20 DECEMBER

Chorus Angelicus & Gaudeamus; Trinity Episcopal, Torrington, CT 7:30 pm
Christmas Concert; St. Bartholomew's, New York, NY 7:30 pm

21 DECEMBER

Chorus Angelicus & Gaudeamus; Trinity Episcopal Church, Torrington, CT 7:30 pm
Kevin Chunko; First Presbyterian, Springfield, IL 12:15 pm

24 DECEMBER

Lessons & Carols; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4:30 pm, 10:30 pm
Lessons & Carols; Grace Church, New York, NY 7:30 pm
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9 pm
Christmas Carol Concert; First United Methodist, Charlottesville, VA 10:30 pm
Lessons & Carols; St. John United Methodist, Augusta, GA 10:30 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 5 pm
Lessons & Carols; Cathedral of Saint Paul, St. Paul, MN 10:45 pm

25 DECEMBER

Bach, *Christmas Oratorio*; Holy Trinity, New York, NY 5 pm
Erik Wm. Suter & Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm
Bach, *Brandenburg Concerti*; St. Bartholomew's, New York, NY 8 pm
William Trafka; St. Bartholomew's, New York, NY 11 pm

1 JANUARY

Angelo Castaldo; Washington National Cathedral, Washington, DC 5 pm
Yale University Glee Club; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

2 JANUARY

Yale University Glee Club; First United Methodist, Charlottesville, VA 7:30 pm

3 JANUARY

Kent Eggert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

6 JANUARY

Choral concert; The Church of the Advent, Boston, MA 6:30 pm

7 JANUARY

Westminster College Concert Choir; St. Peter's Episcopal, Morristown, NJ 7:30 pm

8 JANUARY

Gail Archer; Arlington Street Church, Boston, MA
Epiphany Lessons & Carols; Church of St. Joseph, Bronxville, NY 3 pm
Menotti, *Amahl and the Night Visitors*; Grace Church, New York, NY 4 pm
Federico Andreoni; Christ Church, New Brunswick, NJ 6:30 pm
Jonathan Moyer; Washington National Cathedral, Washington, DC 5 pm
Zahari Metchkov; The Church of the Covenant, Cleveland, OH 4 pm
Stuart Forster; St. Philip's Cathedral, Atlanta, GA 3:30 pm

9 JANUARY

Cornell University Glee Club; Doylestown Presbyterian, Doylestown, PA 7 pm

10 JANUARY

Jayson Rodovsky Engquist; Central Synagogue, New York, NY 12:30 pm
Paul Bisaccia, piano; St. Simons Presbyterian, St. Simons Island, GA 8 pm
John Salvesson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 JANUARY

Russell Weismann; Woolsey Hall, Yale University, New Haven, CT 8 pm

13 JANUARY

Paul Jacobs; Christ United Methodist, Greensboro, NC 8 pm
Alan Morrison; Mees Hall, Capital University, Columbus, OH 7:30 pm
Bradley Hunter Welch; First Presbyterian, Columbia, TN 7 pm

14 JANUARY

Paul Jacobs, masterclass; Westminster Presbyterian, Greensboro, NC 9:30 am
Marilyn Keiser, workshop; First Presbyterian, Rock Hill, SC 10 am

15 JANUARY

Mirian Conti, piano; All Saints' Episcopal Church, Wolfeboro, NH 2 pm
Kendall Crilly; Battell Chapel, New Haven, CT 8 pm
Choral concert; St. Bartholomew's, New York, NY 3 pm
Mark Trautman; Christ Church, New Brunswick, NJ 6:30 pm
Brink Bush; Washington National Cathedral, Washington, DC 5 pm
Marilyn Keiser; Byrnes Auditorium, Winthrop University, Rock Hill, SC 3 pm
Kevin Komisaruk; St. Philip's Cathedral, Atlanta, GA 3:30 pm
Bradley Hunter Welch; First Presbyterian, Nashville, TN 4 pm
Julien Bret; St. James Episcopal Cathedral, Chicago, IL 4 pm
John Behnke; Concordia University, Mequon, WI 3:30 pm

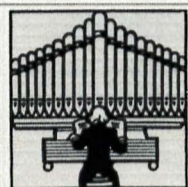
Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, 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

GLORIA 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://www.gailit.at

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

Nichols Hills
United Methodist Church
Oklahoma City

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

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

ELLEN 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



www.LeonardoCampa.com

WILL HEADLEE

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

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

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115



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

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

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

David Lowry

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

JAMES R. METZLER

TRINITY CATHEDRAL
LITTLE ROCK

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

Your Professional Card

could appear in this space

Call 847/391-1045
Fax 847/390-0408

DAVID GOODING

Cleveland Opera
Fairmount Temple

email: dvgooding@aol.com

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact:

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

17 JANUARY

Tom Ferry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 JANUARY

Mozart, *Mass in c*; Church of St. Ignatius Loyola, New York, NY 8 pm
Todd Wilson; Furman University, Greenville, SC 8 pm

20 JANUARY

Choristers' Guild Hymn Festival; Peachtree Road United Methodist Church, Atlanta, GA 7:30 pm
Alan Morrison; Music Center, St. Petersburg College, St. Petersburg, FL 7:30 pm

21 JANUARY

Andrew Pester; Dwight Chapel, New Haven, CT 8 pm
Aaron David Miller; St. Giles Episcopal, Northbrook, IL 8 pm
Bradley Hunter Welch; St. Norbert Abbey, De Pere, WI 2 pm

22 JANUARY

Scott Warren; Church of St. Ignatius Loyola, New York, NY 4 pm
Stefan Kuechler; Cathedral of St. Patrick, New York, NY 4:30 pm
Gavin Black; Christ Church, New Brunswick, NJ 6:30 pm
Christopher Anderson; Washington National Cathedral, Washington, DC 5 pm
Vera Kochanowsky & Thomas MacCracken, pianoforte, Mozart's 250th Birthday Concert; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Bruce Neswick; St. Brigid Church, Alpharetta, GA 2 pm
Gail Archer; St. Philip's Cathedral, Atlanta, GA 3:30 pm
Todd Wilson; The Lutheran Church of the Redeemer, Atlanta, GA 7 pm
Frederick Swann; First United Methodist, Birmingham, MI 7:30 pm
Margaret Kemper; St. Chrysostom's, Chicago, IL 2:30 pm

