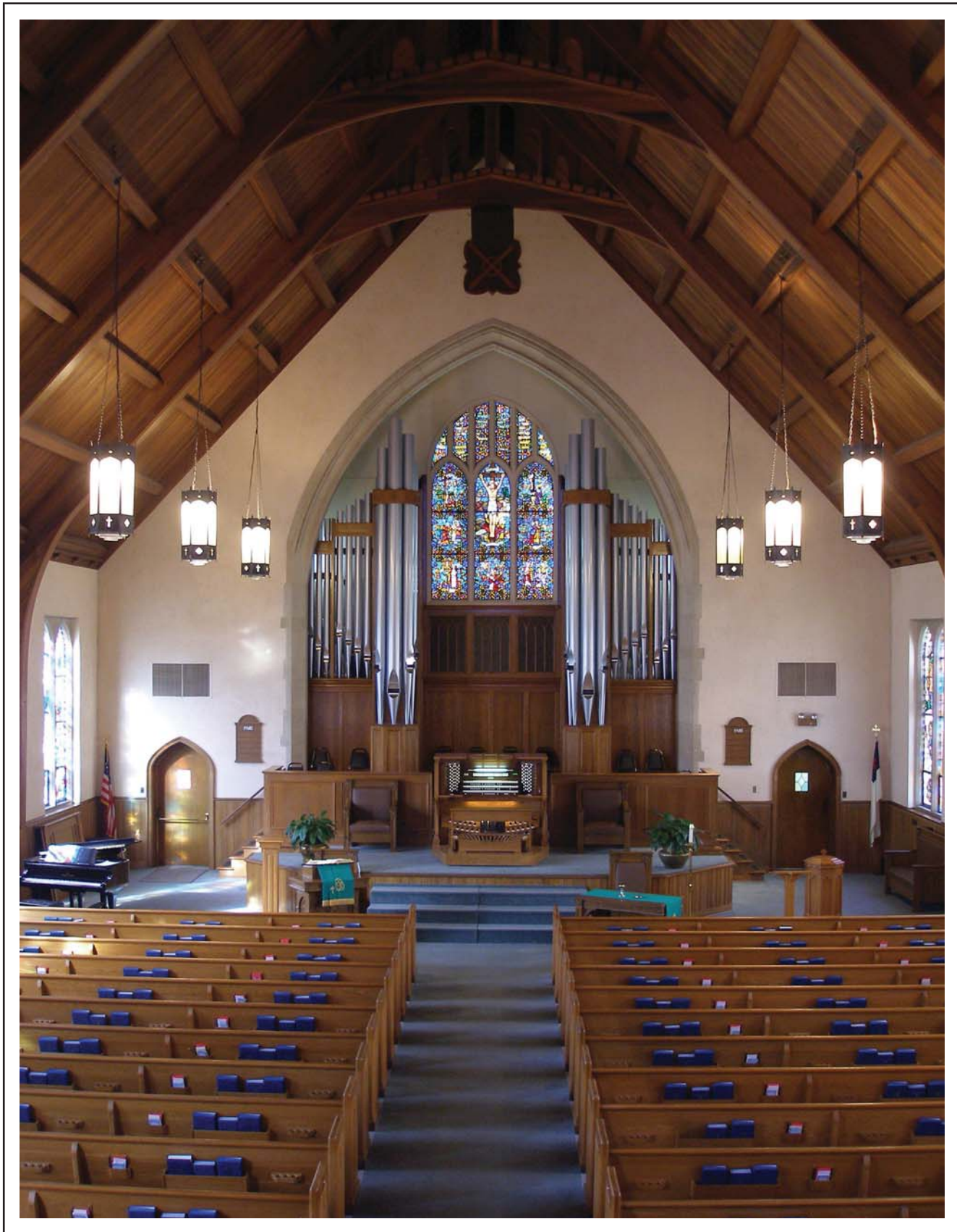


THE DIAPASON

APRIL, 2006



First Presbyterian Church, Savannah, Georgia
Cover feature on pages 30–31

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THE DIAPASON

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CONTENTS

FEATURES

- Hindemith Sonata No. 2, second movement:
A Guide Towards Performance
by Jan-Piet Knijff 19
- Organ Historical Society Convention
July 12-18, 2005
by Ronald E. Dean 22

LETTERS TO THE EDITOR

NEWS

- Here & There 3, 4, 5, 6, 8, 10, 12
Appointments 6
Nunc Dimittis 10
In the wind . . .
by John Bishop 14

REVIEWS

- Book Reviews 16
New Recordings 16
New Organ Music 18

NEW ORGANS

- SUMMER INSTITUTES, WORKSHOPS &
CONFERENCES 32

CALENDAR

- ORGAN RECITALS 36

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Letters to the Editor

Tracker vs. electric action

In John Bishop's column "In the wind" in the February issue, Mr. Bishop discusses the merits of tracker vs. electric action. His last sentence, "What do you think?" invites comment, and I just can't pass up an opportunity like this!

First of all, it must be kept in mind that the Barker lever, pneumatic action, and the various types of electric action grew out of an era where bigger was better. Organs grew phenomenally, and all sorts of special orchestral voices—some of them on high wind pressure—were added. Orchestras grew as well, the piano received a steel frame to make it louder, and *bel canto* turned into *can belto*. Not all of these developments were bad of course, and some exquisite music was written for the new possibilities. One of my favorite organs is the great E. M. Skinner in Woolsey Hall at Yale University. A mechanical-action organ in that room could probably have only half as many stops and would be voiced quite a bit differently to fill the room, losing some of the ability to play the vast orchestral repertoire for which this organ is so famous.

However, in making it possible for the organist to be able to play a large number of stops on higher wind, some-

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thing was forfeited: the direct feel of an intimate connection between finger and sound. In order to play these large organs and the new orchestral sounds, the fingers had to be fooled into thinking that there was a direct connection between the articulation of the finger and the opening of the toehole. Yet the organ was at that time the only instrument where the player was connected to the sound only by electrical means.

Now you've got me going. And I'd like to go one step further. I believe that the almost universal acceptance of electric action is partially responsible for the growing acceptance of electronic instruments today, for it is only one step further from fooling the fingers to fooling the ear also. When you read the various electronic organ ads, you are confronted with statements like "digitally sampled from the world's foremost organs," and photographs which show a beautiful console but not the sound-producing portion (which is really fooling you), namely the speakers. Tracker touch is sometimes added to make the keys "feel like" the real thing. I like to compare electronic organs to hotel art. A hotel may place a reproduction of a Picasso or a Rubens in every room, but you really know that it is not the real thing. If art is "human creative

skill or its application" (*Oxford Dictionary*), imitations or reproductions, lacking the creative portion, can rightfully not be called art, and thus the electronic organ cannot fall into that category either. How can we expect to produce art on an instrument that can never aspire to that level? And how can hybrid organs, which slather a couple of ranks of pipes on an otherwise artless instrument, be taken seriously? What future can we accord pipe organs where whole divisions are taken over by artless imitations?

I like to think of art as the highest form of cultural expression. It is interesting to note that electronic organs tend to proliferate in churches that have lost or are losing a sense of art. We often see this when the highest forms of cultural expression gravitate toward country western and rock, which are more entertainment than art, and that is a predicament far beyond the scope of organ building. It will take many years of diligent and patient education in the appreciation of true art to lead churches back to an understanding of the role of art in worship and thus to the importance of a good and artful instrument to lead the music. I truly believe that mechanical action is the way to go in most cases, because it places the performer closer to the creative process of making music. Mechanical action does not necessarily mean Baroque voicing; a tracker-action organ can be just as romantic or eclectic as one that has electric action. But, of course, for immense organs, the coupling of two organs, or flexible arrangements of consoles, electric action is still required, but this should be used only as a necessity and not as a matter of course.

Dr. Christoph Tietze
St. Mary's Cathedral
San Francisco, California

What are the questions?

John Bishop's "In the wind" column in the February 2006 issue posed eight excellent rhetorical questions about organs and organ music.

Which is better, tracker or electric action? The answer is Yes. Not so much to be facetious, but to emphasize that under some circumstances either could be the better choice. While mechanical action has many advantages, especially with low pressures, small instruments, and music before about 1800, electric action also has advantages for architecture, high wind pressures, and the not-uncommon need for judicious borrowing and duplexing.

Those differences are reflected in the music played. I *can* play some literature of the French modern school on my small instrument, but it requires compromises. Whatever the scope of the instrument we each play, there are compromises somewhere. The skill of the

performer lies, in part, in overcoming the compromises to make the music convincing if not historically accurate.

Is chuff good? Same deal, it is appropriate in some styles and not in others.

Why do some historical styles have developed pedal divisions while others don't? How do historical styles evolve? Why did it take so long to develop equal temperament? One area of my personal interest is the history of technology. It is very revealing to look at how each important technological and even aesthetic advance is related to the technology available to make it happen. Certain painting styles required bright red pigments. Railroads required a way to make steel cheaply. High wind pressures required electric action. All three of these items are similar. Some regions had the space and resources to build big pedal divisions, then composers found a way to use them effectively. Equal temperament in instruments required the need for chromatic tuning by the music. Chromatic music required instruments (initially orchestral woodwinds) that had chromatic scales and tuning. Cause and effect.

Where did the different pitches come from? When I was first learning organ at about age 13, that question was utterly fascinating. I was also learning horn at the time, and the overtone series shows up more clearly on the horn than other brass. Today explaining it to organ loft visitors is fun. I would just bet that young students benefit in their math skills directly from that exposure.

How does a modern church justify the cost . . . ? If someone comes up with a universal answer to this, they could be the next Bach. Or at least Mendelssohn. Even at the level of winded vs. electronic instrument, it requires patient repetition to drive home that a quality winded instrument is a rock-solid investment. And perhaps the key to the solution is that in today's American culture, long-term is one year. The 30 years I have owned my home is but a twinkling of an eye in the life of a quality instrument. The church I serve has gone through 4 sound systems and over \$50,000 since the last major work on the organ. Yet scraping together \$1700 for a needed job took almost as long to negotiate as the last sound system lasted.

How does a chestnut become a chestnut? John's discussion hit all but one road to chestnuthood—pure, dumb luck. The right people happened to like it at the right time that influenced the next right people. Why else to explain Wagner?

Carl Kishline, P.E.
Organist, Zion Lutheran Church
Kent, Washington

Here & There

St. Thomas Church Fifth Avenue, New York City, continues its organ recital series on Sunday afternoons at 5:15 pm: April 2, Karen Beaumont; 4/9, Robert Gant; 4/16, Jeremy Bruns and Christian Lane; 4/23, Maxine Thevenot; 4/30, Philip Baker; May 7, John Scott; 5/14, Christian Lane; 5/21, Mark Bani. For information: www.saintthomaschurch.org.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: April 2, Stephen Schaeffer; 4/28, Clay-Chalkville High School Chamber Choir; May 19, Broadway cabaret; June 4, Duruflé: *Requiem*. For information: www.adventbirmingham.com.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its recitals on Sundays at 3:30 pm: April 2, St. Dominic's Church Choir; 4/9, David Hatt; 4/16, May 7 and 14, Christoph Tietze; 5/28, Gail Archer. For information: 415/567-2020 x213; www.stmarycathedralsf.org.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its lunch-time recitals on Tuesdays at 12:35 pm: April 4, Carolyn Diamond; 4/11, Lily Ardalan; 4/18, Michael Barone; 4/25, Jason Alden; May 2, Susan De Kam; 5/9, Jeffrey Patry; 5/16, Frances Nobert; 5/23, Bradley Althoff. For information: www.stlouisingoffrance.org.

The Church of the Covenant, Cleveland, Ohio, continues its music events: April 9, choral concert (Poulenc, Liszt, Finzi); 4/19, Todd Wilson with The Burning River Brass; 4/30, Kevin Kwan; May 8, choral concert (Britten, Kodály). For information: www.covenantweb.org.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its 2005-06 season: April 9, 11, 14, Bach: *St. Matthew Passion*; 4/30, Ars Lyrica Houston; May 21, Mozart, Bruckner, Bach, Reger. For further information: www.bachsocietyhouston.org.

St. Luke's Chapel at the Medical University of South Carolina, Charleston, continues its organ recital series: April 18, Michael Ging; 4/25, Seung-lan Kim. For information: 843/577-6604.

The Cathedral of St. Patrick, New York City, continues its organ recitals on Sundays at 4:30 pm: April 23, Scott Foppiano; May 7, Joseph Nigro; 5/21, Jonathan Hall. For information: <www.saintpatrickscathedral.org>.

Bethesda Episcopal Church, Saratoga Springs, New York, continues its music series: April 23, Farrell Goehring, with flute and harp; 4/30, Farrell Goehring, with violin and viola. For information: 518/584-5980; <www.bethesdachurch.org>.

First Presbyterian Church, Lynchburg, Virginia, continues its music series: April 23, Vaughan Williams: *Toward the Unknown Region, Festival Te Deum*, and *Dona Nobis Pacem*; May 21, Cantate, the Choir of Central Virginia. For information: <www.firstpreslynchburg.org>.

First Presbyterian Church, Neenah, Wisconsin, presents dedication events for its new organ by Goulding & Wood: April 23, Jeffrey Verkuilen; May 7, Gymanfa Ganu (Welsh hymn sing); June 4, Ken Cowan. For information: 920/725-4391; <www.neenah.presbychurch.org>.

Westminster United Church, Winnipeg, Manitoba, concludes its 2005-06 concert season on April 23 with Don Menzies and the Mennonite Children's Choir conducted by Helen Litz. For information: <www.westminsterchurchwinnipeg.ca>.

The Church of St. Luke in the Fields, New York City, presents Monteverdi's *1610 Vespers* sung by St. Luke's Choir with an ensemble of period instruments under the direction of David Shuler on April 27. For information: <music@stlukeinthefields.org>.

The Cathedral of Mary Our Queen, Baltimore, Maryland, continues its music series: April 30, choral concert (Byrd: *Mass for Four Voices* and other Renaissance and early music); May 21, Concert Artists of Baltimore. For information: <cathedralofmary.org>.

Center Church, Hartford, Connecticut, continues its music series: May 5, Jason Charneski; 5/12, Renée Louprette; 5/19, Jeffrey Wood; 5/21, choral concert. For information: <centerchurchhartford.org>.

Bach Week Festival takes place May 5-14 at the Music Institute of Chicago in Evanston, Illinois. The schedule includes performances of *Cantata 211*, the *Christmas Oratorio*, *Musical Offering*, *Brandenburg Concerto No. 1*, along with solo instrumental, vocal, and chamber works, and music by Pachelbel, Franceschini, Vivaldi, Monteverdi, and Corelli. For information: <www.bachweek.org>.

The Canterbury Choral Society presents a concert entitled "Two Masters of the Early 20th Century" on May 7 at the Church of the Heavenly Rest, New York City. The program, under the direction of Charles Dodsley Walker, features Vaughan Williams' *Five Mystical Songs* and *Serenade to Music* and Holst's *The Hymn of Jesus*. For information: <www.canterburychoral.org>.

The Cathedral Church of All Saints, Halifax, Nova Scotia, Canada, will present a concert by the Cathedral Choir on May 7. The program will feature works by Palestrina, Pitoni, Gasparini, Frescobaldi, Lotti, Viadana, A. Scarlatti, and Carissimi under the direction of organist and choirmaster James Burchill. A collection will be received for the organ restoration fund. For information: <www.cathedralchurchofallsaints.com>.

The Incorporated Association of Organists will present the 20th London

Organ Day on May 13 at Southwark Cathedral, Southwark, UK, featuring the 1897 T. C. Lewis organ and the Silman chamber organ. Presenters include Jos van der Kooy, Peter Wright, Michael Hodges, and Julia Raeburn. For further information: <sueheathdowney@hotmail.com>.

The 46th Haarlem International Improvisation Competition takes place July 3-6 on the Müller organ (1738) of the St. Bavo Church in Haarlem, The Netherlands. The competition will consist of two preliminary rounds on July 4 and 5 and a final round on July 6. First prize is 4,500 euros; other finalists will each receive 750 euros. For information: <www.organfestival.nl>.

Historic Organ Tours has announced an historic organ study tour in Burgundy, France, September 12-22. Tour leaders include Christophe Mantoux, Bruce Stevens, and William Van Pelt. The itinerary includes visits to organs by d'Herville,

Tribout, Mangin, Carouge, Riepp, Cochu, Clicquot, Callinet, Cavaillé-Coll, Merklin, Ghys and others at Sens, Joigny, Semur-en-Auxois, Talant, Dijon, Seurre, Beaune, Besançon, Auxonne, Moulins, Souvigny, and Paris. For information: 804/355-5876.

For the third year, **Rodgers Instruments** will offer scholarships to young church musicians learning to play the organ. Rodgers is now accepting applications for scholarships to attend the International Music Camp on the North Dakota-Canada border. The scholarship competition is for school-age pianists, keyboard players, and beginning organists who have secured the support of their home church or another sponsor. The scholarships will cover the cost of room, board and tuition during the camp's Organ Week, July 9-15. Sponsors will be responsible for travel expenses for the scholarship winners.

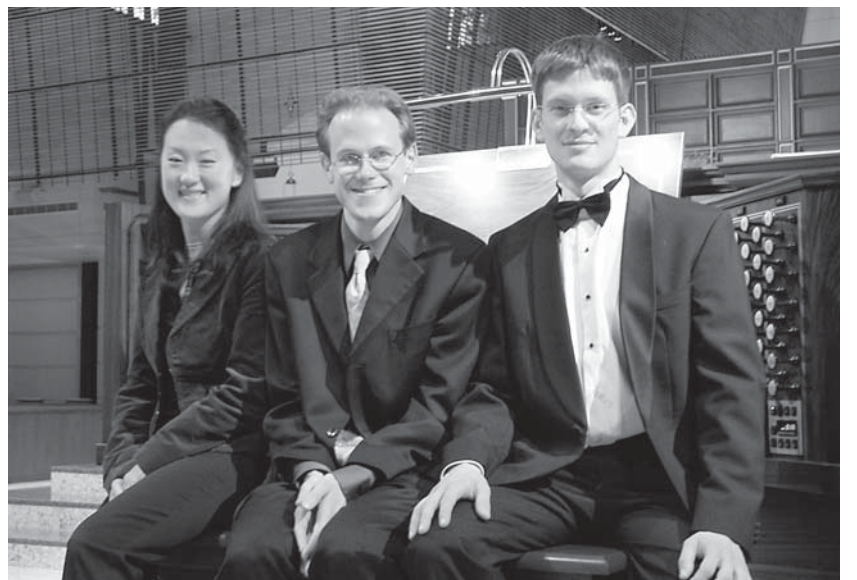
The week at camp will include an introduction to the organ for pianists and keyboard players, group instruction



David Pickering, Audrey Speer, Kendra Freeman, Lindsay Garrett, Jan Kraybill, Ben Anderson, and Jeff Benson

On February 10, organ students of David Pickering at **Graceland University** played in an organ masterclass taught by Jan Kraybill on the Casavant organ at Graceland University in Lamoni, Iowa. On February 11, Dr. Kraybill played a recital of works by Handel,

Mozart, Bach, Langlais, and Dupré. Pictured left to right are David Pickering, Audrey Speer, Kendra Freeman, Lindsay Garrett, Jan Kraybill, Ben Anderson, and Jeff Benson. Not pictured are students David Bolton and Ashley Holbrook.



Susan Alden, Daniel Sullivan, and Bálint Karosi

The final round of the **2006 Miami International Organ Competition** was held at the Church of the Epiphany, Miami, Florida, on February 10. Sponsored by Fratelli Ruffatti and the Church of the Epiphany, three finalists each played a 30-minute program on the 61-rank Ruffatti organ; an enthusiastic audience of several hundred people was in attendance. The first prize of \$2000 as well as the \$500 audience prize was awarded to **Bálint Karosi**, who is enrolled in the Historical Performance program at the Oberlin Conservatory of Music, studying organ with James David

Christie. **Daniel Sullivan**, currently finishing an Artist Diploma at The Juilliard School with Paul Jacobs, received the \$1500 second prize. The third prize of \$1000 went to **Susan Alden**, a student of James Kibbie in the doctoral program at the University of Michigan. Judges for the 2006 competition were Robert Bates, Craig Cramer, Christa Rakich, Fredrick Kaufman, Kimberly Marshall and Marie-Bernadette Dufourcet-Hakim. The next Miami International Organ Competition will take place in early 2008; for more information: <www.ruffatti.com>.

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For information and a scholarship application, write to: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Ave., Hillsboro, OR 97124; or send a request via e-mail to: <jbrandlon@rodgers.rain.com>.

The University of Alabama Church Music Conference was held January 27–28. Faythe Freese, associate professor of organ at The University of Alabama, performed a concert on January 27 that featured works by Gabrieli, Distler, Bach, Reger, Guilmant, Howells, Vasks, and Vierne. She was assisted by UA faculty Charles Snead, Paul Davis, Stephen Cary, and The University of Alabama Brass Quartet.

Marilyn Keiser, Chancellor's Professor of Music at Indiana University, was the featured keynote speaker and guest clinician. Additional clinicians Barbara Day Miller, Cliff Duren, Faythe Freese,



Marilyn Keiser

John Ratledge, Julie Skadsem, and James Taylor from The University of Alabama, Shorter College and Emory University presented relevant topics such as organ and vocal masterclasses, handbell sessions, hymns, children's choirs, worship and organ repertoire. Approximately 65 church musicians and clergy participated in the conference.



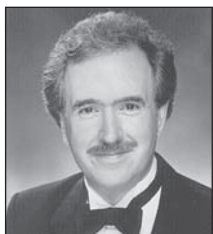
Michael McHugh continuo organ

On January 22, **The Cathedral Church of St. John**, Albuquerque, New Mexico (Iain Quinn, director of cathedral music; Maxine Thevenot, associate organist-choir director) dedicated a continuo organ by New Mexico organ-builder, **The Reverend Michael McHugh**. This instrument was generously given to the cathedral by the builder, and will be used in services and

concerts. Father McHugh holds an undergraduate degree from Rowan University, New Jersey, and undertook graduate studies in organ performance with Henry Cook in Philadelphia and Alistair Cassels-Brown in Cambridge, Massachusetts. He built his first organ in the priest's house at St. Joseph's Hospital, Albuquerque, while working there as the night priest. Fr. McHugh currently serves as organist at Immanuel Presbyterian Church in Albuquerque. The continuo organ, Opus 5, was built in 1993 and has been played for performances throughout the region and broadcast on NPR. The specification is as follows: 8' Rohrflote, 4' Flute, 2' Principal. For information: <www.stjohnsabq.org>.

Concert Artist Cooperative, which begins its 19th year in April, announces the addition of organist **Laura Ellis**, organist/harpsichordist/carillonneur/lecturer/recording artist **Sabin Levi**, organist/lecturer/recording artist **David F. Oliver**, and the **Brador Brass Quintet** to its international roster of

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Faythe Freese
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Laura Ellis



David F. Oliver



(l-r) Richard Taylor, Marilyn Austin, Michael Fazio



Sabin Levi



Brador Brass

soloists and ensembles.

Dr. Ellis is an associate professor of organ and carillon at the University of Florida in Gainesville.

Dr. Levi is the organist and composer in residence at First Christian Church of Independence and the assistant music director of the Shireinu Choir in Kansas City, Missouri.

Dr. Oliver is the college organist and an assistant professor in the Department of Music at Morehouse College in Atlanta, Georgia.

Brador Brass Quintet is the resident ensemble at San Diego State University, California. Christopher Marsden is the artistic director.

Further information can be obtained from Concert Artist Cooperative's director, Beth Zucchini, at 7710 Lynch

Rd., Sebastopol, CA 95472; 707/824-5611; 707/824-095 fax; <BethZucchini@aol.com>; <www.ConcertArtistCooperative.com>.

On January 27, 2006, Marilyn H. Austin, former Chairman and CEO of **Austin Organs, Incorporated**, announced that factory operations have resumed at 156 Woodland Street in Hartford, Connecticut, following reorganization. The company has remained open, making small parts and assisting organ builders during the summer.

After several months of discussion and diligence, **Austin Acquisition, Inc.** has purchased the outstanding shares of Austin Organs, Incorporated and appointed Richard G. Taylor as Chief Executive Officer and Michael B.

Fazio as President and Tonal Director.

Building organs since 1893, Austin is one of the largest and oldest companies in the organ industry. The new management will continue the Austin heritage and will restore its role in American organ building. Key factory personnel from the firm have been recalled and further expansion is anticipated. In addition, many of the regional sales and service firms throughout the United States and abroad have reaffirmed their commitment to the Austin organ.

While the ownership and daily operation of the company has passed from the Austin family, Marilyn Austin (wife of the late Donald B. Austin) has agreed to remain involved with the new management. In his first formal act as president, Michael Fazio appointed her Executive Consultant and CEO Emeritus. She was pressed into the position as CEO following her husband's passing, and her daughter Kimberlee Austin was president of the firm from 1999-2005. Also, for the first time in company history, the principals of the firm are both church organists. For the past 16 years, they have operated American Classic Organ Co., Ltd. of Chester, Connecticut.

In the words of Orpha Ochse in her work *Austin Organs* published in 2001 by the Organ Historical Society, "The Austin motto has always had the priorities right; science cannot determine, dominate, eclipse or degrade art. It bows to the requirements of art; science is a servant of art; Science Aids Art: Scientia Artem Adjuvat."

Appointments



Bert Adams

Bert Adams has been appointed organist at the Park Ridge Presbyterian Church, Park Ridge, Illinois. He leaves a similar position at Seventeenth Church of Christ, Scientist, in downtown Chicago. Adams continues as sales manager at Pickle Piano and Church Organs, Bloomington, Illinois, selling European pianos, Rieger-Kloss pipe organs, and Johannus and Makin digital organs imported from the Netherlands.

A Fellow of the AGO, Adams studied with Robert Lodine at the American Conservatory of Music and with Harold Reeve at North Park College. His career has been entirely in the Chicago area. Prior to the Park Ridge appointment, Adams served churches in Chicago, Glen Ellyn, Glenview, and Barrington.



Paul Cienniwa

Paul Cienniwa, DMA, has been appointed director of music at First Church, Boston, Massachusetts, where he plays the Casavant organs (Op. 3129, 3140), directs the professional 12-part choir, and leads the occasional volunteer Singing Society for Sunday services broadcast on WERS (Boston) 88.9 FM. Dr. Cienniwa continues as founding artistic director of Newport Baroque Orchestra, visiting lecturer at UMass-

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The nationally recognized architecture firm of Michael Dennis and Associates of Boston, MA designed this new room on the campus of Ball State University. The organ façade, designed by our team, corresponds to significant design elements in the room, including the poured-concrete sound diffusion panels that stand along the walls. Roger Noppe of the firm Purcell, Noppe and Associates, Inc. served as acoustical consultant. Installation is scheduled for August 2006.

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4' FLÛTE CONIQUE
2 2/3' TWELFTH
2' FIFTEENTH
1 3/5' SEVENTEENTH
1 1/3' FOURNITURE IV
16' BOMBARDE
8' TROMPETTE
4' CLAIRON
8' TUBA MAGNA (FLOATING)

SWELL

16' COR DE NUIT
8' DIAPASON
8' COR DE NUIT (EXT.)
8' VIOLE DE GAMBE
8' VOIX CÉLESTE
4' PRINCIPAL
4' FLÛTE TRAVERSIÈRE
2' OCTAVE
2' PICCOLO
2 2/3' SESQUIALTERA II
2' PLEIN JEU III-IV
16' BASSON-HAUTBOIS
8' TROMPETTE
8' HAUTBOIS (EXT. OF 16')
8' VOIX HUMAINE
4' CLAIRON
8' TUBA MAGNA (FLOATING)

POSITIF

16' QUINTATON
8' FLÛTE À CHEMINÉE
8' GEMSHORN
8' UNDA MARIS
4' PRESTANT
4' FLÛTE À FUSEAU
2 2/3' NAZARD
2' DOUBLETTE
2' FLÛTE À BEC
1 3/5' TIERCE
1 1/3' LARIGOT
2/3' CYMBALE IV
8' CROMORNE
8' TUBA MAGNA (FLOATING)

PEDAL

32' CONTRE BOURDON (EXT.)
16' PRINCIPAL
16' SOUBASSE
16' BOURDON (GT)
16' COR DE NUIT (SW)
8' OCTAVE
8' FLÛTE BOUCHÉE
8' BOURDON (GT)
8' COR DE NUIT (SW)
4' CHORAL BASS
4' CANTUS FLUTE
2 2/3' FOURNITURE IV
16' BOMBARDE
16' BASSON (SW)
8' TROMPETTE
8' BASSON (SW)
4' CLAIRON
8' TUBA MAGNA (FLOATING)

Dartmouth, and adjunct instructor at Dean College. From 2003–2006, he was organist and choirmaster at Trinity Church, Newport, Rhode Island.



John Cummins

John Cummins has been named minister of music at First-Plymouth Congregational Church, United Church of Christ, Lincoln, Nebraska. Cummins holds a DMA degree in organ performance and literature from the Eastman School of Music where he studied with David Craighead. He also studied with the late J. Warren Hutton while earning bachelor's and master's degrees in organ performance at the University of Alabama, and with Peter Fyfe in Nashville, Tennessee. He has been organist and choirmaster for the past nine years at Christ Church Cathedral in Lexington, Kentucky, and was minister of music at Calvin Presbyterian Church in Louisville, Kentucky, 1989–1996.

Dr. Cummins has been active in the AGO in Kentucky, serving as dean of the Louisville Chapter 1994–1996 and sub-dean of the Lexington Chapter 2003–2004. First-Plymouth is home to the Lied Organ, a 4-manual, 110-rank Schoenstein. As minister of music at First-Plymouth, Cummins will also be

artistic and executive director of the Abendmusik: Lincoln concert series.

Cummins succeeds Larry Monson who served as associate professor of music and director of choral and vocal studies at Doane College in Crete, Nebraska, before joining First-Plymouth in 2003. Monson served the church during the search for a successor to Jack Levick, First-Plymouth's minister of music for 31 years.

In a move to strengthen support for Rodgers dealers worldwide, Rodgers Instruments LLC has named organ industry veteran **J. Roy Hanson** as manager of product support. Mr. Hanson, who plays the organ and has an extensive background in both the wholesale and retail music businesses, will be responsible for product training materials and programs and field training activities. His duties also will include representing Rodgers at selected music and industry conventions, responding to product operation questions from dealers and end users, and assisting with product design.

Following graduation from St. Thomas University in St. Paul, Minnesota, where he studied marketing and management, Mr. Hanson began his career as a staff artist for Wurlitzer. He went on to join Baldwin, where he became director of the classical organ division, then divisional vice president of product training. He also served as vice president of Jordan Kitt's Music for the Tidewater/Virginia Beach market.

Susan Jane Matthews has been appointed director of music at St. Paul's Episcopal Church in Burlingame, California effective January 2006, following three months of serving as interim director. She serves as organist and directs the adult Chancel Choir and the boy and girl Choristers, affiliated with the Royal School of Music Training Program.

Matthews completed her MMus and DMA in organ performance and literature at the Eastman School of Music. A native of Wilkes-Barre, Pennsylvania,



Susan Jane Matthews

she is a Phi Beta Kappa graduate of Haverford College. She has served as director of music at St. Luke & St. Simon Cyrene Episcopal Church, Rochester, New York, and St. Michael's Episcopal Cathedral, Boise, Idaho. In 2001, she was appointed assistant organist, and then in 2003, principal organist of Grace Cathedral, San Francisco, the first woman to have held these positions.

Dr. Matthews began piano study at the age of seven and organ at fourteen as a student of Marjorie Briggs George. Subsequent organ teachers have included Claribel Thomson, Mark Laubach, Jeffrey Brillhart, and David Higgs. The winner of the 1998 John R. Rodland Memorial Scholarship Competition in New Jersey, she also received first place in the 1993 AGO Region III Competition for Young Organists in Wilmington, Delaware.

In July 2000, Matthews served as organist at the Royal School of Church Music training course at King's College, Wilkes-Barre, Pennsylvania, with Gerre Hancock, music director. She has served the AGO as dean of the Les Bois Chapter (Boise) and as a faculty member at the San Francisco Chapter 2005 Pipe Organ Encounter. At the 2003 AGO Regional Convention in Salt Lake City, she served as organist for the opening service and presented a lecture-recital on Jeanne Demessieux. During her four-year tenure at Grace Cathedral, she recorded frequently with the Cathedral Choir of Men and Boys, and in September 2004 Gothic Recordings released her first solo organ CD, *Chosen Tunes*, from Grace Cathedral. She has presented recitals throughout the United States and at St-Sulpice, Paris. Her website <www.SusanJaneMatthews.com> includes detailed information on her recital calendar.



Kent Tritle (photo credit: Chris Lee)

Kent Tritle has been appointed music director for the Oratorio Society of New York. He succeeds Lyndon Woodside, who passed away suddenly in August 2005, and who had served the Society for 40 years. The Oratorio Soci-

ety of New York was founded in 1873, and is New York City's second oldest cultural organization. Carnegie Hall was built in 1891 for OSNY and the Philharmonic Symphony Society, and OSNY continues to present its annual season at the venerable hall. This includes annual performances of Handel's *Messiah*, an unbroken tradition dating to Christmas 1874. Tritle's direction of their *Messiah* performance on December 19, 2005 was heralded in *The New York Times* as "a vibrant and deeply human performance." Tritle continues as music director for the Church of St. Ignatius Loyola, as organist of the New York Philharmonic, and as a member of the graduate faculty at The Juilliard School.

Here & There



George Bozeman

George Bozeman is featured on a new recording on the Pape Verlag Berlin label (7022). Recorded on the Schuke organ in the Ernst-Moritz-Arndt Church in Berlin-Zehlendorf, the program includes 11 selections from Hugo Distler's *30 Spielstücke*, op. 18/1, 11 selections from Ernst Pepping's *Kleines Orgelbüch*, and Pepping's *Concert I für Orgel*. For information: <www.pape-verlag.de/>; also available from the Organ Historical Society <www.ohscatalog.org/>.



Paul Jacobs

The internationally syndicated radio program, "St. Paul Sunday," broadcast on public and satellite radio by American Public Media, will feature **Paul Jacobs** in its Easter Sunday program, recorded at the Church of St. Ignatius Loyola in New York.

The Show Must Go On Department: Phillip Truckenbrod reports that Paul Jacobs arrived at the Atlanta airport only to discover that his bags, which included his organ shoes, had not made the same trip. His informant, who had traveled from Alabama to hear Paul's recital at Spivey Hall, says Paul played the program in his stocking feet—and perfectly.



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David Kinsela

David Kinsela is featured on new recordings, *Bach Organ Meditation 2: Fate—In Memoriam Uncle Bob*, and *Bach Organ Meditation 3: Tribe—The Centenary of Australia*, on the organ.0 label. *Fate* was recorded on the 1968 Pogson organ at The King's School, NSW, Australia, and includes BWV 533, 737, 535, 255, 48, 714, 574, 694, 588, 534, 591, 741, 721, 727, and 544. *Tribe* was recorded on the 1740 Wagner organ in Trondheim and includes BWV 592, 633, 632, 637, 636, 635, 542, 598, 640, 641, 643, 638, 578, 545, 615, 614, 613, 644, 616, 642, 639, 617, and 532. For information: <www.organo.com.au>.

Organbuilder David Petty was featured in the magazine *Eugene*. In the column "Portfolio" by Anne Gillen, entitled "What a Set of Pipes!", Petty's work was chronicled, including his 4½-year apprenticeship with John Brombaugh and the forming of his own shop, David Petty & Associates Pipe Organs, in Eugene, Oregon. He has completed several small organs, including Opus 2, a continuo organ commissioned by the First United Methodist Church of Eugene, where his wife, Julia Brown, is organist. Two of Petty's small instruments will be featured in an exhibit in Eugene entitled "The Art of the Instru-



David Petty

ment Maker," June 16—July 22, at the Jacobs Gallery adjacent to the Hult Center for the Performing Arts. The exhibit will include various instruments made in the northwest, and will feature Friday noon concerts in the Hult lobby during the five weeks. For information: 541/521-7348; <d.r.petty@att.net>; <www.davidpettyorgans.com>.



Nigel Potts

Nigel Potts will be performing a "Gift of Life" organ concert at St. Peter's by-the-Sea Episcopal Church, Bay

Shore, New York, on April 23 at 4 pm. In conjunction with the Bay Shore Rotary Club, Potts will be dedicating 100% of the concert proceeds to Rotary International's Gift of Life program. He stated that "As a member of the Bay Shore Rotary Club, my goal is to raise \$4,000, which will pay for a child to travel from a third world country in Central America to have crucial open heart surgery at Long Island's Stony Brook Hospital."

The concert will include popular works by Bach, Mozart, Schumann, Saint-Saëns, William Walton and Sousa, for listeners of all ages. Admission: \$20 adults, \$15 senior citizens/students, \$10 children under 13 yrs. For further information: <nigel@nigelpotts.com>.

Nunc Dimittis



William P. "Bill" Brown

William P. "Bill" Brown died February 2 at his home in Phoenix, Arizona. Born in Battle Creek in 1925 and raised in Columbus, he attended New Mexico Military Institute for high school and college, where he was known as "WP," and went to Japan with the Army during World War II. Upon his return, he took his MBA at Wharton, then began a career in real estate development. Over the years, he served on the Phoenix Planning Commission, held many offices for the Downtown YMCA and Midtown Rotary, and was active in the Phoenix Ski Club and NMMI and UPenn alumni groups.

Brown may best be known as the owner of the Organ Stop Pizza restaurants, and was an accomplished pianist and theatre organist in his own right. With his restaurants, he entertained vast numbers of people, brought the theatre organ and its music into the vernacular, launched the careers of many artists, and inspired and helped others to create similar restaurants across the country. He was a leader and active participant in all the major theatre organ organizations and also supported the installation of dozens of organs in the valley and across the country, including Phoenix's Orpheum Theatre.