23 JANUARY

Dan Locklair, with percussion, recorder, and flute; Wake Forest University, Winston-Salem, NC 8 pm

24 JANUARY

Jean-Guy Proulx & Jacqueline Rochette; Brick Presbyterian Church, New York, NY 8 pm
Cathy Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 JANUARY

Dong-ho Lee; Dwight Chapel, New Haven, CT 8 pm
John Scott; School of Music, Greenville, NC 8 pm
Paul Jacobs; Christ Church (Episcopal), Pensacola, FL 7:30 pm
Olivier Latry; House of Hope Presbyterian, St. Paul, MN 8 pm

28 JANUARY

John Scott, masterclass; School of Music, Greenville, NC 9 am
Marilyn Keiser, workshop, masterclass and keynote address; Church Music Conference, Moody Music Building, University of Alabama, Tuscaloosa, AL 10 am

29 JANUARY

Super Bell XIV; First Church of Christ, Wethersfield, CT 4 pm
Angela Garvey; Christ Church, New Brunswick, NJ 6:30 pm
David Leahey; Washington National Cathedral, Washington, DC 5 pm
Frederick Hohman; Duke University Chapel, Durham, NC 5 pm
Thomas Murray; Jacoby Hall, Jacksonville, FL 3 pm
Ken Cowan; Christ Church, Pensacola, FL 4 pm
Olivier Latry; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Mitchell Weisiger; St. Philip's Cathedral, Atlanta, GA 3:30 pm
H. Ricardo Ramirez; St. Mary of the Lake Catholic Church, Gary, IN 3 pm
Ralph Johansen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

31 JANUARY

Ralph Johansen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

16 DECEMBER

Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm

Christmas Carol Sing; Trinity Episcopal, Santa Barbara, CA 7:30 pm
Bach, *Cantata 61*; All Saints' Episcopal, Beverly Hills, CA 8 pm

18 DECEMBER

Christ Church Cathedral Choir; St. Louis Art Museum, St. Louis, MO 4 pm
Lessons & Carols; Trinity Episcopal Cathedral, Little Rock, AR 5 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Christmas Carol Sing; Trinity Episcopal, Santa Barbara, CA 7:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

19 DECEMBER

Christmas Carol Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/20

21 DECEMBER

Christmas Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 6:30 pm
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm

24 DECEMBER

Christmas Lessons & Carols; Christ Church Cathedral, St. Louis, MO 4 pm
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 4:30 pm

25 DECEMBER

Christmastide Evensong; Christ Church Cathedral, St. Louis, MO 5 pm
Christmas Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 10 am
Carol Williams; Balboa Park, San Diego, CA 2 pm

27 DECEMBER

Messiah Sing-Through; Church of the Resurrection, Eugene, OR 7 pm

31 DECEMBER

Stephen Tharp; Christ Church, Little Rock, AR 7:30 pm
Tom Hazleton; Grace Cathedral, San Francisco, CA 10 pm

8 JANUARY

Bach Society; Christ the King Lutheran, Houston, TX 5 pm

13 JANUARY

Joseph Adam, with Seattle Symphony; Benroya Hall, Seattle, WA 8 pm, also 1/14

15 JANUARY

Peter Richard Conte; First Plymouth Congregational, Lincoln, NE 7:30 pm
Bach, *Cantata 32*; Christ the King Lutheran, Houston, TX 5 pm
David Higgs; Pinnacle Presbyterian, Scottsdale, AZ 4 pm
Diane Meredith Belcher; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

16 JANUARY

Thomas Murray; Benaroya Hall, Seattle, WA 7:35 pm

22 JANUARY

Epiphany Evensong; Christ Church Cathedral, St. Louis, MO 5 pm
David Dahl, with tenor; St. Mark's Cathedral, Seattle, WA 2 pm
Justin Bischof; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Ken Cowan, with Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

27 JANUARY

Carole Terry; School of Music, Iowa City, IA 8 pm
James David Christie; Parker Chapel, Trinity University, San Antonio, TX 8 pm

28 JANUARY

Carole Terry, masterclass; School of Music, Iowa City, IA
James David Christie, masterclass; Travis Park United Methodist, San Antonio, TX 9 am
Maxine Thevenot, children's concert; Cathedral Church of St. John, Albuquerque, NM 10:30 am
Gerre Hancock, workshop; Pinnacle Presbyterian, Scottsdale, AZ 9 am

29 JANUARY

Carole Terry; School of Music, Iowa City, IA 8 pm
Gerre Hancock; Pinnacle Presbyterian, Scottsdale, AZ 4 pm

INTERNATIONAL

16 DECEMBER

Martin Stacey; St. Dominic's Priory, London, England 7:30 pm

17 DECEMBER

Bach, *Christmas Oratorio*; Evangelische Auenkirche Wilmersdorf, Wilmersdorf, Germany 6 pm

Cathedral Church of St. John
Albuquerque, New Mexico
www.stjohnsabq.org
505-247-1581



Iain Quinn
Director of
Cathedral Music



Maxine Thevenot
Associate Organist-
Choir Director

Robert Houssart; Gloucester Cathedral, Gloucester, England 7:30 pm
 Britten, *A Ceremony of Carols*; St. Margaret's, Ilkley, England 7:30 pm
Robert Crowley; St. George's RC Cathedral, Southwark, England 1:05 pm

18 DECEMBER

Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm
Robert Sharpe; Truro Cathedral, Truro, England 5:15 pm
Huw Williams; St. Paul's Cathedral, London, England 5 pm
Robert Quinney; Westminster Abbey, London, England 5:45 pm

19 DECEMBER

Matthew Owens; St. Giles' Cathedral, Edinburgh, Scotland 6 pm
Scott Farrell; Newcastle Cathedral, Newcastle, England 1 pm
Thomas Leech; Ripon Cathedral, Ripon, England 1:15 pm

25 DECEMBER

Marie-Agnès Grall-Menet; Eglise St. Nicolas, Paris, France 4 pm

14 JANUARY

Daniel Moulit; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

26 JANUARY

Aled Jones; St. Paul's Cathedral, London, England 6.30pm

Organ Recitals

ELLEN J. BOWLIN, Queen of the Rosary Chapel, Sinsinawa, WI, August 17: *Passacaglia in d*, Buxtehude; *Partita on Die Guldne Sonne*, Krapf; *Canonic Variations on Vom Himmel hoch*, Bach; *Sonata VI*, Mendelssohn; *Beautiful Savior*, Ore; *In Thee Is Gladness*, Gárdonyi; *Jig Fugue*, Bach; *Chorale Variations on Veni Creator*, Duruflé.