Memorial services were held at Trinity Episcopal Cathedral, Phoenix, February 10. He is survived by his two sons, daughter, and five grandchildren.

Michael Fleming died January 10 in Surrey, England. Former Warden of the Royal School of Church Music, he was director of music at St. Alban's, Holborn 1980-98, and had served at several well-known London churches.

Fleming was born April 8, 1928 in Oxford, where his father, Guy Fleming, was curate at the Anglo-Catholic St. Mary Magdalen's. His grandfather, Arthur Fleming, was Precentor of Gloucester Cathedral and headmaster of the cathedral school. Michael Fleming started organ lessons at age 12 at St.

Austell in Cornwall. After National Service he studied music at Durham University, was organist of St. Oswald's, and had organ lessons with Francis Jackson.

Fleming served as organist and choir-master at St. Giles, Cambridge, and continued organ lessons with George Guest. During his two years as organist of Chingford Church in Essex, he studied with Harold Darke. In 1958 he was appointed director of music at All Saints Margaret Street in London, where he taught in its choir school. A decade later, he moved to Croydon Parish Church and became a full-time tutor at nearby Addington Palace, then home of the Royal School of Church Music. Ten years later, he moved to St. Mary's, Primrose Hill. In 1980, Fleming was appointed director of music at St. Alban's, Holborn.

After retirement from the RSCM in 1993, he continued on the governing bodies of both the English Hymnal Company and the Church Music Society. In 1998, he left Holborn to become director of music at St Michael's in Croydon. His numerous arrangements for hymns include settings with trumpets and drums. In 1999 he was awarded an MA Lambeth degree "in recognition of his contribution to church music and liturgy."

Hiroshi Tsuji, Japan's pioneer organbuilder, passed away on December 22, 2005, at the age of 72, in Shirakawa. He is survived by his wife, Toshiko, a daughter, Megumi Wolter, who presently lives in Berlin, Germany, and three grandchildren. Born in Aichi-ken in 1933, Tsuji showed an early interest in music, and later attended Geijutsu Daigaku ("Gei Dai") music school in Tokyo, studying organ and graduating in 1958. While there he realized that tinkering with the school's old organ interested him as much as playing it, and shortly afterward came to the United States, where he apprenticed with the Schlicker Organ Co. in Buffalo 1960-1963. He then went to Holland, where he apprenticed for another year with D. A. Flentrop, studied some of the historic organs, and became convinced of the importance of classical voicing and tracker action.

Returning to Japan in 1964, he established a small workshop in a Tokyo suburb, where he built a few small organs in the "neo-classic" style. Although in this period organs were already being imported to Japan, mostly from Germany, Tsuji was the first native Japanese craftsman to engage full-time in organbuilding. In 1971 he returned briefly to Europe to continue his study of historic organs, and shortly afterward moved to the mountain town of Shirakawa, where he established a workshop in a spacious former schoolhouse. By this time he was securing some larger contracts and had several people working for him, some of whom later established workshops of their own.

Tsuji early made a commitment to basing his instruments on historic European models, at first only in the North German style. Later, in the early 1980s, encouraged by Umberto Pineschi and Yuko Hayashi, he went to Italy and became intrigued with the sound of historic organs in Tuscany. In 1982 he restored a small organ of 1762 in Pistoia, and also made a replica of it, which was displayed at the Boston Early Music Festival and is now in Canada. Another replica, of a larger 1755 organ by the Pistoian builder Tronci, was later built for a museum in Gifu, Japan. In 1984 he restored the 1745 Tronci organ in the church of San Filippo in Pistoia, for which he was made an honorary citizen of the city. One of the Italian-style organs that Tsuji had built he kept in his workshop, and at his suggestion the

First Congregational Church

PALO ALTO, CALIFORNIA

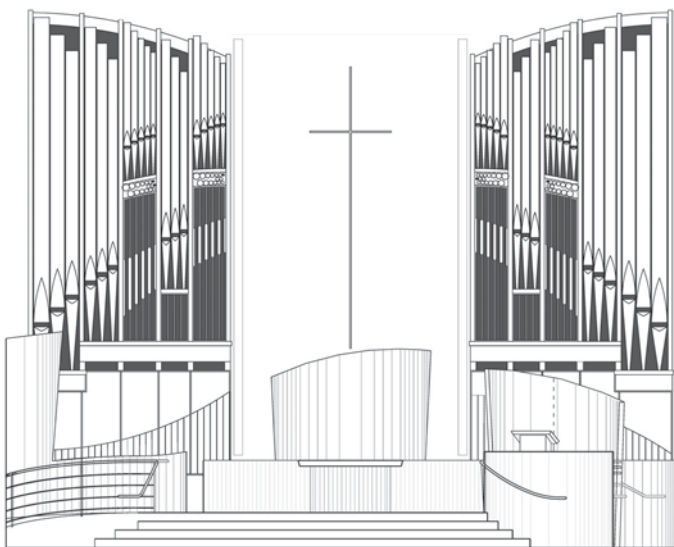


Image courtesy of John Miller Architects © 2005

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 redesigned 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.

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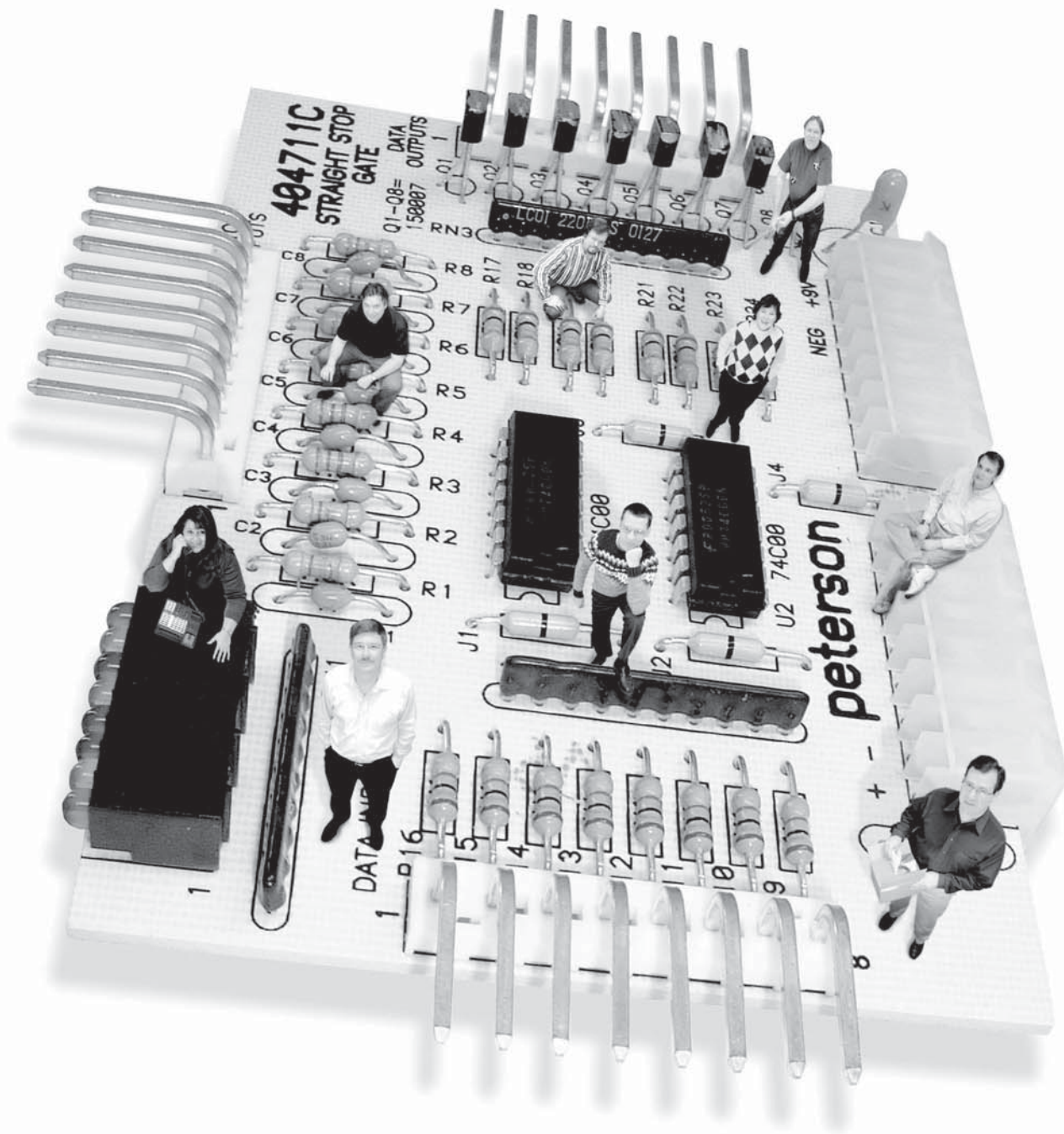
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town of Shirakawa has for the past 20 years sponsored an annual Academy of Italian Organ Music there, which has brought several distinguished teachers to Japan. One of the results of this collaboration is that Shirakawa and Pistoia have become "sister cities," participating in cultural exchange.

While several subsequent organs continued to reflect the North German style, by the late 1980s and early 1990s Tsuji was building some larger organs based on 18th-century Italian principles, culminating in his last instrument for the Community Hall in his home town of Shirakawa, completed in 2005. In this period too he spent some time in Spain, where he restored the historic Renaissance organ in Salamanca Cathedral, a large one-manual instrument. In 1994 he built a sizable organ in the Spanish style for Salamanca Hall in Gifu, the third manual of which is tonally a replica of the Salamanca Cathedral organ. However, most subsequent Tsuji organs were in either the German or the Italian style.

Because most Christian churches in Japan are quite small, many of the organs built for them by Tsuji were likewise small, some with only three or four stops and either a coupled pedal or no pedal at all. Some of his larger church organs included those in the Tokyo Lutheran Center (II/15, 1972), St. Paul's Episcopal Church, Tokyo (II/22, 1976), the chapel of the Salesian Boys Home (II/16, 1989), and the Protestant Church in Kobe (II/24, 2001). Most of Tsuji's larger organs were built for schools and concert halls. These included the Tamagawa School (II/18, 1978), Nagoya Gakuin University (II/14, 1984), Seimann Gakuin University (III/33, 1987), Salamanca Hall, Gifu (III/45, 1994/9), Aoyama Gakuin, Shibuya (II/14, 1994), and Community Hall, Shirakawa (II/21, 2005). Tsuji also made a number of small residence and practice organs, contributing to a total number of 81 organs built between 1964 and 2005. The workmanship of Tsuji's instruments, regardless of size, was impeccable, the sound refined and balanced, and the casework well-

proportioned and of handsome classical design. It is to be regretted that the only examples of his work to be exported to the American continent are a small house organ and a 3-stop continuo organ, both in Canada.

—Barbara Owen



Grady W. Wilson

Grady W. Wilson, a longtime resident of Columbus, Ohio, formerly of New York City, died January 15 at Dublin Retirement Village. He was 75. Born July 16, 1930, Wilson received his bachelor's degree from the University of Alabama, Master of Music from Florida State University, and Doctor of Musical Arts in organ from the University of Michigan. Dr. Wilson retired as professor of music at the State College of Jersey City (now Jersey City University) in 1993. He most recently served as organist at Trinity United Methodist Church in Marble Cliff, having previously served churches in New York and New Jersey. Wilson performed as a pianist and organist, both as soloist and with his identical twin brother, the late Dr. Gordon Wilson. The Wilson brothers toured the United States and Europe performing original duets for organ (two performers at one console), releasing a recording of these works in 1977. A memorial service was held February 2 at Trinity United Methodist Church, Columbus, Ohio.

Corrections and clarifications Resource Directory 2006

THE DIAPASON 2006 Resource Directory inadvertently omitted the following supplier:

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Here & There

Carl Fischer has released new sacred choral CDs. *Let Us Worship and Bow Down: A Choral Collection for All Seasons of the Church Year* (CFD17, \$15.98), contains complete performances of the music included in the eponymous print collection (CMF1, \$5.95), seasonal and general worship anthems by Gary Hallquist. *Great Hymns of the Faith* (Bleecker Street Records, CDF16) is a collection of the most beloved and inspirational hymns, including *Amazing Grace*, *The Church's One Foundation*, and *Holy, Holy, Holy*. For information: <www.carlfischer.com>.

GIA Publications has announced that revenue generated by *Mercy, Mercy!*, a CD benefiting church musicians affected by natural disasters, will be donated to the hurricane relief funds of the American Guild of Organists and the National Association of Pastoral Musicians. The CD includes selections composed or performed by those who suffered loss during the Gulf Coast disaster. For information: 800/GIA-1358, 708/496-3800; <www.giamusic.com>.

The Reed Organ Society announces their publication of David M. Knowles' book, *The History of the Story & Clark Organ Company*. The text covers the history of the several companies that eventually became the Story & Clark Company, as well as the biographies of the principal players. Appendices include catalog pages, trade cards, patents, and many other important references covering all aspects of the company's history. \$34.95 plus shipping; for information: <quashnock@aol.com>; <www.reedsoc.org>.

The Royal School of Church Music announces three new titles. *Love Divine* is an anthology of twenty anthems and canticles from the Victorian and Edwardian periods, edited by Barry Rose. The collection includes anthems and canticles by Stanford, Elgar, Goss, Stainer, Barnby, and others. *The Novello Short Anthems Collections* comprise 48 anthems in two volumes, edited by David Hill. Subtitled "Five Centuries of Anthems for Smaller Mixed Voice Choirs," the collection includes works by Bach, Byrd, Greene, Hurford, Lotti, Parry, Pitoni, Rose, Tallis, Vaughan Williams, Whitlock, and others. For information: <www.rscm.com/>.

The Gothic Catalog announces the release of the first recording on the newly installed Eastman Italian Baroque organ (LRCD 1077). The instrument, originally built around 1770 in the central region of Italy, was installed in the Memorial Art Gallery in Rochester, New York, in August 2005. The new recording features three organ professors of the Eastman School of Music—Hans Davidsson, David Higgs, and William Porter—playing works from Baroque to early classical. For information: <www.gothicrecords.com>.

Fenris Pipe Organ, Inc., Kilkenny, Minnesota, reports that the dedication of their installation at Good Shepherd Lutheran Church in Rochester, Minnesota took place on November 6, 2005. The instrument was featured on the September 2004 cover of THE DIAPASON. The organ was constructed in two phases: the first phase being the Great and Pedal divisions, and the second being the Swell, which was installed last summer. For the dedication, the organ was accompanied by choir and brass; organists included Jeff Daehn, Cynthia McLaren, Eileen Nelson Ness, and Brian Williams. For information: Wes Remy, Fenris Pipe Organ, 507/334-2277.

Goulding & Wood has released the latest issue of their newsletter, *The Coupler*, with articles on their new shade engine design, the retirement of organist/director of music Charles Goehring from St. Luke's United Methodist Church in Indianapolis (home to their 1999 Opus 33), the dedication of Opus 44 (St. Charles Borromeo, Bloomington, Indiana), updates on Opus 25 (Christ Church Episcopal Cathedral, New Orleans) and Opus 45 (Sursa Performance Hall, Ball State University), a new recording by Yoonmi Lim on Opus 30 at St. Meinrad Archabbey, work in progress, and upcoming events. For information: <www.gouldingandwood.com>.



Allen Renaissance Heritage™ console, Leverington Presbyterian Church, Philadelphia, Pennsylvania

A four-manual Allen Renaissance Heritage™ console in a special two-tone finish has been recently installed in Philadelphia's Leverington Presbyterian Church, located in the heart of the Roxborough section. The 24 Mudler-Hunter pipe ranks and 79 Allen digital voices are controlled by individual drawknobs. The console features rosewood sharps on the manuals and pedals, rosewood rocker tablets, rosewood drawknob faces with maple stems, and Skinner-style key cheeks. The manual naturals are Laukhuff Ivora. Cathedral-style side panel mouldings complement the console design. An adjustable bench, adjustable music rack, and console dolly are finished to match the console's exterior finish, which matches the existing woodwork of the sanctuary. Most of the 12-channel digital audio is located behind the pipe façades, in and near the pipe chambers.

The specification was designed by organist Jeremy Zuck in collaboration with Scott Clark of the Allen sales staff. Tonal finishing of the digital voices was done by Clark, along with organists Jeremy Zuck and Adam Koch, who played the dedicatory concert on the instrument. For information: <www.allenorgan.com/>.

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16	Bourdon doux (Sw)	
16	Contra Gamba (So)	
16	Violone	
8	Principal	<i>Pipes only</i>
8	Octave	<i>Oktav</i>
8	Bass Flute	<i>Pipes only</i>
8	Bourdon	<i>Pipes only</i>
8	Gedacktflöte	
8	Gamba (Solo)	
4	Prestant	<i>Pipes only</i>
4	Choralbass	
4	Fife	<i>Pipes only</i>
4	Flüte	
2	Octave	<i>Pipes only</i>
IV	Fourniture	<i>Pipes only</i>
IV	Mixture	
32	Contre Bombarde	
32	Contre Dbl. Trumpet (Gt)	
16	Bombarde	<i>Posaune</i>
16	Double Trumpet (Gt)	
8	Trompette	
4	Clarion	
SWELL		<i>English Swell/Pipes</i>
16	Bourdon doux	
8	Geigen Diapason	<i>Open Diapason</i>
8	Bourdon	
8	Gedeckt	<i>Pipes only</i>
8	Flute Celeste II	<i>Erzähler Celeste II</i>
8	Erzähler	<i>Pipes only</i>
8	Viola	<i>Pipes only</i>
8	Viola Celeste	<i>Pipes only</i>
8	Salicional	<i>Viole d'Orchestre</i>
8	Voix Celeste	<i>Viole Celeste</i>
4	Principal	<i>Pipes only</i>
4	Octave Geigen	<i>Octave</i>
4	Rohrflöte	<i>Pipes only</i>
4	Traverse Flute	
2 2/3	Nasard	
2	Octavin	<i>Pipes only</i>
2	Flautino	<i>Pipes only</i>
2	Piccolo	
1 3/5	Tierce	
IV	Fourniture	<i>Mixture V</i>
III	Plein jeu	<i>Pipes only</i>
16	Contre Trompette	<i>Double Trumpet</i>
8	Trompette	<i>Trumpet</i>
8	Hautbois	<i>Orchestral Oboe</i>
8	Vox Humana	<i>Vox Humana</i>
4	Clairon	<i>Clarion</i>
	Tremulant	
16	Swell to Swell	
	Swell Unison Off	
4	Swell to Swell	
	English Swell	
	Chimes	<i>mechanical (in Swell chamber)</i>
GREAT		<i>Second Voices/Pipes</i>
16	Double Diapason	<i>Quintaton</i>
16	Bourdon	
8	Principal	<i>Pipes only</i>
8	Diapason	<i>Prinzipal</i>
8	Bourdon	
8	Gedeckt	<i>Pipes only</i>
8	Harmonic Flute	<i>Metalgedackt</i>
8	Gamba	
4	Prestant	<i>Pipes only</i>
4	Octave	<i>Oktav</i>
4	Spitzflute	
4	Harmonic Flute	<i>Pipes only</i>
2 2/3	Twelfth	<i>Sesquialtera II</i>
2 2/3	Nazard	<i>Pipes only</i>
2	Super Octave	<i>Pipes only</i>
2	Fifteenth	
2	Waldflute	
IV	Mixture	
III	Cymbale	<i>Pipes only</i>
III	Sharp Mixture	
16	Double Trumpet	
8	Tromba	
	Tremulant	
	Chimes	<i>Carillon</i>
SOLO (no pipes)		
16	Gamba Celeste II	
8	Flauto Mirabilis	
8	Solo Gamba	
8	Gamba Celeste	
4	Gambette Celeste II	
16	Trompeta Real	
8	Trompeta Real	
8	French Horn	
8	Corno d'Bassetto	
8	Cor Anglais	
4	Trompeta Real	
	Tremulant	
	Celesta	
CHOIR (no pipes)		
16	Contra Viole	
8	Holzgedackt	
8	Viole	
8	Viole Celeste	
4	Prinzipal	
4	Koppelflöte	
4	Violes II	
2	Oktav	
1 1/3	Quintflöte	
III	Cymbale	
16	Bass Clarinet	
8	Petite Clarinette	
	Tremulant	

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In the wind . . .

by John Bishop

Thar she blows!

I know I share with many organ-builders the sense that the organ is alive. Stand inside an organ chamber when the blower is off and all is silent—unliving. Turn on the blower. The reservoirs fill, the swell shutters give a little twitch, and the instrument seems to quiver expectantly, ready to sound.

We normally don't notice air. We don't bump into it when we walk. We don't feel its resistance when we gesture with our hands. But we do notice it when it's in motion—we call that wind. Reflecting on the nature of wind, we typically refer to blowing wind, as in "it's blowing a gale out there." But a sailor knows that the effect is often just the opposite. If there's a low pressure cell up north, all the high pressure air south of us rushes by to fill the gap. The wind is caused by air being drawn, not blown. Another interesting case is the classic sea breeze that occurs when coastal land is heated by the midday sun causing updrafts. You can't have a vacuum without an enclosure, so when all that air rushes skyward, the cooler air over the water rushes ashore to take its place. Again, the wind is caused by air being drawn.

Wind n. 1a. Moving air, especially a natural and perceptible movement of air, parallel to or along the ground. **b.** A movement of air generated artificially, as by bellows or a fan . . .

The organ is all about wind—air in motion. Because the organ and the piano have similar keyboards, many people assume that they are a lot alike. In fact, they could hardly be more different. The tone of the piano is created by a hammer striking a metal string. The vibration of the string creates the sound, the length and tension of the string determine the pitch, and the impact of the hammer causes the attack. The fact that a great pianist can produce cascades of notes without the sensation of hammering is at the heart of the art—the art of both the instrument and the player. I've often marveled during piano performances when a scale or arpeggio gives the impression of falling water rather than hundreds of hammers hitting strings. Here the art surpasses the mechanical—or the mechanical enables the art.

In nature, wind is caused by air being drawn. Of course, the wind in a pipe organ emanates from a blowing device, usually a rotary blower. But when I play, I think it's fun to imagine the air as being drawn out from the top of the organ's pipes, originating in my body, leaving my fingertips to make the sound. That imagined sensation is the heart of the player's phrasing. Remember your teacher encouraging you to breathe with the music? Once again the art surpasses the mechanical. The huge mechanical entity that is the pipe organ in effect vanishes, leaving only the player and the sound of the music.

The sound of the organ is produced by columns of air vibrating in the organ's pipes—or in the case of a reed stop, by the vibration of a brass reed or tongue. The physical production of those sounds is analogous to the flute whose sound is produced by the player blowing across an open hole (like the top of a bottle), or a clarinet whose sound is produced by the vibrating reed. Whether you are vibrating a column of air by splitting a sheet of air against the edge of a hole or with a vibrating tongue, you need air in motion to do it.

We measure organ air pressure in inches using a manometer. In its simplest form, a manometer is a U-shaped tube filled with water so the level of the water is even on both sides of the tube (gravity does a good job of leveling). When you apply air pressure to one end of the tube, the water in that end is blown down forcing the other side up and you use a ruler to measure the difference. If an organbuilder forgets to

bring a manometer to a job, he can make one using flexible plastic tubing as found in a fish tank, a rough piece of wood, and a few staples.

The other measurement we take of organ air is volume—considered as a factor of an amount of air in a specified period of time. In the case of a pipe organ it's meaningless to say, for example, 1,000 cubic feet of air, because when described that way our thousand cubic feet is sitting still and won't make a peep. Instead we say 1,000 cubic feet per minute (CFM), which describes a volume of air in motion. And, 1,000 CFM doesn't mean much unless you also assign a pressure value. So you might purchase an organ blower that can produce 2,000 CFM at 4" WP. That would be adequate for an organ of about 25 stops with low wind pressure. If you needed 2,000 CFM at 10" WP, you would need a more powerful blower. Some organbuilders use the term windsick to describe an instrument in which the wind supply is not adequate for the job. Now you're an expert.

I'm inspired to write about organ air by the engraving that hangs over my desk. It's reproduced from *L'Art du Facteur d'Orgues*, the 18th-century French treatise on organbuilding written and illustrated by the good monk Dom Bedos de Celles—it depicts a large organ in cross-section. On the left side of the image, which is the back of the organ, there is a young gentleman working a set of three large manually operated multi-fold bellows. He walks down the row, pushing down each lever, in turn raising each bellows. The bellows are connected together with a tripping mechanism—when one nears empty, the next one starts to fall, and the young gentleman circles back around to fill the first again. He's wearing a jacket with some 20 buttons, breeches that buckle at the knee, and stockings that cover his calves from the top of his buckled shoes.

Back then you couldn't play a note on an organ without someone to pump. I imagine that there were plenty of very bored organ-pumpers. But remembering that mechanical or electric organ blowers are essentially a 20th-century invention—how many of us would have volunteered hours to pump while Buxtehude, Bach, Mendelssohn, Franck, or Widor was practicing? Maybe rival organists tried to infiltrate "enemy" organ lofts by embedding their choir boys in the other's pumping squad: "What's that Bach up to this week?"

The great Cavallé-Coll organ in the church of St. Sulpice in Paris was built in 1862. It has about 100 stops—a very large organ by modern standards and downright huge for the days of hand-pumped organs. Charles-Marie Widor's tenure as organist there started in 1870 and ended with his retirement in 1934 (he was hired as a temporary fill-in and never given a permanent appointment!), so we can assume that there was a magical Sunday when Widor played the organ for the first time supported by an electric blower. That must have been liberating for the organist.

When organs were pumped by hand, organists were acutely aware of how much wind they were using. The more stops you drew, the more air you used and the faster the pumper had to work. Surely more than one young gentleman quit in protest. Think of Bach's pumpers dealing with those huge arpeggiated diminished chords midway through the *Toccata in D Minor* that start with bottom D of the pedalboard, the third biggest wind-consuming note of the organ. Imagine the master playing those soon-to-be famous chords with arms outstretched and head thrown back, reveling in the sonic experience, while the pumpers raced from bellows to bellows, trying to keep up with the demand: "Nice work," he said, "here's an extra ducat for your trouble."

I have had personal experience with this phenomenon. At the time I graduated from Oberlin College I was working with an organbuilder in Ohio named Jan Leek, a wonderful man who was trained in the Netherlands and who shared his wealth of knowledge and experience

with me. We restored a 19th-century organ in a church in Bethlehem, Ohio—a project that included the restoration of the original hand-pumping equipment. Garth Peacock, a member of Oberlin's organ faculty, played the dedication recital, which included some pieces and a hymn to be played with the organ pumped by hand—and I was the pumper. The pump handle stuck out of the right-hand side of the organ case where pumper and player could see each other. As we got into the hymn, Peacock caught my eye and winked. He drew stop after stop, filled in manual chords, then added doubling in the pedals, using all the wind he could, chuckling as I flailed the pump handle up and down. I know he did it on purpose.

My other favorite organ-pumping story happened after I completed the restoration of the 1868 E. & G. G. Hook organ (Opus 466) for the Follen Community Church in Lexington, Massachusetts. That project also included the restoration of the hand-pumping gear, and more than one parishioner felt clever commenting that the organ could be played even during a power failure. And sure enough, one of the first times the restored organ was played in concert there was a power failure and someone from the audience volunteered to go forth and pump.

Those who know me well—and probably some casual acquaintances—know that I love the epic series of novels about the brilliant captains of the Royal Navy in the early 19th century, especially captains Horatio Hornblower (written by C. S. Forester) and Jack Aubrey (written by Patrick O'Brian). Many a turnpike toll-taker has chuckled as my lowering car window emits a hearty "belay there" (audio books have accompanied me for tens of thousands of miles of pipe organ adventuring). Both epics are full of musical allusions, such as when Captain Hornblower rounds Cape Horn in a gale after lengthy adventures in the Pacific, and the groaning of the timbers of his ship *Lydia* "swelled into a volume of sound comparable to that of an organ in a church."

Captain Jack Aubrey, an accomplished amateur violinist as well as a brilliant fighting sea captain, shared hundreds of evenings making music with his closest friend, the equally able cellist and ship's surgeon (and prolific intelligence agent) Stephen Maturin while traveling through 360° of longitude and twenty novels. Their evening concerts (typically enhanced with toasted cheese and marsala) pepper the active story with allegory while giving the reader a chance to understand the musical tastes of the day. It's a delight to read how these determined warriors reveled in playing chamber music or improvising on favorite melodies as they sail around the world. On several occasions they discuss the effect of all that damp salt air on their instruments, and Jack Aubrey is smart enough to leave his precious Amati violin at home, distinguishing it from his seagoing fiddle.

In *Post Captain*, the second book of the series, Captain Aubrey returns to shore at a dramatic and complicated moment in his life. Heavily in debt, badly wounded after a violent sea battle, and thrilled with his new promotion to post-captain as a result of his victory, he is confined to the Duchy of the Savoy in London, a sanctuary where debtors were protected from arrest. After learning the boundaries of the Savoy from his innkeeper, he goes out walking:

Wandering out, he came to the back of the chapel: an organ was playing inside, a sweet, light-footed organ hunting a fugue through its charming complexities. He circled the railings to come to the door, but he had scarcely found it, opened it and settled himself in a pew before the whole elaborate structure collapsed in a dying wheeze and a thick boy crept from a hole under the loft and clashed down the aisle, whistling. It was a strong disappointment, the sudden breaking of a delightful tension, like being dismayed under full sail.

"What a disappointment, sir," he said to the organist, who had emerged into the dim light. "I had so hoped you would bring it to a close."

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"Alas, I have no wind," said the organist, an elderly parson. "That chuff lad has blown his hour, and no power on earth will keep him in. But I am glad you liked the organ—it is a Father Smith.³ A musician, sir?"

"Oh, the merest dilettante, sir; but I should be happy to blow for you, if you choose to go on. It would be a sad shame to leave Handel up in the air, for want of wind."

"Should you, indeed? You are very good sir. Let me show you the handle—you understand these things, I am sure . . ."

So Jack pumped and the music wound away and away, the separate strands following one another in baroque flights and twirls until at last they came together and ran to the final magnificence . . .⁴

The next day while writing a letter to Stephen to share the news of his promotion, Captain Aubrey recognized the depth of his humor:

. . . in the Savoy chapel I said the finest thing in my life. The parson was playing a Handel fugue, the organ-boy deserted his post, and I said "it would be a pity to leave Handel up in the air, for want of wind," and blew for him. It was the wittiest thing! I did not smoke it entirely all at once, however, only after I had been pumping for some time; and then I could hardly keep from laughing aloud. It may be that post-captains are a very witty set of men, and that I am coming to it.⁵

That reminds me of E. Power Biggs's quip after recording Handel's organ concerti in the 1950s with the Royal Philharmonic Orchestra on the instrument that Handel played in St. James' Church, Great Packington, Warwickshire, when he recalled "handling the handle Handel handled."

I'm long-winded today. I've got lots more to say about organ wind, and I'm running out of space. So join me here next month for *Thar she blows—some more*. ■

Notes

1. *The American Heritage Dictionary*, Houghton Mifflin Company, 2000.
2. Forester, C. S., *Beat to Quarters*, Little, Brown and Company, Boston, Massachusetts. Reissued in paperback by Back Bay Books, Boston, Massachusetts, 1999.

3. Father Smith was a 17th-century English organbuilder—Patrick O'Brian's novels are both compelling and well-researched.

4. O'Brian, Patrick, *Post Captain*, William Collins Sons & Co., Ltd., London, published as a paperback by W. W. Norton & Company, Inc., New York, New York, 1990, pp. 423–424.

5. *Ibid.*, p. 426.

Book Reviews

Johann Sebastian Bach: His Life in Pictures and Documents, by Hans Conrad Fischer; English translation by Silvia Lutz; with compact disc: **A musical journey through the life of Johann Sebastian Bach. Holzgerlingen, Germany: Hänssler Verlag, 1985 and 2000 (redesigned edition), 191 pages. Available from the Organ Historical Society (\$25.00 plus shipping), 804/353-9226, <www.ohscatalog.org>.**

The author's intention, stated in the Appendix, is "to paint a picture of Bach's life and personality for lovers of Johann Sebastian Bach's music, using those documents which researchers have so far authenticated" (185). This aim is fulfilled in 12 sections: Background and Childhood, Youth and First Years, Mühlhausen, Weimar, Cöthen, Bach becomes Cantor of St. Thomas's, Life in Leipzig, Bach's family, School and Everyday Life, Bach and the Kings, Bach's Service in the Church, SDG: *Soli Deo Gloria*.

As the book title states, the volume incorporates pictures and reproductions of a variety of documents with the printed textual information. The book's large size (8" x 11") is appropriate for the presentation of these documents as well as for the illustrations that range from relatively small prints to full-page or double-page reproductions. The cityscapes are derived mainly from historical sources and include area and street maps, along with depictions of buildings, castles, and other edifices in Arnstadt, Cöthen,

Dresden, Hamburg, and Leipzig. There are engravings of churches, both interiors and exteriors. Several organs are included: the organ of St. John's, Lüneburg; the Silbermann organ in Freiberg Cathedral (for which the builder received his master craftsman certificate in 1714); another Silbermann organ in Rötha, near Leipzig; and a small, one-manual chamber organ included in a group of performing musicians.

The portraits of human figures—mostly bewigged males—include paintings of kings, dukes, and prominent political persons; some notable musicians, such as Palestrina, Caldara, Telemann, Handel, and Vivaldi, are included. In addition to several portraits of J. S. Bach by various artists, there are paintings of members of the Bach family: Carl Philipp Emanuel Bach, Wilhelm Friedemann Bach, and Johann Christian Bach (*Music Master to the Queen of England* by Thomas Gainsborough).

Among the reproductions are pages of the *Little Clavier Book for Anna Magdalena*, the autograph title page of *The Well-Tempered Clavier*, an initialed concluding page of a cantata, and an autograph manuscript page of the *B-minor Mass*.

Other related items include Bach's signature on his handwritten petition to Leipzig city council on 23 August 1730 concerning his position. There is a photograph of the ornate Bible of the city of Leipzig upon which Bach is believed to have taken his oath of office. A reproduction of an inventory of Bach's estate contains a list of the musical instruments in Bach's possession at the time of his death in 1750.

The 139 pictorial reproductions, mostly in color, are the chief virtue of the book, in conformity with its title. At the same time, readers will be impressed by the range and depth of the printed information. The concluding Appendix consists of two essays: one on literature and references, the other on the pictures in the book, both commenting on the sources of the research material. An Index of Names includes 55 entries under the name of 'Bach', excluding that of Johann Sebastian Bach, which has been omitted for obvious reasons. An Index of Towns and Cities concludes the book, with prominence given to Arnstadt, Dresden, Hamburg, Leipzig, and Weimar in terms of the largest number of entries relating to Bach's life and times.

The accompanying CD contains 17 extracts (organ, harpsichord, solo violin, instrumental combinations, choral works) from the 172 CDs of *Edition Bachakademie*, the first and only complete recording of Bach's music.

The book's author is an internationally recognized biographer and filmmaker who is also a radio, television, and theatre producer; he lives in Marktschellberg, Germany. His superb book constitutes a unique and valuable contribution to the vast existing literature on Bach.¹ Therefore, readers who are devotees of this leading musical figure in Western civilization—whose works include some 250 cantatas, 280 organ compositions, the great Passions, orato-

rios and masses, *The Well-Tempered Clavier*, the *Brandenburg Concertos*, and the *Art of the Fugue*—will welcome this testimony to his religious and musical legacy. The editor's comment in the Preface provides an appropriate concluding assessment of Bach's life:

We must be content with the old wisdom that there are things in heaven and earth that cannot be grasped by our intellect. One of these things is the way that an organist, choirmaster and court composer from the 18th century called J. S. Bach fulfilled his daily musical duties, argued with town councils, lived, loved and composed music. (8)

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

Note

1. The book's overall high quality is marred by a large number of unfortunate misprints—missing letters, numbers, names, and dates on pages 12, 14, 16, and 18: Origin of the Musical Bach Family.

Behind the Pipes: The Story of the Kotschmar Organ by Janice Parkinson Tucker. Casco House Publishing, 121 Pilgrim Rd., South Portland, ME 04106; 115 pages. Available from the Organ Historical Society (\$19.95 plus shipping), 804/353-9226, <www.ohscatalog.org>.

Together with the Spreckels organ in San Diego, the Portland Auditorium's Kotschmar organ is a rare survival from the period of civic organbuilding and organ concerts. Both were built by Austin Organs, and both have had a checkered history of enthusiastic public celebration followed by periods of desuetude and disrepair, with recent revival and re-appreciation of their unique character and place in the development of organ culture in America.

Ms. Tucker, a former dean of the Portland Chapter of the AGO, is also the archivist for the Friends of the Kotschmar Organ (www.foko.org). *Behind the Pipes* presents the people and personalities behind the construction of the hall and the organ, and provides extensive and colorful detail concerning both the famous (Will McFarlane and Edwin Lemare) and lesser-known incumbents at the Kotschmar. While the book is generous in its descriptions of the city, the auditorium, the various civic committees and organizations, concerts given and performers appearing in Portland, and the many individuals important to the history of this instrument, readers expecting extensive information about the organ itself and detailed descriptions of its various expansions and rebuildings will need to seek other sources. Portland and the greater music community are fortunate that the Kotschmar Organ has not only survived, but has, as Ms. Tucker notes, entered 'a new golden age'.

—G. Nicholas Bullat
River Forest, Illinois

New Recordings

The Organs of Eton College. Clive Driskill-Smith, organist. Priory Records Ltd. PRCD 809, <www.priory.org.uk>. Available from the Organ Historical Society \$14.98 members, \$16.98 non-members (plus shipping), 804/353-9226; <www.ohscatalog.org>.

Toccata in F, Buxtehude; *Chorale Partita on "Ach wie nichtig, ach wie flüchtig."* Böhm; *Pastorale*, Roger-Ducasse; *Scherzo*, Fotheringham; *Fantasia*, Cosyn; *Voluntary in C*, Pepusch; *Flourish and Reverie*, Grier; *Chorale Prelude on "Melcombe"*, Parry; *Fantasia and Toccata in D minor*, Stanford.