AARON BURMEISTER, Queen of the Rosary Chapel, Sinsinawa, WI, August 3: *Paeen*, Leighton; *O Lamm Gottes, unschuldig*, Bach; *O Filii et Filiae*, Dandrieu; *Veni, Creator Spiritus*, Larsen; *Weihnachten*, op. 145, no. 3, Reger; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Chorale Prelude on Hanover*, Parry.

PHILIP CROZIER & SYLVIE POIRIER, Merrill Auditorium at City Hall, Portland, ME, July 5: *Sinfonietta*, Bédard; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Fantaisie sur une Antienne*, Cogen; *Nun ruhen alle Wälder*, op. 19, no. 1, Ach Gott, wie manches Herzleid, op. 19, no. 3, Höpner; *Variations on an Easter theme*, Rutter; *Bombardo-Carillon*, Alkan; *Fantasia in f*, K. 594, *Fugue in g*, K. 401, Mozart; Le tombeau de Georges Cziffra (*Suite à 4 mains pour l'orgue dans le style français*), Perrot; *Toccata Française (sur le nom de H.E.L.M.U.T.)*, Bölling.

ISABELLE DEMERS, St. James United Church, Montreal, QC, Canada, August 2: *Prelude and Fugue in D*, BWV 532, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Sonata No. 3 in A*, op. 65, no. 3, Mendelssohn; *Chorale Fantasia on Hallelujah! Gott zu loben*, op. 52, no. 3, Reger.

GABRIEL DESSAUER, Merrill Auditorium, Portland, ME, August 16: *Phantasia und Fugue, bei den Choral Ad nos, ad salutarem undam*, Liszt; *Introduction, Passacaglia and Fugue in e*, op. 127, Reger; *Jig (Five Pieces)*, op. 179, Gardner; *Dance Suite*, Rawsthorne; *California Wine Suite*, op. 40, Hielscher; *Maple Leaf Rag*, Joplin; *Ach Gott, vom Himmel sieh darein*, Choral der Geharnischten (*Magic Flute*), Mozart, transcr. Winklhofer; *Mozart Changes*, Gárdonyi; *Five Pieces*, Anderson.

BLAKE DOSS, First Congregational Church U.C.C., Appleton, WI, July 27: *Concerto in a*, BWV 593, Bach; *Variations on O Laufet, ihr Hirten*, Drischner; *Prelude and Fugue in b*, BWV 544, Bach.

MARY KAY EASTY, First Congregational Church U.C.C., Appleton, WI, August 10: *Thanksgiving*, Purvis; *Sleepers, Wake! A Voice Is Calling*, Bach; *Concerto for Organ in F*, no. 13, Handel; *Serenade for Organ*, op. 22, Bourgeois; *Les Petites Cloches (Four Dubious Conceits)*, Purvis; *Hornpipe Humoresque*, Rawsthorne; *Toccata (Suite Gothique)*, Boëllmann.

CHRISTOPHER FORSLUND, First English Lutheran Church, Appleton, WI, July 13: *Wachet auf*, Walther; *Pastorale*, Zipoli; *Jesu, Joy of Man's Desiring*, *Be Thou with Me*, Bach; *Allegro in F*, Martini; *Largo from Xerxes*, Handel; *Rigaudon*, Camprea; *Grazioso*, Telemann; *Improvisations on Beethoven's Ode to Joy*, Forslund.

SARAH MAHLER HUGHES, Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI, July 20: *Praeambulum in d*, Praetorius; *An Wasserflüssen Babylon*, BWV 652, *Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; *Christ lag in Todesbanden*, Hilft, Herr Jesu, lass gelingen, Homilius; *Toccata and Fugue in E*, Krebs; *Die schöne Sommerzeit*, Ammerbach; *Sonata in G*, López; *Gaitilla de mano izquierda*, Durón; *Elevación*, Hernandez; *Praeludium in d*, BuxWV 139, Buxtehude.

PAUL JACOBS, Merrill Auditorium, Portland, ME, August 23: *Sinfonia from Cantata No. 29*, *Trio Sonata in C*, BWV 529, Bach; *Desseins Eternels*, Dieu Parmi Nous (*La Nativité du Seigneur*), Messiaen; *Concerto No. 1 in g*, op. 4, Handel; *Fantasy and Fugue on Wachet auf! ruft uns die Stimme*, op. 52, no. 2, Reger.

THOMAS A. KLUG & FRANK RIPPL, Lawrence University Memorial Chapel, Appleton, WI, August 31: *Prelude and Fugue*, Conte; *Prelude and Fugue in e*, Bruhns; *Suite Gothique*, Boëllmann; *Noël Grand Jeu et Duo*, D'Aquin.

RICHARD M. PEEK

Doctor of Sacred Music
 1621 BILTMORE DRIVE
 CHARLOTTE, NC 28207

STEPHEN G. SCHAEFFER D.M.A.

The Cathedral Church
 of the Advent
 Birmingham, Alabama 35203

ROBERT L. SIMPSON

Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

SALLY SLADE WARNER, AAGO, 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

mvanoyen.com

Plymouth First United Methodist Church, Plymouth, Michigan

CHARLES DODSLEY WALKER, FAGO

TRINITY EPISCOPAL CHURCH
 BOX 400
 SOUTHPORT, CT 06890

LARRY PALMER

Professor of
 Harpsichord 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

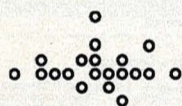
Phone 619/595-1456

In Memoriam

Gordon Young

Mus. Doc., A.S.C.A.P.

1919-1998



AMERICAN
 PUBLIC MEDIA™

Pipedreams®

A radio program for the king of instruments

- D Ring Them Bells - #0549... perhaps from hanging around in the
 E organ lofts near those bell towers, organ composers have amassed a
 C fine pile of bell-music.
 E
 M Holiday International - #0550... Christmas music from many lands
 B is restyled by the colors of the pipe organ.
 E
 R An American Organist's Christmas - #0551... performers and
 instruments in the United States transform a global collection of
 holiday melodies.
 2
 0 An Organist's Yearbook - #0552... the traditional summary of a past
 0 year's events, with resolutions for the New Year to come.
 5

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.