There are not many schools where one could find four significant pipe organs built over a period of nearly four centuries, but such is the situation at England's most famous independent school, Eton College, which was founded by King Henry VI in 1440. This recording features the College's eigh-

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teenth-century John Snetzler chamber organ, the monumental four-manual Hill organ in College Chapel, Dirk Flentrop's two-manual instrument in the School Hall, and the new three-manual Kenneth Tickell organ in the Lower Chapel. Clive Driskill-Smith, assistant organist of Christ Church, Oxford, and an outstanding concert organist of the newer generation of British performers, returned to his old school in order to make the recording.

The first track on the compact disc is the frolicsome and episodic Diderik Buxtehude *Toccata in F*, played on the II/26 Flentrop "Dutch Organ" in the School Hall. This was built in 1973 and incorporates the case and a couple of ranks from a Dutch organ of 1773. Clive Driskill-Smith uses the resources of the organ well in the many transitions of tempo and dynamic level that the piece entails. We find here the flutes, there the Trompet, here the lovely Dulciana, there the principals and *tutti*—all in a manner entirely suited to the composition. The throaty effect of the Pedal Fagot is particularly charming in the piece. This is followed by Georg Böhm's *Partita on "Ach wie nichtig, ach wie flüchtig,"* which again gives the player an excellent opportunity to show off the varied resources of the Dutch organ.

Clive Driskill-Smith then moves across the street to play the most recent of the four organs featured on this recording, the III/54 French Romantic style organ in the Lower Chapel, completed by the British organ builder Kenneth Tickell in 2000. The first of the pieces featuring this instrument is Jean Roger-Ducasse's *Pastorale*, a deceptively simple-sounding composition that is in fact one of the hardest pieces in the repertoire to play well. Driskill-Smith's playing is, however, first rate, and the organ seems well suited to the piece, especially in the way that the reeds seem like Cavaillé-Coll reeds to partake a little of the character of a "diamond in the rough." Next on the CD is a *Scherzo* by modern British composer Lionel Steuart Fotheringham (b. 1973), like Driskill-Smith an Old Etonian and currently on the faculty of another famous English independent school, Tonbridge. His *Scherzo* is a delightful composition in modern idiom making use of whimsical themes and dance-like rhythms.

There is then a further move down the street to College Chapel, where the remaining two organs are housed. First we hear the 1760 vintage I/6 Snetzler organ. Because of the delicate beauty of its tones, this is my favorite of the four organs featured on the recording, despite its small size. The first piece on the John Snetzler organ is a *Fantasia* by early seventeenth-century English composer Benjamin Cosyn. It demonstrates how early English organs are suited to the almost harpsichord-like qualities of old English organ music. The second composition played on the Snetzler organ is the three-movement *Voluntary in C* by Johann Christoph Pepusch, an eighteenth-century German composer who was resident in England. The first movement, *Flute Fugue*, demonstrates the 4' Flute, while the second, a Trumpet movement, is played on the two-rank Treble Cornet stop. Although the Cornet is a reasonably effective substitute for a Trumpet, it is a pity that the player did not use an actual Cornet *Voluntary* in order to demonstrate the stop. The final movement, a *Fugue*, demonstrates the silvery qualities of the 2' Fifteenth. In the eighteenth century, however, it would have been played on the full organ. It seems, however, that Driskill-Smith's ear is too attuned to modern quint mixtures for him to be able to bring himself to use such a tierce-laden chorus, which in some ways is a pity.

Finally Driskill-Smith moves to the IV/60 William Hill & Son organ of 1902. This is housed behind a façade of richly stenciled 32-foot pipes at the west end of College Chapel, in a magnificent carved case designed by James Loughborough Pearson. On this instrument Driskill-Smith first plays Francis Grier's *Flourish and Reverie*. Grier (b. 1955), yet another Old Etonian, resigned his post as organ-

ist and music tutor at Christ Church, Oxford, in 1985 in order to spend four years in India studying philosophy and theology. He now lives in London, where he divides his time between psychodynamic therapy and musical composition. The *Flourish and Reverie* is a fairly accessible modern piece that gives the organist a good opportunity to show off the fine Hill Tubas. After this comes Parry's familiar chorale prelude on the hymn tune "Melcombe," where we hear some of the softer voices of the Hill organ including some of the flutes and a very attractive Orchestral Clarinet. Sir Hubert Parry was himself an Old Etonian, although he would have been more familiar with the 1852 Gray & Davison organ that preceded the Hill. Parry submitted an exercise in composition and obtained his Bachelor of Music degree from Oxford University while still a schoolboy at Eton. (He and John Stanley were the two youngest people ever to obtain the Oxford B.Mus.) The beginning of Stanford's *Fantasia and Toccata in D minor* recalls the free toccata-like opening section of Bach's *Fantasia and Fugue in G minor*. This is a neglected masterwork of the organ repertoire, perhaps because of its considerable complexity. It demonstrates how British composers like Stanford could sometimes equal or even surpass their continental contemporaries such as Widor, Vierne and Reger. The performer

demonstrates his manual and pedal dexterity in the climactic fugue at the end.

Throughout the varied repertoire on this recording Clive Driskill-Smith demonstrates his mastery of a wide range of organ music. The instruments also give a very good account of themselves. With organs like this it is no wonder that Eton College—which in the past produced musicians of the caliber of Thomas Arne, Sir Hubert Parry and Peter Warlock—continues to produce such fine concert organists as David Goode and Clive Driskill-Smith.

—John L. Speller
St. Louis, Missouri

Stefan Engels plays the Seifert organ of St. Matthias, Berlin-Schöneberg (Great European Organs No. 69). Priory Records, PRCD 790, <www.priory.org.uk>. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Sigfrid Karg-Elert, *Kaleidoscope*, op. 144; Chorale Improvisations op. 65: no. 40, *O dass ich tausend Zungen hätte*; no. 48, *Jerusalem, du hochgebaute Stadt*; no. 27, *Jesus, meine Zuversicht*. Max Reger, *Fantasia on the Chorale: "Hallelujah! Gott zu loben, bleibe meine Seelenfreud,"* op. 52/3; *Moment Musical*, op. 69/4; *Capriccio*, op. 69/5; *Ave Maria*, op. 63/7. Olivier Messiaen, *Meditations sur*

le Mystère de la Sainte Trinité: V—Meditation on the Divine Attributes. Fernando Germani, *Toccata*, op. 12.

Stefan Engels received his musical education both in Germany and the United States, having studied at the Musikhochschulen in Aachen, Düsseldorf, and Cologne before moving to the United States for further organ studies with Robert Anderson and Wolfgang Rübsam. Engels rose to the international attention of the organ world when he was awarded the Concerto Gold Medal at the Calgary International Organ Competition in 1998. He has an active concert career having performed in Asia, Australia, many European countries, Canada, and the United States. From 1999–2005 he was associate professor of organ at Westminster Choir College in Princeton, New Jersey, and has recently accepted a position as professor of organ at the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy in Leipzig, Germany.

Engels has recorded a program, about three-quarters of which features the organ music of Sigfrid Karg-Elert and Max Reger, on the 1958 Seifert organ of St. Matthias Church in Berlin-Schöneberg, restored in 1993 by the Stockmann firm. This large organ of 74 stops speaks into the very reverberant acoustic of St. Matthias Church—an ideal acoustic for much of the organ literature on this recording. Engels, who

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is in the process of recording Karg-Elert's complete organ works, is both a sensitive and virtuosic interpreter of the selections on this recording. Many listeners will find Karg-Elert's three selections from his massive collection *Chorale Improvisations*, op. 65 easier to understand and enjoy than his sprawling, obtuse *Kaleidoscope*, op. 144, which, to my ears, is a work based more on a fascination with color and form than melodic or harmonic beauty.

Engels' technical prowess shines in his exciting rendering of the Reger *Halleluja! Gott zu Loben, bleibe meine Seelenfreud*. He plows through the score with all of the ease and virtuosity that anyone could hope to achieve in this difficult composition, yet he plays with a sublime musical sensitivity in the softer sections of this work. Unfortunately, the Spanische Trompette, a high-pressure horizontal reed stop used during several climactic moments in this recording, almost obliterates the organ's tutti. Although Engels gives fine performances of the Reger *Moment Musical*, op. 69/4, *Capriccio*, op. 69/5, and *Ave Maria*, op. 63/7, the musical content of these works prevents them from being elevated to the level that characterizes Reger's best work.

Engels achieves a fine balance of panache and introspection in the fifth movement of Messiaen's *Meditations sur le Mystère de la Sainte Trinité*. The cavernous acoustics of the St. Matthias Church and the Seifert organ join forces to provide an exemplary environment for this work. Fernando Germani, a leading organ virtuoso of the twentieth century known for his outstanding pedal technique, was professor of organ at the Rome Conservatory, Santa Cecilia. His *Toccata*, op. 12, under Engels' nimble technique, brings the recording to a dramatic conclusion.

This recording will find its largest audience among those interested in the organ music of Reger and Karg-Elert. Although all of the repertoire on this recording is well played, I must admit that I am puzzled by the inclusion of the Messiaen on a recording that features mostly German music. It just does not seem to fit. Although Germani is not German, he was known for his playing and recording of Max Reger's organ music, which substantiates his inclusion in the program. These concerns aside, Engels is a fine organist in every respect, and this reviewer looks forward to hearing him in future recordings.

—David C. Pickering, DMA
Graceland University
Lamoni, Iowa

The Great Organ of Saint Patrick's Cathedral, New York City, Donald Dumler, organist. Gothic Records, G 49081, \$14.98, <www.gothicrecords.com>.

A blessing and a problem with our technological age is that fine recordings are issued faster than magazines and reviewers can do them justice. This record has been out for some years, but if you love the sound of majestic organs

(in this instance 9000+ pipes) in a splendid acoustical setting this is your cup of tea.

Dumler stands in succession to Pietro Yon and the incomparable Charles Courboin in his position, and he gives no quarter. The 13 pieces are familiar ones, played with a sense of style and musicianship on a magnificent instrument. If you have speakers that can take it and crank up the volume it is wonderfully exciting, and may remind you why you wanted to become an organist in the first place!

Pullman Promenade, Mary Gifford, organist, Steere & Turner organ, 1882, Pullman United Methodist Church, Chicago. ORG-002, \$14.98.

Noble, *From Olden Times*; Stoughton, *The Courts of Jamsbyd*; Smart, *March in G*; D'Evry, *Nocturnette*; Stanley, *Voluntary in D*; West, *Old Easter Melody*; Dupont, *Meditation*; Sullivan, *The Lost Chord*; Gounod, *Funeral March of a Marionette*; Dubois, *Noël*; Gawthrop, *Passacaglia*.

The Lyon Roars, Mary Gifford, organist (with Martin Pazdioch, tenor), Lyon & Healy organ, 1902 (4 manuals, 57 ranks), Our Lady of Sorrows, Chicago. ORG-101, \$14.98.

Parker, *Five Short Pieces*, op. 68 (Canon, Slumber Song, Novelette, Arietta, Risoluto); Fletcher, *Fountain Reverie, Festival Toccata*; Mendelssohn, arr. Dubois, *War March of the Priests*; Luard-Selby, *Fantasia Sonata on Dies Irae, Dies Illa*; Innis, *A Spiritual Service* (I want Jesus to walk with me, There is a balm in Gilead, Didn't my Lord deliver Daniel?); Schubert, *Ave Maria*; Franck, *Panis Angelicus*.

These two discs give a triple bonus: unusual repertoire played on two intact historic organs, and imaginatively well played. If your interest lies in the sound of early American organs and/or in repertoire hardly ever heard, you will want these CDs, which are available from the Organ Historical Society (804/353-9226, <www.ohscatalog.org>).

That having been said, it must be observed that the initial *March in G* by Henry Smart (on *Pullman Promenade*) is rather a banal clunker of little musical interest. It is all upward from there! Edward d'Evry's *Nocturnette* is melodious and attractive—the tremolo on this 20+ rank organ is assertive. Ms. Gifford's registrations are very well done and of interest throughout. She makes the organ sound larger than it actually is.

A high point is John E. West's *Old Easter Melody*, a set of variations on *O filii et filiae*. This is difficult and splendid music that should be heard often. Another peak is the performance of Daniel Gawthrop's *Passacaglia*—the one composition out of eleven that dates much later than the organ itself.

For *The Lyon Roars*, Mary Gifford is joined by tenor Martin Pazdioch for the Gregorian chant *Dies Irae*, as well as performances of the Franck *Panis Angelicus* and Schubert's *Ave Maria*. All are well sung, although the accompaniment to the Franck is too soft—perhaps a fault of the recording engineer.

Dubois' arrangement of Mendelssohn's *War March of the Priests* amply demonstrates the larger instrument in a "great space," to use the contemporary term. Gifford's sure sense of registration comes to the fore in Horatio Parker's *Five Short Pieces*, opus 68. We should play these more often. Good for church or recital!

A Spiritual Service by Carleton Innis is in three sections, each based on a familiar spiritual, and well worth hearing. Percy Fletcher's familiar *Fountain Reverie* and *Festival Toccata* end the disc, showing the full potential of this wonderful old instrument. Kudos to Ms. Gifford and everyone involved.

—Charles Huddleston Heaton

New Organ Music

Jan Pieterszoon Sweelinck, Complete Keyboard Works, Volume 4, Variations on Songs and Dances. Edited by Pieter Dirksen and Harald Vogel; Breitkopf & Härtel EB8744.

This is the last of the four volumes of Sweelinck's keyboard works in the new edition published by Breitkopf & Härtel, and is devoted to the Variations on Songs and Dances. It is now over 30 years since the publication of the volume edited by Frits Noske covering the same material, and there are a few changes in the contents reflecting the most recent researches and findings by Dirksen and Vogel, acknowledged as experts in the North German repertoire. Both editions agree that the set of six variations on the *Passomeza* is of doubtful authorship, despite the source quoting Sweelinck as composer, but this new edition also relegates such popular works as the *Balleth del granduca* and *Malle Sijmen* to the appendix of doubtful works, along with the *Allemande de chapelle* with its three variations of demanding writing including repeated patterns of two sixteenth notes and an eighth, and plenty of arpeggiated sixteenth-note passagework. A new work included in this volume as definitely by Sweelinck is the set of three variations on *Die flichtig Nimphae* (previously published by Werner Breig as *Windecken daer het bosch ad drilt*), while the four variations on *Puer nobis nascitur* have been moved from the settings of sacred melodies to the present volume.

This volume is divided into two parts: the first contains nine works preserved on staff notation,¹ the second three works preserved only in tablature (i.e., German letter) notation.² The four works mentioned above as being of dubious ascription complete the set of 16 pieces. The criteria for presenting a new edition, apart from the presentation of newly verified and discovered works, is the need for a layout based on the visual appearance of the original manuscripts, to reflect performance practice more accurately—this includes note values, bar lengths, time signatures, beaming, note distribution between the hands and the restoration of original titles (such well-known works as *Poolsche dans* and *More Palatino* are here entitled *Soll es sein* and *Allemand [Gratie]* respectively). The new edition is based not on a collation of various manuscripts, but essentially on a single source, only slightly supplemented by readings from secondary sources. The critical commentary (in German only) does give variants.

The newly presented layout comes as quite a revelation. The bar length in the cut C time comprises eight quarter notes as found in the primary source, and one finds many variations of sixteenth-note and eighth-note beaming, which at first sight can appear quite daunting; for instance in bar 52 of *Esce mars* where the RH sixteenths are grouped in 2+4+4+4 over LH of 6+8; there are several places where the eighth note + two sixteenths grouping is beamed independently. The distribution between the clefs is also intended primarily to show the notes to be played by each hand, as in Italian keyboard fab-

latures. The use of the blackened notation in the triple time sections throughout *Puer nobis* and in the fifth variation of *Ich fuhr mich vber Rheine* may also pose an initial reading problem. However, once all the initial challenges have been overcome, they may well give rise to a more subtle application of articulation. The music is as marvelous and as difficult as ever, but this new edition could well be the impetus to a re-evaluation of our approach as performers to the communication of the subtleties and intricacies of Sweelinck's art.

The printing is very clear, each piece being preceded by the first bar in the original notation. An excellent concise general introduction to Sweelinck's life and compositions (amazingly, his keyboard compositions were written more or less only during the last fifteen years of his life) is followed by notes on source evaluation and notation. A special introduction to and comments on the variations in this volume closes the introduction. One problem is that certain essential notes on aspects of instrumentation, registration and playing techniques are included only in specific volumes and not in each, which would have been most helpful to the novice. This notwithstanding, Dirksen and Vogel have set a very high standard in the presentation of pieces well-known from previous editions, and this volume is highly recommended to both organists and harpsichordists/clavichordists. The other volumes in the series include the *Toccatas* (Bk 1), *Fantasias* (Bk 2) and *Variations on Chorales on Psalms* (Bk 3). To those who have yet to make the acquaintance of this wonderful composer, or whose knowledge is confined to *Mein junges Leben hat ein Endt*, this volume offers what are probably the most accessible pieces; difficult they may be (many pieces have eighth note and sixteenth note passages in thirds and sixths and rapid arpeggio figurations for both hands together), but careful study will more than repay the effort involved to prove that these are no empty virtuoso showpieces. In particular *Ich fuhr mich vber Rheine* is imbued with a deep-rooted lyrical beauty, balanced by the exuberance of *Esce Mars, Soll es sein* and the *Allemande Gratie*.

—John Collins
Sussex, England

Notes

1. The nine pieces in the first section are *Esce Mars, Ich fuhr mich vber Rheine, Mein junges Leben hat ein Endt, Pavan Phillipi, Puer nobis nascitur, Soll es sein, Unter der Linden grune, Allemand (Gratie)* and *Die flichtig Nimphae*.

2. The pieces in the second section are *Pavana Hispanica, Paduana Lachrymae* and *Von der Fortuna werd ich getrieben*.

Naji Hakim, Overture Libanaise. Leduc AL 29 546, distributed by Theodore Presser in the USA, \$30.95.

As the title suggests, why not use this as the opening piece for a recital? It is one of the latest products of Lebanese-born French concert organist and composer Naji Hakim. Its combination of neoclassical form and technique with Lebanese melodies and dance rhythms is certain to be attractive to both audience and performer. Cast in a fairly strict sonata-allegro form, the textures tend to be rather spare. The harmonies and melodies seem to be based mostly on a (presumably Middle Eastern) mode closely akin to a European major scale, except both the sixth and seventh degrees are flatted. The melodic interest is further heighten by the approach of both the tonic and the dominant from a half step above. Oftentimes these half-step affinities are used as a simultaneous harmonic structure as well. Rhythmically, a certain cohesion is provided throughout by a 3+3+2 accent pattern. Although not technically easy, an advanced undergraduate can master this piece, and the structure is so straightforward that they may even be able to memorize this piece without having a nervous breakdown.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

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Hindemith Sonata No. 2, second movement: A Guide Towards Performance

Jan-Piet Knijff

This is the second in a series of "organ lessons" by Jan-Piet Knijff. The first, "Bruhns's 'Little E-minor,'" appeared in the January 2006 issue of THE DIAPASON, pp. 22–24.

Introduction

Like it or not, almost all organ music of any significance (and a lot that has no significance at all) was written by composers who were also organists. One of the major exceptions (along with Brahms, who was no organist either) is Paul Hindemith (1895–1963), arguably one of the giants of twentieth-century music. Hindemith wrote a handful of excellent works for organ: three sonatas (1937–40), the *Kammermusik No. 7* (*Concerto for Organ and Chamber Orchestra*, 1927), and finally the *Organ Concerto* (1962). The three sonatas have long been an essential part of the organ repertoire, although probably more so in some cultures than in others.¹ The *Kammermusik*, a very appealing work, has been recorded by a number of organists, but is not often heard in concert, undoubtedly for practical reasons. The 1962 *Organ Concerto* is very rarely heard.

An outstanding violinist, Hindemith became concertmaster in Frankfurt at age 20, working with conductors such as Mengelberg, Furtwängler, and Scherchen. He soon had enough of orchestra life and, as a performer, concentrated on the viola and the viola d'amore, making a career both in chamber music and as a soloist. His real vocation, however, was composition. Hindemith wrote in every conceivable genre: opera, oratorio, choral (both sacred and secular), solo vocal (including the cycle *Das Marienleben* [The Life of Mary]), orchestral, concerto, chamber music—often for instruments that had previously been treated in a stepmotherly fashion—and piano solo. Hindemith taught composition in Berlin and, after his emigration to the United States in 1940, theory at Yale University. He retired from the concert stage as a violinist in 1939 upon hearing some of his own recordings; after World War II, he was increasingly active as a conductor, not only of his own works.

The subject of this article is the second movement of *Sonata No. 2* for organ, probably the most accessible of all of Hindemith's organ music, both to the performer and to the listener. The work is available from Schott (ED 2559), Hindemith's publisher; the second movement is found on pp. 10–12.

Overview

The movement has a very clear and simple structure, which, however, may not be terribly obvious at first sight. And once they get "stuck" in "learning the notes," many musicians have a tendency to overlook the large structure of the work: they can't see the forest for the trees, so to speak. In this particular movement, Hindemith's manual indications (Oberwerk and Hauptwerk—Swell and Great, if you like) are the key. Why not take a look (*don't* start playing right away) at the beginnings of each section where the hands are playing on a new manual: mm. 1, 10–11, 20–21, 38–39 (page turns don't help in getting an overview of a piece!), 57, 60, 63, 64–65. The first thing that may catch your eye is that the pedals don't play when your hands are on the Oberwerk; this, of course, is handy, because it saves you from having to adjust the pedal registration in performance. Next—and perhaps you want to play the first four to six notes of the soprano of each section—you will notice that the soprano in each Hauptwerk section simply repeats that of the Oberwerk section preceding it. In other words:

mm.	1–10	Oberwerk A
	10–20	Hauptwerk A'
	20–38	Oberwerk B
	38–56	Hauptwerk B'
	57–60	Oberwerk C
	60–63	Hauptwerk C'
	63–64	Oberwerk D
	64–66	Hauptwerk D'

The Hauptwerk sections can be considered varied repeats of the preceding Oberwerk sections. But, though the harmonization and inner voices may be quite different, you'll find that—with the exception of a pick-up note or two and an octave transposition once—the soprano of the Hauptwerk section is exactly identical with that of the preceding Oberwerk section. In fact, it may not be a bad idea to play through the soprano only of the piece (*just* the top notes in the right hand) to realize this for yourself and find out where those little changes are made: two pick-up notes are added in m. 10; the last three notes of the first section (mm. 9–10) are transposed up an octave at the repeat in mm.

19–20; and the pick-up notes are changed from *b - g#* in m. 20 to *f# - g#* in m. 38. Finally, Hindemith wrote out a *rallentando* at the end: the dotted-quarter ending in m. 64 is stretched out to dotted-half notes in m. 65–66.

Of course, the end of the B section above (mm. 32–38) is a shortened and varied reprise of section A, this time finishing on the tonic E. The overall form of the movement, then, is something that's often referred to as a "rounded binary," in this case followed by a little coda, and could be summarized as follows:

||: X :||: Y X' :|| Coda.

Tempo and Character

Hindemith wrote another short keyboard piece very similar to the second movement of *Sonata No. 2*: the second "Interludium" from *Ludus Tonalis* (Hindemith's equivalent of Bach's *Well-Tempered Clavier*).² The time signature here is also 6/8 with the characteristic dotted-eighth rhythm appearing fre-

quently, particularly in the first half of a measure. The metronome mark is the same (50 to the dotted quarter); the tempo indication is "Pastorale, moderate." I think we can safely consider the sonata movement as a little "pastoral" (literally: "shepherd's song") as well.

The German tempo indication *ruhig bewegt* means "quietly moving" (literally "quietly moved"); if you wanted an Italian equivalent, it would probably be *andante*. The character of both the "Interludium" from *Ludus Tonalis* and the organ sonata movement is very reminiscent of the *siciliano*, the slow dance in 6/8 (or 12/8) with the dotted-eighth-note pattern in the first half of the measure, found in so many Baroque pieces. A good example from the organ repertoire is the first movement from John Stanley's *Voluntary in D minor*, op. 6 no. 1. It's almost impossible to miss the right tempo for the Stanley movement; and approximately the same speed will work well for either Hindemith piece. (The indications *langsamer* and *noch langsamer*, found towards the end of the

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organ movement, mean “slower” and “even slower” respectively.)

The metronome mark for the sonata movement tells you to play 50 dotted quarters per minute; and when you think about it, that means that the dotted quarter is something like a very slow second. But of course, this does not mean that Hindemith expected you to take out your metronome, put it on 50, and play the whole piece with the blessed machine ticking away. Use the metronome to get an idea of what the tempo is like; hum the tune along for a measure or two, get the feeling, and put the machine away. If you want to make sure that you know “how the piece goes,” listen to a recording (perhaps one of those listed below). To make sure that you play the whole piece in (approximately) the same tempo, jump from fragment-here to fragment-there maintaining the same “flow.” But nobody’s heartbeat is perfectly regular, and no musical performance should be either: “The metronome mark is only valid for the first measure of a piece.”³⁷

Registration

Hindemith did not indicate any registration beyond the manual indications and a simple *piano* and *mezzoforte*. If one stays with the manual indications (playing with hands on the same keyboard, alternating between Swell and Great), I think one would in all likelihood want to avoid reeds. Often a registration with flutes 8 and 4 on the Swell and foundation stops 8 and 4 on the Great works well. In an ideal world it may be nice not to couple the manuals; in practice, coupling often works well on organs with electric action. On a tracker, you will probably want to avoid the coupler, as it may make the action heavier than you might like for this movement. In the pedal, use a registration with 16 and 8, strong enough to make the “theme” in mm. 54–56 clearly heard; but not so loud that the pedal-points in mm. 39–53 become overpowering.

Although the manual indications

Oberwerk and Hauptwerk seem to refer to a Baroque or “Baroque-ish” type of organ, the movement works well on pretty much any organ with at least two manuals. As long as you have pedals, it can also be played effectively on a one-manual organ by simply adding a stop for the *mezzoforte* sections.

Beginning to Play

Whether I am learning a keyboard piece or teaching a new piece to my choir, I often like to begin with getting an idea of the *end* of the piece (or movement): this is the goal of the journey, and it’s usually a good thing to bear that in mind from the start. In this case, take the last four measures. Take the time for the grace notes (with the beautiful *g-natural!*); they are best played *before* the beat, which means that, in the penultimate measure, the *c#* in the alto still sounds during both grace notes! In the same measure, notice Hindemith’s written-out *rallentando* (a dotted half note instead of a dotted quarter). Also, notice how the left hand on the Great brings the first three notes of the little melody in augmentation (in this case, three times as slow); something you would like to point out in a paper for your music theory class, I think!

I see two possibilities for fingering in the last two measures [Example 1]. If you choose the second option, pay attention that the tied-over *b* in the left hand does not stick around after playing the *c#* in the right; and make sure that the thumb moves as smoothly as possible from the *c#* to the *d*. As for the pedal in this measure, the important thing is to get your right foot on the *A*; to me, the easiest way to do that is by alternating toes, starting with your right foot on the *e*.

Now that you have an idea of where the piece is going, take a look at the beginning, mm. 1–5. I love how the right hand begins on its own, then is joined by the left hand in a little duet; Hindemith adds an alto and tenor only for the “cadence” in mm. 4–5. Make

Example 1: two fingering options for mm. 65–66



Example 2: mm. 1–3



Example 3: mm. 4–5



Example 4: mm. 5–7



Example 5: mm. 7–10



Example 6: (a) mm. 11–15 and (b) 17–20



sure to play nicely legato in both hands; but of course, the *b* in the middle of m. 2 (not the grace note) must be clearly separated from the note before (by shortening *that* note) and from the grace note following (by shortening the note itself) at the same time. Think of it this way [Example 2]. But don’t allow the left hand to go along with the articulation of the right! Here is my fingering for the chords in mm. 4–5 [Example 3]. Of course, frequent finger substitution helps to obtain a nice legato; but if an index finger on the *b* in the left hand produces too much tension in your hand, use your thumb instead. In that case, you try to make the thumb’s “journey” from *c#* to *b* (quite a trip!) as smooth and short as possible; try to avoid “hurried” movements, however.

Now that you have learned both the end and the beginning of the movement, why not put the two together to create a kind of “summary” of the piece: glue the beginning of m. 5 to the middle of m. 63; or, even more concisely, glue the beginning of m. 2 to the end of m. 64. During your work on the piece, you want to come back to your little summary from time to time; it helps you to avoid “getting lost” in the notes.

Section A

After the long opening phrase discussed above, the movement continues with a number of shorter gestures: the

beautiful unison passage in mm. 5–7 (a nice contrast with the four-part harmony in mm. 4–5) is followed by the motif with the repeated *c#* in the soprano, and the sentence concludes with the Phrygian cadence on *f#* in m. 10. It is important to bring out Hindemith’s phrasing well; in practice, that means shortening the last note under a slur. Effective fingering can also help; here’s my suggestion for the unison passage [Example 4]. In m. 7, omit the *c#* in the left hand, as you’re playing it with the right hand anyway. In the right hand, you want to nicely separate the soprano *c#*s while playing legato in the alto [Example 5]. In the left hand, a “natural” way to get the right phrasing can be to use the same little pinky on the *e* and the *A* in m. 8 (the left hand starts with a thumb on the *b* in m. 7).

Section A'

The beautiful varied repeat of section A starts with five-part harmony; make sure to keep track of the sustained *e* in the left hand (mm. 11–12) and the sustained *a'* in the right (mm. 13–14). A few crucial fingers in the left hand: a middle finger on the last *a* in m. 12; silent substitution (2–1) on the *a* in m. 14, followed by a middle finger on the *d*; and index finger and ring finger on the chord in m. 18.

Think of the pedal part as the double basses in your orchestra; isn’t that a

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Example 7: mm. 28–31**Example 8: mm. 36–38****Example 9: mm. 54–56**

beautiful line in mm. 11–15? The easier and smoother your feet move on the pedals, the better. Here are my suggestions for pedaling this and the next pedal passage [Example 6]. For smooth crossing-over of the feet, it's usually best to put one foot further back when you're crossing over in front, and vice versa. (In the music examples, this is indicated with a line underneath or over the toe-symbol.)

Very beautiful is the end of this section with the soprano transposed up an octave: take the opportunity to let those notes really sing. Notice, by the way, the only six-part chord in the movement, supporting the high *a''* in m. 19; I recommend shortening the low *a'* in the right hand in order to move your thumb up to the *c''*.

Section B

As in section A, the right hand begins on its own, but is soon joined by the left hand in a little duet which seems to begin as a canon (twice: compare mm. 21 and 23–24). By sustaining the tenor note *f* in m. 25, Hindemith allows the texture to expand to three-part harmony, leading to the four-part "unison" A in m. 27. The right-hand descent that follows needs careful finger substitution [Example 7]. Mm. 32–38 can be considered a kind of recapitulation of the opening theme (in the "home key" E). After the "attempts" at a canon in mm. 21 and 24, Hindemith now brings the opening melody in canon, first in the alto (m. 34), then in the tenor (m. 36). Try singing along with the canon when working on this fragment! A fingering suggestion in the left hand: put your index finger on the *e* in mm. 32 and 34. Here's what I recommend for the right hand in mm. 36–38 [Example 8]. Linger on the pick-up for m. 36 as long as you can, as if you have glue on your fingers; and—using the same glue perhaps—glue the *f#'-e'-f#'* (all played with your right thumb) together as much as you can (in other words, make the journey as short and smooth as possible).

Section B'

This section is a very nice example of the use of pedalpoint: sustained bass notes, creating a kind of "envelope" of sound. Notice that the pedal *F* is released and then played again in m. 41 (in order to help clarify the phrasing in the right hand). Although the basic ideas from section B are all present in section B', the attempts at canon are now a tone *lower*: see mm. 39 and 42–43. In addition to the pedal part, Hindemith adds extra voices in the hands as well, creating a four-to-five-part texture in mm. 39–49; again, be careful with the sustained notes in the inner voices (the *b'* in m. 43–44 and the *d* in mm. 45–48); it's easy to lose sight of them. Very beautiful is the open fifth *d-a* in m. 45 as opposed to the unison *a* in m. 27! The canons at the end of the section are given to different voices

from before: first the tenor (m. 52), then the pedal (m. 54). I think there's really only one option for the pedaling [Example 9]. It is a possibility to play legato from the pedalpoint *D* in m. 49 to the *E* in m. 50 while "taking a breath" in the hands; or, you can lift both in the hands *and* in the pedal—this to me is a matter of taste. Whatever you do, make a clear comma in the pedal before the entry of the canon in m. 54—this probably means inserting an eighth rest at the end of the long *E* in m. 53.

Discography

If you enjoy listening to CDs and you are interested in hearing some real-life approaches to Hindemith's organ music, here are some recordings you might like to consider:

- *Piet Kee Plays Hindemith and Reger*. All three sonatas; Grote of St. Bavokerk, Haarlem (Netherlands); Chandos.

- *The Art of Peter Hurford*. Includes *Sonata No. 2*; Dom, Ratzeburg (Germany); Decca Argo.

- *Hindemith: Organ Concerto, 3 Organ Sonatas*. Anton Heiller, Elisabeth Ullmann; Brucknerhaus, Linz (Austria); Warner Classics.

Conclusion

The second movement from *Organ Sonata No. 2* is probably the most accessible organ piece of Paul Hindemith. Though not exactly easy, it is not terribly hard to learn and though mildly spiced with the usual Hindemithian dissonances, the piece sounds friendly enough to appeal to an "average" audience, either in church or in the concert hall. On Sunday mornings, the piece could serve as prelude or as (part of) the music during the offering or communion. For young organists preparing for college auditions, the movement could be an excellent choice from the twentieth-century repertoire (provided that you

have some more upbeat pieces from other style periods). Finally, for those whom I got "Hooked on Hindemith," I would recommend the last movement (also *Ruhig bewegt*) from *Sonata No. 1* as your next piece to consider. Perhaps we'll talk about that one another time. ■

Jan-Piet Knijff teaches organ, historical keyboard instruments, and chamber music and is organist-in-residence at the Aaron Copland School of Music at Queens College/CUNY. He holds the DMA from The City University of New York as well as the Artist Diploma from the Conservatory of Amsterdam and is an Associate of the AGO. He won second prize at the Hindemith-Micheelsen Organ Competition (Rotterdam, The Netherlands, 1996) and has performed the three organ sonatas and the Concerto for Organ and Chamber Orchestra on both sides of the Atlantic. His organ teachers have included Piet Kee, Ewald Kooiman, and Christoph Wolff. Visit JP's website at <www.jpkmusic.com> or contact him at jpknijff@gmail.com.

Notes

1. In France, Hindemith's music was long considered "dirty"; and the American organist in Dupré's class who had the *chutzpah* to play a Hindemith sonata at an examination caused a *petit scandale* in Paris organ circles in doing so.

2. An excellent edition of *Ludus tonalis* is available from Wiener Urtext Edition/Schott, UT 50128.

3. This valuable piece of advice has been attributed to a variety of famous musicians, including Arnold Schönberg.

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Organ Historical Society Convention

July 12–18, 2005

Ronald E. Dean

The fiftieth convention of the Organ Historical Society was itself an historical occasion and was held in an appropriately historical locale in Massachusetts, the “Old Colony,” part of which had been the center of the first permanent English settlement of colonists who came to New England in 1620. Headquarters was the Radisson Hotel in Brockton, a convenient departure spot for the many bus trips to the week’s events. Keywords for the convention were “History” (lots of it), “Heritage” (cultural, sociological and organ), and “Hope” (one senses an optimistic future). To these three “H’s” should be added “HOT,” since the afternoon and evening programs were accompanied by one of the famous New England summer heat waves, creating some very uncomfortable conditions for both listeners and performers.

Tuesday

Even though most of the week’s activities centered around the larger metropolitan areas of the “Silver City” of Taunton, the Fall River of Lizzie Borden and her axe, and the New Bedford of Herman Melville and *Moby Dick*, the first event took place in Providence, Rhode Island. **Peter Krasinski** played a recital on the 3-manual Hutchings-Votey, Op. 1637 of 1912, at First Church of Christ, Scientist. The imposing and dignified structure is located in the his-



Hutchings-Votey Organ Co., Op. 1637, 1912, First Church of Christ, Scientist, Providence, RI

toric College Hill section, which is noted for the outstanding architecture of its many residences as well as being the site of Brown University. His program: chorale prelude on the tune *Freedom*, improvised by Krasinski; the hymn “Saw Ye My Saviour” sung to the tune *Freedom*; “Thine Is the Greatness,” Galbraith, sung by soprano Gina Beck; *Lyric Rhapsody*, Wright; the hymn “Come, Labor On” sung to the tune *Qui Laborat Orat*, followed by Krasinski’s improvisation on the same tune. This

first half was based on the order of the Christian Science service. Post-intermission selections were *Allegro (Symphony No. 5)* and *Serenade*, both by Widor; *Fantasia in E-Flat*, Saint-Saëns; selections from *Peer Gynt Suite No. 1*, Grieg, followed by an encore: *Arab Dance*, also by Grieg. The much-rebuilt organ contains the color and hefty dignity associated with a late Hutchings but seemed unable to take advantage of the rather good acoustical setting offered by the tastefully appointed Beaux Arts style interior. One conventioneer was heard to mutter, “. . . the chamber must be lined with Celotex!”

Wednesday

The first full day of the convention began at the North Congregational Church in the charming small town of North Middleboro. **Cheryl Drewes** played on a somewhat earlier Hutchings 2-manual tracker, Op. 339 of 1895, as restored by Roche in 1992. The small



Geo. S. Hutchings, Op. 339, 1895, North Congregational Church, North Middleboro, MA

organ sang out its rich and colorful sounds as Ms. Drewes performed expertly. Her husband, organ builder and organist **Tim Drewes** (to be heard later in the convention), assisted at the console. The program: *Concerto in C Major*, BWV 595, Ernst/Bach; Three Partitas from *Ach wie nichtig, ach wie flüchtig*, Böhm; the hymn “Come Down, O Love Divine” sung to *Down Ampney*; *Response*, Chadwick; *The Baltimore Todolo*, Blake; *Offertorio*, Petrali. Drewes did a fine job of displaying the musical versatility of this little nine-rank jewel, which sounded superb in a totally carpeted and cushioned room.