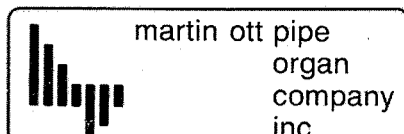


APOBA is a proud supporter of *Pipedreams*®. www.apoba.com


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




M. L. BIGELOW & Co.
ORGAN BUILDERS
(801) 756-5777
130 W. 1st S., American Fork, UT 84003



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



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




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



NEW INSTRUMENTS MAINTENANCE RESTORATIONS
FABRY PIPE ORGANS
974 AUTUMN DRIVE
ANTIOCH, ILLINOIS 60002
847-395-1919
FAX 847-395-1991
www.fabryinc.com




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



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



PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
SAN FRANCISCO
3101 20th ST., 94110 • (415) 647-5132



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



TEMPLE ORGANS
1717 Belle Street St. Joseph, MO 64503
(816) 232-2008 Fax (816) 364-6499

Visit THE DIAPASON website at **TheDiapason.com**



Wolff & Associates
facteurs d'orgues organ builders
1260, rue Tellier, Laval Québec, H7C 2H2
Téléphone : (450) 661-2073

A Gift Subscription to

THE DIAPASON

The perfect holiday gift for

- + Organist colleagues
- + Students
- + Teachers
- + Choir Directors
- + Organbuilders

Each month your gift will keep on giving by providing the important news of the organ and church music field. Send in the form below along with your check and know that your gift will be just right. 847/391-1045; jbutera@sgcmail.com.

\$35 One Year (Foreign \$45)

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

FOR: Name _____
Street _____
City _____
State _____ Zip _____
From: _____

MELANIE MOLL, Queen of the Rosary Chapel, Sinsinawa, WI, August 24: *Prelude and Fugue in C*, BWV 547, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *There is a happy land, I love Thee, my Lord*, Shearing; *Sonata IV*, Mendelssohn; *Aria*, Phillips; *Abide with Me*, Hobby; *Final (First Sonata)*, Guilman.

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale de Chicoutimi, QC, Canada, July 19: *Sinfonietta*, Bédard; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Fantaisie sur une Antienne*, Cogen; *Fantaisie in f*, K. 608, Mozart; *Le tombeau de Georges Cziffra (Suite à 4 mains pour l'orgue dans le style français)*, Perrot; *Dance Suite for Organ Duet*, Kloppers.

Barockkirche St. Franziskus, Zwillbrock, Germany, August 7: *Praeludium und Fuge in C-dur*, Albrechtsberger; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Sonata g-moll*, op. 50, Baumer; *Fantaisie in f-moll*, KV 594, Mozart; *Aus meines Herzens Grunde (Vier variierte Choräle für die Orgel zu vier Händen)*, op. 19, Höpner; *Habanera and Minuet (Dance Suite for Organ Duet)*, Kloppers; *Adagio*, WoO 33/1, Beethoven; *Fantaisie in f-moll*, KV 608, Mozart.

St. Maria-St. Vicelin Kirche, Neumünster, Germany, August 14: *Praeludium und Fuge in C-dur*, Albrechtsberger; *Petite Suite*, Bédard; *Hommage à Dietrich Buxtehude (Toccatenfüge)*, Eben; *Fantaisie in f-Moll*, KV 594, Mozart; *Dir Trügerische Versprechung des Goldenen Zeitalters, Epilog (Das Labyrinth der Welt und das Paradies der Herzens)*, Eben; *Sonate d-moll*, op. 30, Merkel.

YVES PRÉFONTAINE, St. James United Church, Montreal, QC, Canada, August 16: *Sonate en fa majeur*, C.P.E. Bach; *Sonate II*, Hindemith; *Sonate VI*, Mendelssohn; *Fugue (Sonate III)*, Daveluy.

ERIK REINART, St. James United Church, Montreal, QC, Canada, August 30: *Fantasy in G*, Gibbons; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Récit de tierce en taille*, de Grigny; *Passacaglia and Fugue in c*, BWV 582, Bach; *Adagio, Toccata (Symphonie No. 5, op. 42, no. 5)*, Widor.

FRANK RIPPL, Trinity Lutheran Church ELCA, Appleton, WI, July 26: *Prelude and Fugue in b*, BWV 544, Bach; *Tuba Tune in D*, op. 15, Lang; *Prelude in G*, Harris; *Toccata*, Dubois.

ROD ROSKOM, Queen of the Rosary Chapel, Sinsinawa, WI, August 31: *Prelude in Classic Style*, Young; *"Little" Fugue in g*, *Praeludium et Fuga in a*, Bach; *March*, Goemanne; *Prélude, Fugue et Variation*, Franck; *The Lord's Prayer*, Malotte; *Suite Gothique*, Boëllmann; *Cantabile Symphonique (Symphony No. 3)*, Saint-Saëns, arr. Fox.

DANIEL SCHWANDT, Lawrence University Memorial Chapel, Appleton, WI, August 24: *Canzona IV in C*, Weckmann; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Fidelis (Four Extemporizations)*, Whitlock; *Herzlich Lieb hab' ich dich, O Herr*, Krebs; *Machs mit mir, Gott*, op. 78, no. 13, *Chorale Fantasy on Nun Danket Alle Gott*, Karg-Elert.

CARL SCHWARTZ, Christ Episcopal Church, Port Republic, MD, August 27: *Trumpet Tune*, Carter; *Psalm Prelude (Psalm 37, vs. 11)*, Howells; *Tico-Tico No Fuba Zequinha Abreu*, arr. Smith; *Vivace (Sonata VI in G, BWV 530)*, Bach; *Adagio for Strings*, Barber, arr. Strickland; *Liberty Bell March*, Sousa, arr. Linger.

SUNYI SHIN, St. James United Church, Montreal, QC, Canada, July 19: *Prélude et Fugue en ut mineur*, op. 37, no. 1, Mendelssohn; *Introduction and Passacaglia in d*, Regier; *Allein Gott in der Höh sei Ehr'*, BWV 711, Bach; *Sicilienne, Toccata (Suite, op. 5)*, Duruflé.

NANCY SIEBECKER, St. Bernard Parish, Appleton, WI, July 20: *Praeludium et Fuga in c*, BWV 530, Bach; *Sonata III in a*, op. 65, Mendelssohn; *Choral in a*, Franck.

JOHN SKIDMORE, St. Joseph Catholic Church, Appleton, WI, August 3: *Fantaisie in C*, Bach; *Adagio*, Albinoni; *Pastorale*, Alec Rowley; *Veni Emmanuel*, Falcone; *Carol of the Bells (Carols for the Christ Child)*, Marryott; *Jesu, meine Freude*, Walther.

JARED STELLMACHER, Holy Cross Catholic Church, Kaukauna, WI, July 6: *Choral varié sur le thème du Veni Creator*, Duruflé; *Wir glauben all an einen Gott*, BWV 680, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Introduction und Passacaglia in d-moll*, Regier.

ERIK WM. SUTER, Merrill Auditorium, Portland, ME, August 9: *Imperial March*, Elgar, arr. Martin; *Aria*, Manz; *Amazing Grace (Gospel Preludes, Book 2)*, Bolcom; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Improvisation sur le Victima Paschali*, Tournemire, arr. Duruflé; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Scherzo*, op. 2, Duruflé; *Danse, Finale (Hommage à Igor Stravinski)*, Hakim.

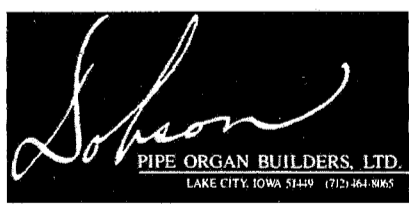
JAMES TAYLOR, St. James United Church, Montreal, QC, Canada, August 9: *Concerto*, BWV 596, Bach; *Allein Gott in der Höh sei Ehr'*, Krebs; *Fantasia in f*, K. 608, Mozart; *Scherzo*, op. 2, Duruflé; *Prélude et fugue en si majeur*, op. 7, no. 1, Dupré.

MAXINE THEVENOT, St. Paul's Cathedral, London, England, July 10: *Alleluia (Five Liturgical Inventions)*, Togni; *Early One Morning*, Grainger, arr. Quinn; *At the Ballet (Five Dances)*, Hampton; *Joie et Clarté (Les Corps Glorieux)*, Messiaen; *Allegro Vivace (Symphonie No. 1, op. 14)*, Vierne; *Carillon-Sortie*, Mulet.

Cathédrale Notre-Dame, Paris, France, July 17: *Alleluia, Ave Maria (Five Liturgical Inventions)*, Togni; *Joie et Clarté (Les Corps Glorieux)*, Messiaen; *Continuum*, Quinn;

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

HERMES PIPE ORGANS
COLOSSIANS 3:23
• New Pipe Organs
• Tuning & Maintenance
• Restoration
• Additions
• Service Contracts & Consultations
Frederick A. Hermes 5229 Springer Road Laval, WI 53941 Phone: (608) 985-8191 Cell: (608) 547-9191
Jonathan P. Hermes 3229 Springer Road Laval, WI 53941 Phone: (608) 985-8191 Cell: (608) 547-9191



Lohson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 364-8065

David Petty & Associates
Organbuilders
27 Marlboro Lane • Eugene, OR 97405
(541) 521-7348 dr.petty@att.net

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



Allegro Vivace (*Symphonie No. 1*, op. 14), Adagio (*Symphonie No. 3*), Vienne; *Cortège et Litanie*, Dupré; *Carillon-Sortie*, Mulet.

RUTH TWEETEN, Queen of the Rosary Chapel, Sinsinawa, WI, August 10: Toccata XII (*Apparatus Musico-Organisticus*), Muffat; *Magnificat Secundi Toni*, Frescobaldi; *Jesus Christus, unser Heiland*, BWV 666, 665, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Spirit of God, descend upon my heart, This is my Father's world, For the beauty of the earth*, Diemer; *Concert Variations on the Austrian Hymn*, op. 3, Paine.

WESLEY R. WARREN, St. James United Church, Montreal, QC, Canada, July 26: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn; *Holsworthy Church Bells*, Wesley; *Petite Suite*, Bales; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Toccata en sol majeur (Douze Pièces, no. 3)*, Dubois.

JOHN WEAVER, with Marianne Weaver, flute, and Susan Poliacik, cello, Merrill Auditorium, Portland, ME, August 2: *Voluntary in G*, Walond; *Sonata No. 2 in c*, Mendelssohn; *Sonata in A (Il Pastor Fido)*, Vivaldi; *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia on Madrid*, Weaver; *Sonata on the 94th Psalm*, Reubke.

PAUL WEBER, St. Joseph Catholic Church, Appleton, WI, July 5: *Fantasia and Fugue in g*, BWV 542, Bach; *Fantasy and Fugue in d*, op. 135b, Reger.

JOANNE WRIGHT, with Dan Avenarius, trumpet, and Jane Spain, narrator, Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI, July 13: *Choral in b*, Franck; *Mein junges Leben hat ein End*, Sweelinck; *Toccata, Adagio and Fugue*, Bach; *Sine Nomine*, Busarow; *For All the Saints*, Chervien.

CLASSIFIED ADVERTISING

Classified Advertising Rates will be found below.

POSITIONS AVAILABLE

Nassau Presbyterian Church, a 1400-member congregation in Princeton, New Jersey, seeks a full-time Director of Music, to begin summer, 2006. This person will lead and develop the musical life of the church, building on a valued heritage of traditional worship. Responsibilities include conducting, leading, developing and administering an extensive program of vocal and handbell ensembles. The successful applicant will have a minimum seven years' experience as vocational church musician, and will be a collegial member of the church staff. The candidate must have earned a graduate degree (or equivalent) in music, and possess strong conducting, keyboard and vocal skills, including competence as an organist. The candidate must demonstrate theological grounding that supports and stretches the boundaries of Reformed worship. Deadline for applications is January 31, 2006. For complete application information, visit www.nassauchurch.org/music. Nassau Presbyterian Church is an equal opportunity employer.

Bethel Lutheran Church of Rolling Meadows, 3839 W. Frontage Rd., Palatine, IL 60067. 847/397-4372. Part-time organist/pianist. One Sunday service, accompanist to Sanctuary Choir Wednesdays and special services. Bachelor's degree or equivalent experience required. The one-year-old organ is a Rodgers Combo (digital/pipe), and the piano is a Kawai grand. Salary \$12,000 (negotiable). Additional income from weddings and funerals. Position open now. Send résumé and copies of several church bulletins of your previous and/or current position to the Music Search Committee.

Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.

POSITIONS AVAILABLE

St. Paul United Methodist Church, 2000 Douglass Blvd., Louisville, KY 40205. 502/459-1595, fax: 502/458-8010, e-mail: bobwade@iglou.com. Director of Music Ministries/Organist. Full-time position for a 1900-member church with a multi-faceted choir program currently with two traditional worship services and one contemporary worship service. Responsibilities include overall direction of music program, supervision of music staff, organist/director for traditional worship services, chancel choir, youth choir, weddings and special services. The successful applicant will have a minimum of a master's degree in organ and/or sacred music, possess a solid knowledge of choral techniques and rehearsal methods, work as a staff team member with effective interpersonal skills, and be effective in creating a worship experience through musical leadership. Three-manual, 47-rank, 37-stop Noack tracker organ (2000). Salary commensurate with AGO guidelines. Send résumé to Dr. Robert Wade, Search Committee Chair, at the above address/fax/e-mail.

The Midland Organ Company (UK) seeks to appoint an agent for the U.S. market, primarily in the sale of restored Historic English instruments. A technical knowledge of organbuilding, and a sales background would be advantageous. For further details apply to Christopher Gray: managingdirector@midlandorgan.co.uk or by mail to: The Midland Organ Company, Unit 5 Hall Farm Estate, Burton Lazars, Leicestershire. United Kingdom. LE14 2UN.

To our classified advertisers: New rates take effect January 1, 2006.

POSITIONS AVAILABLE


Director of Music Ministries. Second Presbyterian Church of Louisville, Kentucky, a congregation of 1350 members, seeks a full-time Director of Music Ministries who will provide vision, leadership for and coordination of a comprehensive, faith-based, music ministry for the church. Keyboard proficiency is required. Ability as an organist, while a plus, is not a prerequisite for consideration. The ideal candidate for this position will be a classically trained music professional and an enthusiastic and effective leader with a desire to expand the church's music ministries at all levels. He or she will be expected to nurture a love of and an appreciation for sacred music among the entire congregation as well as working with the church staff and volunteers. Salary and benefits are competitive. A complete job description is available on request. Send résumé and letters of recommendation by January 10, 2006, to: Second Presbyterian Church, Attn: Music Director Search Committee, 3701 Old Brownsboro Road, Louisville, KY 40207. E-mail: 2ndpres@bellsouth.net. Performance recordings and/or video tapes of conducting ability may be requested following review of documents submitted. Second Presbyterian Church is an equal opportunity employer.

Don't forget to order gift subscriptions to THE DIAPASON for your organist and choir director friends, students, and colleagues! See the subscription coupon on page 32 of this issue.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
 823 Massachusetts Ave. Indianapolis, IN 46204

 **WALKER**
 J.W. WALKER & SONS LTD · BRANDON · SUFFOLK · IP27 0NF · ENGLAND
 TELEPHONE: +44 (0) 1842 810296 · FACSIMILE: +44 (0) 1842 813124
 USA TOLL FREE: 1 800 628 3275 · EMAIL: organs@jwwalker.co.uk

 **BERGHAUS ORGAN CO.**
 2151 Madison Street, Bellwood, IL 60104
 phone 708-644-4052 • fax 708-644-4058
email.dmcclary@berghausorgan.com berghausorgan.com

 **NICHOLS & SIMPSON, INC.**
 ORGANBUILDERS
 P. O. BOX 7375
 LITTLE ROCK, AR 72217
 501-661-0197
 C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

ROSALES
PIPE ORGAN SERVICES, INC.
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

TAYLOR & BOODY
 ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3583
 Staunton, VA 24401 Fax: 540-886-3584
 e-mail: organs@taylorandboody.com
 website: www.taylorandboody.com

 **LEVSEN**
 ORGAN COMPANY
 ISO • OHS • AIO • AGO
 Website: <http://www.LevsenOrg.com/>
 email: LevsenOrg@aol.com
 P.O. BOX 542 • BUFFALO, IOWA 52728 • 800-397-1242

 **J.F. NORDLIE COMPANY**
 PIPE ORGAN BUILDERS
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843
email@jfnordlie.com <http://www.jfnordlie.com>

SCHLICKER
 EST. 1930
www.schlickerorgans.com
 605-255-4787

WAHL ORGANBUILDERS
 320 N. DURKEE ST. - APPLETON, WI 54911
 WAHL@ATHENET.NET - 920.749.9633
 WWW.WAHLORGANBUILDERS.COM

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.80
Regular Classified minimum	16.00
Display Classified, per word	1.20
Display Classified minimum	25.00

Additional to above charges:
 Box Service (mail forwarding) 8.00

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$3.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 380 E. NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s):

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 33.

PUBLICATIONS/ RECORDINGS

Have a 19th-c. Romantic Christmas this year! "The Holy Night! (Noël)" by Dudley Buck, one of the earliest Christmas organ pieces published in America, quotes *Silent Night* and *Adeste Fideles*. www.michaelsmusic.com 704/567-1066.

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.

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

PUBLICATIONS/ RECORDINGS

Think you know the harpsichord? Expressive, historically informed playing for the discerning player. *Harpsichord Technique: A Guide to Expressivity, 2nd Ed., with CDs*. Sale price at www.rcip.com/musicadulce.

Aging of Organ Leather by Harley Piltingsrud tells how to test and select leathers for longevity of 60 years or more in organs. Also, other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$2.50 per entire order for shipping in U.S. Published by Organ Historical Society, Box 26811, Richmond, VA 23261. 804/353-9226 by telephone with Visa or MasterCard. FAX 804/353-9266.

Request a free sample issue of *The Diapason* for a student, friend, or colleague. Write to the Editor, *The Diapason*, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; or e-mail: jbutera@sgcmail.com

Attention shoppers! Solve your holiday gift-giving woes with our new PipeWorx Do-it-Yourself Pipe Organ kit. Let your favorite children experience the pride of building replicas of world-famous pipe organ masterpieces! Mix the special pipe material (mixes with water), then follow the step-by-step instructions for creating real pipes! (Additional mix sold separately.) Uses ordinary kitchen tools; easily completed in a few afternoons. Each kit includes: Hundreds of keys; bags of special pipe material mix; base with floor plan; voicing tools; L-shaped ruler; 4500-page instruction guide (specify language); bonus score of selected Messiaen works. Choose from these exciting kits: Silbermann Stick; Cavallé-Coll Sludge Machine; "Father" Willis Torce Victoriana. For ages 8 and up. Box Kit-Con, THE DIAPASON. jrobinson@sgcmail.com.