The United Methodist Church in Bridgewater hosted the next recital—yet another demonstration of the potential of a small tracker (only six ranks this time). This Hook & Hastings 2-manual,



Hook & Hastings Co., Op. 2325, 1913, Bridgewater United Methodist Church, Bridgewater, MA

Op. 2325 of 1913, was the first of 14 Hooks to be heard during the convention. This great little organ, restored and somewhat repositioned by the Andover Organ Co. in 1998, benefits from a sympathetic acoustical environment and proved once again that a small instrument, well voiced and well maintained, can serve a wide variety of literature. This was amply demonstrated by the wise programming and artistic playing of organist **Steven Young** and trombonist **Douglas Wauchope** in the following program: *Old Hundred*, op. 49, no. 2, Buck; *Variations to the Sicilian Hymn*, Carr; *Solemnities for Trombone and Organ*, Pinkham; the hymn “Break Thou the Bread of Life” sung to the tune *Bread of Life*; and *Sonata II in C major*, op. 5, Thayer.



E. & G. G. Hook, Op. 132, 1852, First Parish Church (UU), Bridgewater, MA

Since the previous two programs were presented in churches with limited seating capacity, the convention had split into “A” and “B” groups with the performances repeated. The entire group reassembled in the historic 1845 Meeting House of the First Parish Church (UU) in Bridgewater where **Marian Ruhl Metson** played the following program on an Andover recon-

struction of what had been a highly altered E. & G. G. Hook 2-manual tracker, Op. 132 of 1852: *Voluntary in A Major*, Selby; *God Save the King with New Variations*, Wesley; “Voluntary for the Cornet” (from *An English Suite*), Dahl; *Chorale, Aria and Toccata*, Sandowski; “Schmücke dich, O liebe Seele” (from *Eleven Chorale Preludes*, op. 122), Brahms; *Pavane*, Fauré, arr. Paxton; *Flowers of the Forest*, anon.; *Newburyport Polka*, Johnson; *Le Cygne*, Saint-Saëns; *Toccata*, Whiting; and the hymn “A Fierce Unrest” sung to the tune *Salvation*.

Ms. Metson, as usual, had the organ give a good account of itself in the somewhat dry acoustics of the very interesting building. The ceiling has acoustical tiles (certainly not an original 1845 item!) and wall decorations that at first glance appear to be applied architectural features, but are instead expertly executed *trompe-l’oeil* painted simulations. Behind the high central pulpit (a feature of many Protestant churches of the era) there is a dramatic painting of a scene that brings one’s eye into a perspective of considerable depth.

The group then walked across the street to Tillinghast Hall on the campus of Bridgewater State College for a buffet lunch and the official Annual Meeting of the Organ Historical Society. Prior to both events, **Lisa Compton**, a professional historian as well as a musician (and wife of convention co-chair Matthew Bellocchio), gave a slide-lecture on “Old Colony Origins, Organs and Oddities.” Her presentation was at once scholarly, entrancing, humorous, and informative—a *tour de force* result of deep and intense research coupled with an obvious love of the topic.

The business meeting was handled with reasonable dispatch since written reports had already been distributed to the membership. During this period, **Derek Nickels** made the formal introduction of this year’s Biggs Fellows, **Bradley Althoff** from St. Paul, Minnesota; **Christopher Deibert** from South Amboy, New Jersey; and **Rachel Tissue** from Grand Rapids, Michigan. The results of the election of officers and councilors were read from the podium and are published in *The Tracker*. Two items deserve special mention here: first, the Distinguished Service Citation presented to **Rachelen Lien** of New Orleans, a true “spark plug” and enthusiastic member, promoter and councilor of the OHS for many years; and, second, the announcement of the “hot off the press” publication of a *festschrift* written in honor of **Barbara Owen**. She is one of the nation’s most knowledgeable scholars of American organ history and the first president of the OHS. The beautiful volume, titled *Litterae Organi*,



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contains a variety of articles by 15 distinguished authors. Published by the OHS Press, it is available from the Society (www.ohscatalog.org). Both honorees were genuinely moved and obviously totally surprised by the awards. Their reactions proved that secrets can indeed be kept!

A more somber announcement concerned the fact that long-time OHS member and former editor of *The Tracker*, **John Ogasapian**, had died on Monday that week as the result of a mercifully short battle with cancer.

The group then split again to hear two short recitals in the historically important town of North Easton, known for its large collection of 19th-century buildings designed by the noted Boston architect Henry Hobson Richardson. Convention co-chair (and indefatigable tour commentator) **Richard Hill** played the following program in Unity Church (UU) on a much-rebuilt Hook & Hastings, Op. 786 of 1895, as modified by Aeolian-Skinner and others: the hymn, "Rank by Rank Again We Stand" (get it?) sung to the tune *Reunion; Festal March*, Clark; *Minuetto*, Shelley; and *Ballet Egyptien*, Luigini, arr. Feibel. The building, unlike many rather stark and unadorned Unitarian churches in New England, is a highly decorated Victorian neo-Gothic delight that features elaborate wood carvings (added later) and two magnificent large LaFarge stained glass windows at the ends of both transepts. Since the organ console is directly opposite the "Angel of Help" window (said to be LaFarge's masterpiece), Hill admitted to being so entranced by the changing colors and moods of the window, that he frequently is distracted from his organ practice by its overwhelming beauty. Since Hill has been organist of the church for 28 years, he was able to demonstrate effectively the color and power potential of the small 2-manual instrument in spite of the fact that it must speak through some of the openings in the spectacular wood carvings located at the front of the church.



E. & G. G. Hook, Op. 254, 1859, Holy Trinity Lutheran Church, North Easton, MA

Holy Trinity Lutheran Church in North Easton was the site for a short recital by **Kevin Birch** on a 3-manual Hook & Hastings tracker, Op. 254 of 1859, that had been added to and rebuilt several times prior to its relocation to Holy Trinity in 1982. Andover Organ Company accomplished a very effective restorative transplant into the rear gallery of a typical 1950s A-frame church. The organ has both a visually and sonically splendid presence in the room whose fine acoustics are enhanced by its high peaked roof. Birch, a superb player, presented the following program: *Variaties over "Ontwaak, gij die*

slaapt," Bolt; the hymn "Rise, My Soul, to Watch and Pray" sung to the tune *Strafmich nicht; Cantilena in G*, op. 71, no. 1, Foote; and *Prelude No. 3 in d*, Mendelssohn. The result was distinguished playing on a terrific instrument.

After a short time to explore the sights of North Easton, we returned to Brockton and the hotel for dinner and then departed for the evening program—a recital by **Bruce Stevens** at St. Jacques R.C. Church in Taunton. The organ, a 2-manual Hook & Hastings tracker, Op. 1595 of 1894, was originally installed in St. Mathieu R.C. Church, Fall River, then restored and moved to St. Jacques by the Delisle Pipe Organ Co. in 1989. Fr. Thomas Morrissey, who gave a warm welcome to the conventioners and the many other listeners, noted that he had also served St. Mathieu when the organ had been there, and that the organ "... fits [the church] like a glove" and that [it] "... sounds even better here than it did at St. Mathieu." The lively acoustics, enhanced by the high barrel vault ceiling, and the fine installation all responded to Bruce Stevens' expert, dramatic, yet always flexible, playing. The result was a wonderfully satisfying musical experience with which to end the first full day of the convention. His program: *Prelude and Fugue in D Minor*, Böhm; *Partita on Werde munter*, Pachelbel; *Four Pieces for Trumpet Clock*, W. A. Plagiavsky Mozart; *Toccata, Adagio and*



Hook & Hastings, Op. 1595, 1894, St. Jacques Roman Catholic Church, Taunton, MA

Fugue, BWV 564, Bach; the hymn "Love Divine, All Loves Excelling" sung to the tune *Hyfrydol; Benedictus*, op. 59, no. 9, and *Scherzo*, op. 65, no. 10, Reger; and *Sonata 13 in E-flat Major*, op. 161, Rheinberger. The quasi-Mozart piece was a whimsical bit of musical entertainment in the guise of a serious musicological discovery of great importance—it ended with a movement titled "Rondo alla Turkey," an obvious reference to one of Mozart's most well-known piano

movements. It was accompanied by a set of program notes done up in the best academic garb to trap the unwary.

Thursday

Again, we split into two groups for the morning's events in Swansea. **Robert Barney** played a short program on a somewhat altered, small 2-manual Hutchings tracker, Op. 515 of 1900. The instrument is in a chamber on the Epistle side of the chancel of the ele-



Geo. S. Hutchings, Op. 515, 1900, Christ Church (Episcopal), Swansea, MA

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Fairest Lord Jesus *St. Elizabeth*
My Song Is Love Unknown *Love Unknown*
I Serve A Risen Savior *Ackley*
A Hymn Of Glory Let Us Sing *Lasst Uns Erfreuen*
Spirit Of God, Descend Upon My Heart *Morecambe*
Holy, Holy, Holy! Lord God Almighty *Nicaea*
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gant and intimate Christ Church (Episcopal). The façade of the organ (designed by Henry Vaughan) is exquisitely designed as is the entire church. Unfortunately, much of Barney's well-chosen program was marred by the sound of hammering and sawing from a building next door. Thanks to co-chair Richard Hill, who dashed out to get the workmen to cease their activities, Barney was able to soldier on through the following program: *Fantasia und Fuge in c moll*, Wq 119, no. 7, C.P.E. Bach; *Andante in G*, S. S. Wesley; *Fiat Lux* (from *Twelve Pieces*), Dubois; and the hymn "When in Our Music God Is Glorified" sung to *Engelberg*.



E. & G. G. Hook, Op. 460, 1868, First Christian Congregational Church, Swansea, MA

The next program was in the First Christian Congregational Church where **Thomas W. D. Guthrie** played its one-manual, eight-stop E. & G. G. Hook, Op. 460 of 1868, as restored by Andover in 1963. The little organ sang out its wonderfully bright yet warm sounds in the following selections: *La Marseillaise*, Rouget de Lisle (performed in honor of "Bastille Day," July 14, the day of this program); *Liberty March*, Frysinger; *Fanfare*, Mason; *Nachspiel*, Bruckner; *Navidad* (from *Seis Piezas Breves*), Torres; *Welcome the Nation's Guest* ("A Military Divertimento, Composed & Respectfully Dedicated to General Lafayette on his visit to Providence"), Shaw; and the hymn "Awake, My Soul, Stretch Every Nerve" sung to the tune *Christmas*. **Tommy Lee Whitlock** provided narration in the naïvely charming Shaw tribute to Lafayette while attired in appropriate 18th-century costume. Guthrie did an outstanding job of providing a program that allowed the fine little instrument to display the surprisingly large variety of registrational effects available from only eight ranks.

The whole group then assembled in Fall River and the freshly redecorated

St. Joseph's R.C. Church, where **Kimberly Hess** played on a highly altered example of a rare 2-manual tracker originally built by W. K. Adams & Son of Providence in 1883. The organ had suffered some damage in the 1980s by some unfortunately placed scaffolding. It was returned to at least a modicum of playing condition by the valiant work of some OHS members and others. Ms. Hess did a fine job of music-making in the following program: the hymn "Praise to the Lord, the Almighty" sung to *Lobe den Herren*; *Elevation No. 2 in c minor*, Batiste; *Reverie and Elegie*, Still; *Petit Prélude in g minor* (Aria), Jongen; and *Postlude on a Theme by Handel*, Guilman.



Henry Erben, 1863, Good Shepherd Parish (Roman Catholic), Fall River, MA

The undercroft of Good Shepherd Parish (R.C.) in Fall River was the site for lunch after which we went upstairs into the vast, high, and beautiful main church for a particularly fine recital by **Kevin Kissinger** on yet another transplanted instrument: what had been a large 2-manual Erben of 1863 originally in the Cathedral of Sts. Peter and Paul in Providence and later moved to Fall River. Welte-Whalon did some alterations and reconstruction in 1954. Organbuilder Ray Whalon, the present organist of the parish, was introduced and justifiably commended for his fine work. The organ, enhanced by the church's superb acoustics, was masterfully handled in Kissinger's program: the hymn "All People That on Earth Do Dwell" sung to *Old Hundredth*, then selected portions of *Concert Variations on Old One Hundred*, Paine; then *Celeste* (which also features the Melodia stop), Kissinger.

A rare treat followed with **Mark Steinbach** playing a true historic survivor, an original 2-manual, nine-rank Möller, Op. 864 of 1908, in St. Luke's Episcopal Church. It has been wonder-



M. P. Möller, Op. 864, 1908, St. Luke's Episcopal Church, Fall River, MA

fully maintained and sounded out proudly in the following eclectic program: *Sonatina per offertorio e postcommunio*, Bergamo; *Le jardin suspendu*, Alain; "The Cat" and "Grandfather's Wooden Leg" (from *Fireside Fancies*), Clokey; the hymn "By All Your Saints Still Striving" sung to *King's Lynn*; and *Rondo* and *Winslow Blues Bugle March*, Shaw. Some unfortunate ambient rumbles (not from the organ) failed to swallow up the delicate effects of the more subtle voices. Steinbach (Brown University Organist) played especially musically on the entire program. The Alain was particularly effective on what one might think of as an unlikely instrument for that piece—it worked.



Ernest M. Skinner, Op. 191, 1911, First Congregational Church, Fall River, MA

The final event of the afternoon was a recital in First Congregational Church where perennial OHS favorite **Lorenz Maycher** played superbly on an early and very fundamental-sounding Ernest M. Skinner, Op. 191 of 1911, with some minor tonal revisions done by Aeolian-Skinner in 1964. The organ had a more complete restoration in 2002 by Emery

Bros. of Doylestown, Pennsylvania, with assistance by Charles Callahan and Maycher. The rear gallery location (which at first gives the impression of a free-standing case) allows the instrument to gain at least some sense of projection in a room with wall-to-wall carpet and thus very dry acoustics. The high ceiling together with the organ's placement helped somewhat to overcome the "sofa cushion" effect of an otherwise visually stunning and richly furnished room that contains, among other treasures, windows by both Tiffany and LaFarge. Maycher's program: *Allegro vivace* (*Symphony No. 6*), Widor; *Musician's Hymn*, Jackson; *Adagio cantabile*, Bach, arr. Perry; *Solo de Flûte* (from *Three Miniatures*), Lemmens; *A Fancy Sketch*, Frost; *Capriccio* (*On the Notes of the Cuckoo*), Purvis; *Harmonies du Soir*, Karg-Elert; *Requiescat in Pace*, Sowerby; and *Carillon de Westminster*, Vierne. Typically smooth early Skinner reeds were featured mostly in the vigorously played opening and closing French works, with the other orchestral colors displayed in the remainder of the enthusiastically received and well-chosen program.

We then took a short walk to what had been the Victorian Gothic Central Congregational Church, now the location of the Abbey Grille and its Great Hall. We were served a gourmet dinner by students of the International Institute of Culinary Arts, whose headquarters is in the former church complex. Located prominently in a corner of the large room (formerly the main church) is an eye-catching monumental organ case of carved black walnut behind which are the remains of a large 2-manual E. & G. G. Hook & Hastings, Op. 806 of 1875, later enlarged and electrified by Hook & Hastings as their Op. 2388 in 1916. Though the instrument is currently unplayable, it could be restored. What a fine and unusual adjunct to the restaurant and reception hall that would be!



Casavant Frères, Op. 2796, 1964, St. Anne's Roman Catholic Church, Fall River, MA

Buses then took us to the huge, sumptuous, and beautifully maintained St. Anne's R.C. Church, also in Fall River. Located on a high spot of land and fronted by twin towers soaring over 150 feet into the air, the church is one of the most commanding pieces of church architecture in the city. The program was a change of pace in that the organ here is neither old nor a rebuild of a vintage instrument, but rather a 3-manual Phelps Casavant, Op. 2796 of 1964, voiced strongly and with many high-pitched stops and speech attack that take advantage of the outstanding acoustical environment afforded by the large enclosure. The high rear gallery location allowed for clear and reflective sound projection down the very long nave. The following program featured the **Sine Nomine Chamber Choir** directed by **Glenn Giuttari** with organist **Andrew Galuska**: three motets, *Coelos Ascendit Hodie*, *Beati Quorum Via*, and *Iustorum Animae*, Stanford; *Christus Pro Nobis Passus Est*, Klemetti; *I Am the Rose of Sharon*, Billings; *Followers of the Lamb*, Shaker Tune; the hymn "O For a Thousand Tongues to Sing," *Azmon*; followed by the Gregorian *Salve Regina*, each verse alternating

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with improvised sections in the manner of a French symphony; *Salve Regina*, Poulenc; organ improvisation on *Salve Regina*; and *Gloria* by Poulenc. The performers were awarded protracted applause for their presentation of a demanding musical offering.

Friday

The day began in a "picture postcard" setting: Middleboro's First Congregational Church—the "Church on the Green." The 1828 building houses a 2-manual S. S. Hamill tracker of 1887 reworked by F. Robert Roche. The



S. S. Hamill Co., 1887, First Congregational Church, Middleboro, MA

beautiful old structure still has its box pews with doors and a rear gallery from which the organ speaks clearly and with authority under a shallow barrel vault ceiling. The interior is enhanced by more examples of fascinating *trompe-l'oeil* decoration. Sharon Rose Pfeiffer played with both verve and sensitivity in the following program: the hymn "How Firm a Foundation" sung to the tune *Foundation*, then Adler's setting of the same tune from *Hymnset*; *Arietta, Elegy* and *Melody*, all by Taylor; winding up with "Deep in Our Hearts," also from *Hymnset*. This was an auspicious beginning for the day's events—a fine program in an historic old New England Congregational church.



Hook & Hastings Co., Op. 2503, 1925, Central Congregational Church, Middleboro, MA

Another Congregational church, Central in Middleboro, was the spot for David Chalmers to demonstrate the features of what had begun in 1925 as a 2-manual Hook & Hastings, Op. 2503. After a couple of reworkings, it retains the remains of the case of the church's previous organ, a George Stevens of 1871 that had been situated in a rear gallery. After much remodeling of the interior, the organ was moved to the front of the church and had more case wings added. Chalmers showed that he understood both the potential and limitations of the instrument in the following program: *Veni Creator, Spiritus (Praeludium)*, Sowerby; *Prelude*, op. 50, no. 5, Foote; "My Soul Forsakes Her Vain Delight" and "Do Not I Love Thee, O My Lord" (from *Eight Preludes on Southern Hymns*, op. 90), Read; ending with the hymn "All Hail the Power of Jesus' Name" sung to the tune *Coronation*. The organ has a firm and generous tone with the building offering no reverberation whatsoever. Fortunately, it is located in a front choir gallery and thus speaks down the room's central axis. We rarely hear examples of the late work of Hook & Hastings, but there were three



E. & G. G. Hook, Op. 387, 1866, First Congregational Church, Rochester, MA

examples available at this convention (one a transplant).