HARPSICHORDS/ CLAVICHORDS

Harpsichord Repair Guide. For owners and technicians. Technical but well-explained. Jacks, plectra, dampers, stringing, other topics; builders, suppliers listed. Also, *Fortepiano Maintenance Handbook*, similar to above. Each \$20 plus \$5 S/H. Margaret Hood, 580 West Cedar Street, Platteville, WI 53818. Call 608/348-6410 for more info. www.fortepianos.pair.com.

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.

PIPE ORGANS FOR SALE

1970s Moller, electro-pneumatic action, three manuals, drawknob console, 37 ranks, currently in use at First Presbyterian Church, Fargo, ND. Buyer to remove between April 16 and May 8, 2006. Best offer. Contact Scott R. Riedel and Associates Ltd., 11040 W. Bluemound Road, Wauwatosa, WI 53226, 414/771-8966, e-mail: consult@riedelassociates.com.

1967 Wicks 2-manual, 3 ranks extended, under 8' residence ceiling, excellent condition; \$7,500, buyer to remove. 870/772-8184; steeger@valornet.com.

1967 Moller pipe organ. 4 ranks, very good condition. Freestanding case. Pipe organ was in a home and also good for church. Please call 248/398-3064; e-mail jaa@greatlakes.net.

1962 Wicks 3-manual, 15-rank organ. Currently in storage. Buyer must pick up. Asking \$10,000/OBO. 757/879-4958; evietin@regent.edu.

PIPE ORGANS FOR SALE

Fabry Inc. has the following instruments for sale on consignment: Wicks 1964, 2 manuals, 6 ranks, in storage; Moller 1966, 2 manuals, 10 ranks, in storage; Moller 1925, 2 manuals, 10 ranks, in church; Moller 1949, 3 manuals, 30 ranks, in church; Reuter 1950s, 2 manuals, 9 ranks, in church; Moller/Kimball/Kilgen 2 manuals, 16 ranks, in church; Kimball 1940s, 2 manuals, 4 ranks, in storage; Berghaus 1976, 2 manuals, 11 ranks, in church. Purchase instruments in "as is" condition or Fabry Inc. offers removal, rebuilding, new DC electric systems, and installation at new location. For specifications please e-mail, fax, or write our office. Fabry Inc., 974 Autumn Dr., Antioch, IL 60002, fax 847/395-1991, e-mail fabryinc@aol.com.

1952 Wicks organ. 18 ranks, 26 stops including mitted 16' Open Diapason and Trombone in pedal. 3-manual drawknob console with prepared antiphonal. Original installation divided in balcony in Cleveland area. \$20,000 complete minus blower; buyer to remove. May be seen and played. Call Greg Sparks at 216/252-8264 evenings for details.

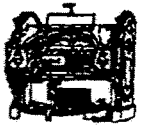
Wicks practice organ—Three stops under expression. Would make a good practice organ. Needs some work. Asking \$7,000. For more information call 615/274-6400.

1860 Wm. A. Johnson 1/8, including 12-note 16' Subbass. Meticulously restored, \$39,500; Pedal extension optional. Details: Andrew Smith Pipe Organs, 522 East Rd., Cornish, NH 03745. 603/542-8316; aesmith1@earthlink.net.

Rudolf Janke 1984 2-manual and pedal, 11-stop tracker organ. Will fit under an 8' ceiling. For pictures, dimensions and stoplist please see: www.ebay.com. In "search" box type 7323529741 or contact: robertchurchill@aol.com.

American Theatre Organ Society

An organization of more than 6,000 members dedicated to the preservation and enhancement of the theatre organ.



Contact: Michael Fellenzer
P.O. Box 551081
Indianapolis, IN 46205-1081 ph 317/251-6441

GLÜCK NEW YORK ORGANBUILDERS



170 Park Row, Suite 20A
New York, NY 10038

212.608.5651
www.glucknewyork.com

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, 847/391-1045; e-mail: jbutera@sgcmail.com.

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

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215

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

Visit THE DIAPASON website at
TheDiapason.com

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
New AMERICAN RENAISSANCE CARILLON
vanBergen
Established 1785
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 33.

THEATRE PIPE ORGANS FOR SALE

1929 Kilgen from the Granada Theatre, Racine, Wisconsin. 2/7 (four-rank chest added). Original percussion, effects, toys. Very good condition. \$8500. Ralph, 918/469-2667.

MISCELLANEOUS FOR SALE

1964 4-manual Austin drawknob console, excellent condition, rebuilt by Austin in 1994; 123 Harris drawknobs, 35 Harris coupler tabs, Austin toe studs; 16-level memory Artisan Classic combination system; 1/8" cut ivory naturals. Asking \$10,000. Contact tony@meloniandfarrier.com, or call 914/843-4766.

Two manual and pedal stop key organ console (AGO standard) in medium oak wood, contemporary-style case. All keys and stop controls made of wood. 44 stop controls: 12 Pedal, 14 Swell, 18 Great including 13 couplers. Pistons: 5 Gen, 3 SW, 3 GT, 5 pedal toe studs and 5 general toe studs; two expression pedals and crescendo pedal. Call 262/781-6050 between 11:00 am to 5:00 pm weekdays or leave message anytime.

Klann tripper combination and coupler system, entire console system wired, \$200. O.S.I. pneumatic shade action, \$100. Relays, combo actions, pipes and other parts available. Inquiries: e-mail orgnbldr@comcat.com, phone 215/353-0286 or 215/788-3423.

Atlantic City Pipe Organ: Tellers Trumpet and Oboe, mahogany pedal Bourdon, 20-rank, 2-manual E/P Mudler-Hunter organ crated in storage, D/E action, some Stinkens pipework. Breaking up 20-rank A.B. Felgemaker, principal chorus, reeds. Gottfried/Estey 16' Trombone, capped Oboe, trumpets, Clarion, domed top French Horn. Moller: 16' Bombarde, Oboe, Clarinet. Principals, flutes, strings, and much more. For more info visit <http://mywebpages.comcast.net/acorgan>. E-mail: acorgan@comcast.net. Phone 609/641-9422.

MISCELLANEOUS FOR SALE

1995 Schantz French Horn 8', 73 pipes, 6" scale, 6" pressure. Crated for shipment from California. \$3,500 or best offer. organbuilderlc@sbcglobal.net or leave message at 215/767-9530.

Reuter 3-manual console and bench, dark oak, \$500. Contact Tim Kammeyer, 563/652-6134, St. John's Lutheran, Monticello, Iowa.

Learn to tune historical temperaments. Hardware for sale or Digital tuning software, with laptop!!! \$300 including shipping or: Rent TuneLab with Pentium laptop 3 months: \$130+\$130 deposit; Small Toshiba 610 with network card, no CD-ROM, keep it for \$260! Makes it possible to run TuneLab97 (3) months for a minimum of \$130. After 3 months, rental may be returned and apply \$130 to upgrade or super-slim Toshiba 3000 notebook with TuneLab97 \$180+180=\$360. *Rental includes articles & tutorial info on tuning temperaments* \$300 Sale: Compact Toshiba 660 laptop with TuneLab97 shareware. \$200 Special: Laptops with blemish or small cracks, all included. Programmable tuning software for harpsichords, organs and pianos. Pentium 150 runs TuneLab97 very well! Compact size 8 x 10 x 2. Register for \$34 at www.tunelab-world.com. Comes with case, mouse, floppy, network, modem (CD-ROM optional). Send for pix. Fully programmable temperaments! Complete with Excel spreadsheets of historical tunings. Batteries work, but time not guaranteed. Options: Nylon Case—no charge—Included! Mouse—no charge—Included! Power supply—no charge—Included! Floppy drive—no charge—Included. Network Card—\$30—Included! Modem 56K—\$40—Included! Memory Upgrade—48 to 80mb RAM—\$60. Hard Drive Upgrade—1.4gb to 4gb—\$45. Extra Battery (fits in CD-ROM slot)—\$55. CD-ROM (optional on 660 only)—\$65 Other Laptop Stuff: (Not Purchased with Laptop) MicroSolutions Bantam Backpack CD-ROM (Parallel) \$85; PC Card 56K modem \$55; PC Card Lan Network Card \$45; M105 Palm Pilot \$85; Compact computer nylon case \$35; Web: HHuestis@mdi.ca, www.mdi.ca/hhuestis.

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) 797-4300

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 12804-1930

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

ORGAN BUILDERS 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

Jacques Stinkens

Organpipes - since 1914

Your personal wishes are in good hands

Antonlaan 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

THE DIAPASON

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

Name _____

Street _____

City _____

State _____ Zip _____

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

- 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

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



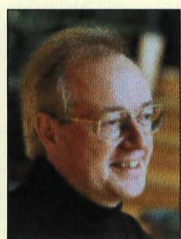
George Baker



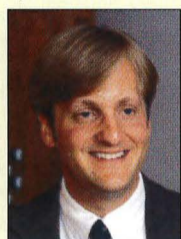
Diane Meredith Belcher



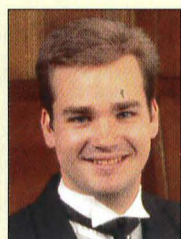
Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



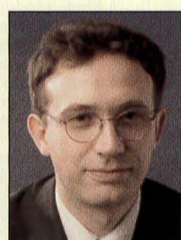
Ken Cowan



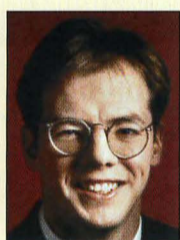
Yoon-mi Lim
 AGO National
 Competition Winner
 Available 2004-2006



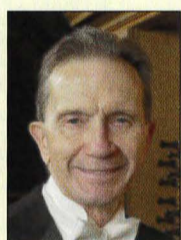
Stefan Engels



Thierry Escaich*



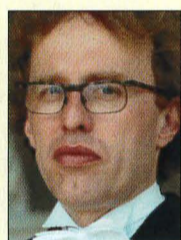
David Goode*



Gerre Hancock



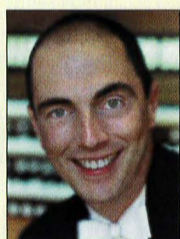
Judith Hancock



Martin Haselböck*



Vincent Dubois
 Calgary 2002 Recital
 Gold Medal Winner



David Higgs



Marilyn Keiser



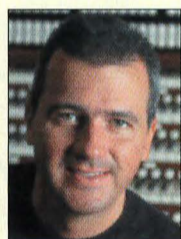
Susan Landale*



Olivier Latry*



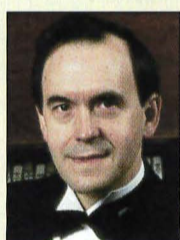
Joan Lippincott



Alan Morrison



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



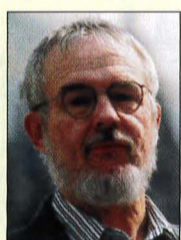
Thomas Murray



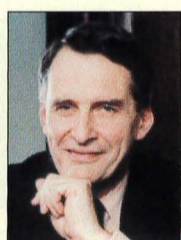
James O'Donnell*



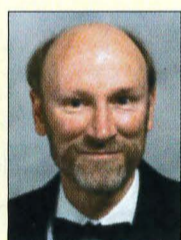
Jane Parker-Smith*



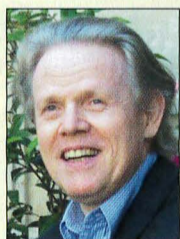
Peter Planyavsky*



Simon Preston



George Ritchie



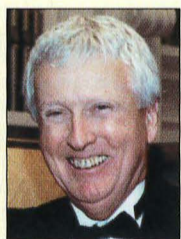
Daniel Roth*



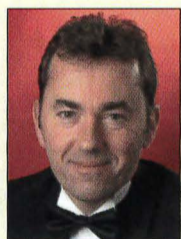
Ann Elise Smoot*



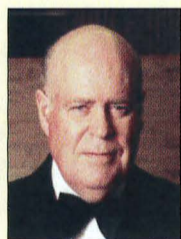
Erik Wm. Suter



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

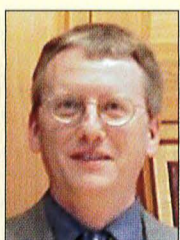
*=European artists available
 2005-2006



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:
www.concertorganists.com