The charming elliptical Rochester civic "square" contains a library, town offices, and the ubiquitous First Congregational Church, in whose Parish Hall we ate our box lunches. This was a refreshing time to enjoy a lovely spot and soak up some small town ambiance. Peter Crisafulli played a masterful program on the altered, bold, bright, and lively 1-manual E. & G. G. Hook, Op. 387 of 1866. The rear gallery location allowed good projection of the organ's delightful sound, although the somewhat cramped location meant that the organ bench (and Crisafulli) were perched precariously close to the edge of the rail. His program: *Voluntary in A*, Selby; *Jesu, meine Zuversicht*, Zeuner; *Variations on "Fairest Lord Jesus"*, Woodman; the hymn "There's a Wideness in God's Mercy" sung to Crisafulli's own tune *New Mercy*.

One could not imagine a more apt example of a close-knit country congregation than that found at the little United Methodist Church in Marion, Massachusetts. The delightful and intimate building (complete with embossed tin interior walls and ceiling) houses a much traveled and altered 1-manual organ of uncertain manufacture, but presumed to have been built by Giles Beach of Gloversville, New York in the mid 1860s. Judith Conrad, who obviously fell in love with the tiny instrument and its intimate sounds, arranged the following appropriate program to display its captivating qualities: *Fantasia in the 6th Tone*, Carreira; *Hexachordum Appolinis*, Pachelbel; *Voluntary and Fugue in D*, Wesley; *Ave Maria by Arcadelt*, Liszt; the hymn "The Day of the Lord Is at Hand" sung to the tune *Remember*



Giles Beach, United Methodist Church, Marion, MA

the Poor; and concluded with two Lemare transcriptions: "Old Black Joe" and "When Johnny Comes Marching Home Again." Both her playing and the instrument suited the friendly small building. One hopes that this worthy gem will receive a well-deserved museum-quality restoration.



Hutchings-Votey, Op. 565, 1904, Memorial Unitarian Church, Fairhaven, MA

The remaining three events of the afternoon took place in the once-affluent city of Fairhaven and featured several examples of the civic generosity of its greatest benefactor, Standard Oil magnate Henry Huttleston Rogers. The first of these was the incredibly beauti-

ful Memorial Unitarian Church. Forget any ideas of the usual stark and understated New England Unitarian building—this one is an example of architectural magnificence done up in the lofty English neo-Gothic style. There are delights for the eye everywhere. The organ is a 1904 3-manual Hutchings-Votey, Op. 565, as reworked in 1971 by F. Robert Roche, and must be regarded as the local (nearby Taunton) builder's magnum opus. The twin cases are lavishly carved and contain gilt façade pipes that are themselves highly decorated with elaborate stencil work. As if all of this were not enough, more woodcarvings abound as do Tiffany windows. Dwight Thomas, the incumbent musician of the church and a very fine organist, played a program that suited the church's great acoustics: *Woodland Flute Call*, Dillon; *Trumpet Tune*, Swann; *The Squirrel*, Weaver; the hymn "Let There Be Light" sung to the tune *Concord*; and *Dawn* by Jenkins. His altogether too short performance showed off the beautifully balanced sound of this very colorful instrument. The whole experience was magnificent.

A short stroll down Center Street brought us to the restored Fairhaven Town Hall and a short lecture by Christopher Richard on Henry H. Rogers and his architectural gifts to the city. In addition, we all were able to take a short tour, both verbally and later in person, through the nearby portions of "Mr. Rogers' Neighborhood."



Roche, 1977, First Congregational Church, Fairhaven, MA

The multi-talented George Bozeman then gave an outstanding recital in the First Congregational Church, built in 1845. The organ is what can best be described as an "assembled" instrument of two manuals rebuilt and reconfigured

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by Roche in 1977. The visual aspect (reminiscent of much of the original case), as well as the sound, is very much in the style of a mid 19th-century instrument. The rear gallery location allows the sound to blend and project well. Curiously, in the front of the auditorium there are two matching pipe fences that at one time formed a façade for a small 3-manual Kimball, Smallman and Frazee of 1911. These quite uninteresting flats were said to have been designed by E. M. Skinner. Bozeman's program: the hymn "Eternal Father, Strong to Save" sung to *Melita*; *Concerto in d minor*, Vivaldi/Bach; *Dolce and Scherzo* (from *Symphony No. 4 in f minor*), Widor. As usual, Bozeman displayed his customary musical playing, which is always propelled by a telling rhythmic liveliness.

We returned to Brockton for the final event of the day, a recital by **Ray Cornils**, Municipal Organist of Portland, Maine, where he continues his distinguished tenure (among other appointments) presiding over the monumental Kotszschmar Organ (Austin, Op. 323, 1912) in the Merrill Auditorium. His recital here was on a 2-manual 23-rank Hook & Hastings, Op. 2461 of 1923, which had been transplanted from Brockton's Olympic Theatre to the rear gallery of St. Casimir's R.C. Church where its robust tones sounded out vigorously in the fine acoustical setting of the 1950s room. Cornils displayed his usual blazing verve as he let the Hook "rip" in the following program: *Carillon de Westminster*, Vieme; *Rosace* (from *Byzantine Sketches*), Mulet; "You Raise the Flute to Your Lips" (from *Four Eclogues*), DeLamarter; *Will o' the Wisp*, Nevin; *The Leviathan March*, Kotszschmar; *Melody in Mauve*, Purvis; the hymn "For All the Saints" sung to *Sine Nomine*; and *Variations on "Sine Nomine"*, Weaver. That this was one of the loudest instruments to be heard in the entire convention, there can be no doubt. Many conventioners were heard to remark that hearing more of the available subtler sounds would have been welcome. Unfortunately, Cornils decided to play a "full bore" romp on Bach's *Tocatta and Fugue in D Minor* as an encore. It could well have been omitted as we already had heard a surfeit of *fortissimo*.

Saturday

This was "Taunton Day." It began with a gem of a recital by Lois Regestein on a genuinely historically important instrument, a 2-manual E. & G. G. Hook, Op. 764 of 1874, in St. John's Episcopal Church. The organ, original to the building, has served valiantly throughout the years with only periodic maintenance and cleaning. A damaged Great Trumpet was replaced by a fine period-sounding one in 1965 by James Winters. Snugly situated at the front of the south aisle, the organ sounds through its original façade of tastefully decorated Open Diapason pipes. **Lois Regestein** is often featured on the smaller trackers during OHS conventions and knows how to choose reper-



E. & G. G. Hook & Hastings, Op. 764, 1874, St. John's Episcopal Church, Taunton, MA

toire to suit them. Her program: *Motet for Organ on the Third Tone of Thomas Tallis*, Schaffer; "O Gott, du frommer Gott" (from *Eleven Chorale Preludes*, op. 122), Brahms; "March 24: Saint Gabriel" and "November 22: Saint Cecilia" (from *Saint's Days: Twelve Preludes for Organ*), Pinkham; *Suite of Dances*, Phalese, transcr. Johnson; the hymn "The King of Love My Shepherd Is" sung to the tune *St. Columba*; and "Moderato" (from *Three Tone Pieces*, op. 22), Gade. The Phalese dances were charming demonstrations of the sounds of individual stops. The combination of church, instrument and artist was a wonderful way to begin a very busy day.



E. & G. G. Hook, Makers, c. 1834-7, Berkley Congregational Church, Berkley, MA

Once again, the conventioners split into two groups in order to be accommodated in the somewhat smaller spaces for the next two programs. The first of these was the Berkley Congregational Church where founding member and the first president of the OHS, **Barbara Owen**, played happily on what may be the oldest known functioning church organ by the firm of E. & G. G. Hook, a delightful 1-manual tracker of ca. 1834-1837 that had resided in several



E. & G. G. Hook, Makers, c. 1834-7, keydesk, Berkley Congregational Church, Berkley, MA

other locales prior to its settling in Berkley in 1875. Sensitive and thoroughly restored by Roche in 1983 after much research, the once-white case now displays its warm original mahogany veneer and was somewhat redesigned to reveal its now elegant proportions. Ms. Owen, internationally known both as an organ historian and an editor and compiler of organ literature, played the following program: *God Save the King, with Variations*, Wesley; *Wie nach einer Wasserquelle*, BWV 1119, Bach; *O wie selig seid ihr doch, ihr Frommen*, Brahms; *Trip to Pawtucket* and *The Bristol March*, Shaw; *Flutedance*, Utterback; *All' Elevazione II* and *All' Offertorio*, Zipoli; and the hymn "Years Are Coming" sung to *Hyfrydol*. As an added bit of interest, **Matthew Bellocchio** was called upon to use the hand pump during *The Bristol March*. He had also redesigned the case modeled on two earlier Hook organs. Even though in a non-reverberant room, the organ has a bright, yet subtle and singing tone which, notwithstanding its peripatetic history and alterations, and thanks to careful tonal reconstruction, has the charming sound one associates with early Hook instruments.

Back in Taunton proper, we experienced a rare treat, an air conditioned space—Our Lady of the Holy Rosary R.C. Church, where **Philip Jones** played a pre-lunch program on a small 2-manual Roche organ that has portions of Estey's Op. 2486 of 1926 and Ryder's Op. 147 of ca. 1887 as well as new material. Though certainly far from being an historic instrument, it is an effective example of what can be done to provide a workable pipe organ for a small parish church. The program: *Ciacona*, Buxtehude; *Two Preludes on Asian Hymns*, Jones; *Jesu, Jesu, Thou Art Mine* (three variations plus chorale by Bach), Fedak; *Spiritual Needs*, Fletcher; the hymn "Father, We Praise Thee" sung to *Christe Sanctorum*; and *Two Hymn Preludes* ("The Kingsfold Trumpet" and "A



Estey Organ Co., Op. 2486, 1926, Our Lady of the Holy Rosary Roman Catholic Church, Taunton, MA



Johnson & Son, Op. 745, 1890, Pilgrim Congregational Church, Taunton, MA

Carol for the New Year"), Fedak. Lunch followed in the Parish Hall.

Will Headlee then played an exciting recital on Pilgrim Congregational Church's reconstructed late 2-manual Johnson, Op. 745 of 1890. The organ has

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been subjected to several additions and reworkings, most recently by Roche in 1995–1997. As the result of much careful work, the tonal effect is a more than reasonably good approximation of the characteristic Johnson sound. It is quite thrilling in the room, and Headlee was enthusiastic in his praise for the instrument that responded joyfully under his expert playing of the following program: “Choral” (from *Quatre Pièces*, op. 37, no. 4), Jongen; *Three Pieces for Organ* (from the film, *Richard III*), Walton; *Reverie*, Macfarlane; “Allegretto” (from *Sonata in e-flat minor*, op. 65), Parker; “Hamburg” (from *Ten Hymn Tune Fantasies*), McKinley; *Ronde Française*, op. 37, Boëllmann; and the hymn “Glorious Things of Thee Are Spoken” sung to *Abbot’s Leigh*. The entire program was spectacularly played, and special note must be made about his outstanding hymn accompaniment.



E. & G. G. Hook, Op. 348, 1864, First Parish Church (UU), Taunton, MA

The next organ, that in the 1831 First Parish Church (UU), is a highly modified reworking of a 2-manual E. & G. G. Hook, Op. 348 of 1864. The lore is that the original organ was the first one with which young Ernest M. Skinner became acquainted when his father, Washington Skinner, was tenor soloist for the church during the 1870s and 1880s. Over the years, the instrument received several modifications including some work done by E. M. Skinner himself in 1949, two generations after his first acquaintance with it. Rebuilding by Roche in the 1980s resulted in an essentially new instrument behind the original façade but with enough 19th-century “accent” to sound reasonably authentic. **Rosalind Mohnsen** played with her usual verve, style, and understanding in spite of the room’s total lack of presence. Her program: *Orgelsinfonie zum Ausgang*, Tag; “Cantabile” (from *Ecole d’orgue*), Lemmens; the hymn “Lead, Kindly Light” sung to *Lux Benigna*; *In Memoriam*, op. 17, Dumham; Washington’s *Grand Centennial March* and *Bristol Waltz*, Shaw; ending with *Postlude*, Whiting. **Grant Hellmers** assisted at the console.

We were then offered a break in routine by having the option of the following tours: exploring the offerings of the Old Colony Historical Society located on

the Green and directly opposite the First Parish Church; visiting the Reed and Barton Factory Store; or taking a walking tour of the Taunton area and seeing the house where Ernest Skinner lived as well as the building where Washington Skinner had his singing studio. From the many parcels brought onto the bus, it seemed that many conventioners opted to shop for silver goodies.



Hook & Hastings, Op. 1674, 1895, St. Mary’s Roman Catholic Church, Taunton, MA

The final event of the afternoon was an altogether too short recital played by **Joseph O’Donnell** in St. Mary’s R.C. Church where its lofty nave helped enhance the distinguished tone of the 3-manual Hook & Hastings, Op. 1674 of 1895, located high in the rear gallery. The instrument is the largest

surviving Hook in this part of the Commonwealth. Even though it has had occasional repairs and replacement of its pedalboard, it is in essentially original condition and is obviously in need of a thorough restoration. O’Donnell’s program: the hymn “Mary, Woman of the Promise” sung to the tune *Drakes Broughton*; and *Plymouth Suite*, Whitlock. He played with both technical brilliance and musical sensitivity. What a sound!

Before the major evening performance, we bused to the West Congregational Church where they have a spacious pavilion on the grounds set up for an authentic New England clambake complete with tender steamed clams, sausages and vegetables in seemingly limitless quantities, and topped off with slices of refreshing watermelon. The small church itself was open for those who wished to sample a “taste” of a very late 3-rank Hook & Hastings unit organ, Op. 2604 of 1933 (their final instrument was Op. 2614 installed in 1935).



George Jardine & Son, Op. 1257, 1899, St. Thomas Episcopal Church, Taunton, MA

Perennial favorite **Thomas Murray** demonstrated his usual astounding artistry on Taunton’s largest organ, a much-rebuilt Jardine, Op. 1257 of 1899, in historic St. Thomas Episcopal Church. Fortunately, the high vaults of the beautiful but non-reverberant Upjohn-designed building helped to disperse the sound. Murray gave some welcome informative explanatory comments during the following program: *Three Pieces*, op. 29 (*Prélude*, *Cantilène*, and *Scherzando*), Pierné; *Concerto Grosso in d*, Vivaldi/Bach; *Six Versets on the Magnificat*, op. 18, Dupré; a commissioned hymn “O God, We Thank You” sung to *Coram Hall*; *Grand Choeur Dialogué*, Gigout; *Evening Song*, Bairstow; and *Sonata I in d*, op. 42, Guilmant. Once again, the oppressive heat occasioned by

both the weather and the packed nave must have been quite a challenge for the artist, who seems to be able to overcome any obstacle and produce magnificent musical results. The console is located in what is best termed a “cozy” cubbyhole on the Gospel side of the chancel. Its location must create real balance perception problems for the organist which, coupled with the presence of a large portion of the Great whose pipework extends several feet into the south aisle, must be quite unsettling. The case pipes of this division stand very close to the pulpit, and their presence may seem occasionally intimidating to the person delivering wisdom from that spot. Even near the rear of the nave, the Great division certainly makes itself felt. Fortunately, Murray has had a long association with this instrument and was, indeed, the consultant for its rebuild by the Roche firm in 1980.



Wm. B. D. Simmons, 1853, keydesk, First Parish Church (UU), Duxbury, MA

Sunday

After several event-packed days, the schedule allowed for a Sunday morning free for those who chose to attend local church services or who opted instead for a later start to their day.

Travel to the lovely town of Duxbury brought us to the picture-gorgeous 1840 meeting house of the First Parish Church (UU) where **Frances Conover Fitch** played a short program on Andover’s 1967 rebuild of the church’s Wm. B. D. Simmons 2-manual tracker of 1853. The elegantly proportioned room still includes much of its original décor, conveys an overall feeling of uncomplicated serenity, and



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is an ideal setting for the proud little organ's gallery location and a bright summer morning recital. Her program: "Toccata per l'Elevazione" (from *Messa degli Apostoli*), Frescobaldi; *Voluntary I in g minor*, Stanley; the hymn "Winds Be Still" sung to *Lead Me Lord*; and *Praeludium and Fuga*, Wesley. Ms. Fitch's exquisite playing was a fine match for both the ambiance and the rebuilt Simmons.

On we went to nearby Plymouth where we visited the large granite National Monument to the Forefathers that was erected in the 19th century. The huge figure of Faith stands atop the pedestal and faces appropriately toward the sea, which is visible from the monument's location on high ground. At least one of the OHSers found the name of his Mayflower ancestor among those engraved on the base of the monument.

The remainder of the day was devoted to further Pilgrim matters and a visit to Plimouth Plantation, an extraordinary place that includes a living museum where one can wander through a recreation of what might have been similar to a portion of the Plymouth of 1627. Featured there are structures and events portrayed by "villagers" who will speak to the tourists as desired, but in an accent that is supposed to be like that of the Massachusetts colonists of the 1620s. We were admonished not to ask them or speak to them about anything in our current time as they would know nothing about events later than what happened in the Plymouth of 1627! Following this fascinating experience, we met for a "Pilgrim Feast" featuring 17th-century fare served by some of the same costumed and well-informed guides whom we had seen in the village. During the dinner they gave comments (in the same 17th-century accent) on the various dishes and "contemporary" ways of eating. Forget Emily Post or Miss Manners. Gentlemen, for instance, were shown the proper way to wear a dinner napkin (when one was used) in 1627—not in the lap, but slung over the left shoulder. Try it sometime—the thing really doesn't want to stay there.

The final event of the day took place in the Church of the Pilgrimage in Plymouth with **Brian Jones**, Organist Emeritus of Trinity Church, Boston, and **Peter Gomes**, distinguished author, theologian and Plummer Professor of Christian Morals at Harvard. Jones, a native of nearby Duxbury and at one time organist at the Church of the Pilgrimage, and Gomes, a Plymouth native and former organist at Memorial Methodist Church, became acquainted as youths, long before they went on to their respective notable careers. The historic building, a good one for support of congregational singing, houses a room-filling organ rebuilt and moved several times prior to its present reconfiguration by Roche in 1991. The program consisted of congregational hymns and organ works appropriate for both the location and the general themes of the convention. Aiding in the performances was a choir of singers from the Church of the Pilgrimage, William Richter, director; and First Baptist Church, Patricia Peterson, director. Both Gomes and Jones enlivened the evening with frequently humorous comments. The program: the hymn "O God, Beneath Thy Guiding Hand" sung to *Duke Street*; *A Song of the Sea*, Matthews; the hymn "It's Good unto Jehovah to Confess" (from the Ainsworth Psalter) sung to *Old 124th*; "A.D. 1620" (from *Sea Pieces*, op. 55), MacDowell; the hymn "The Breaking Waves Dashed High" sung to *Plymouth*; *March of the Magi*, Dubois; choral anthems, *The King of Love My Shepherd Is*, Shelley and *Praise the Lord, O Jerusalem*, Maunder (conducted by Gomes); the hymn "Lead on, O King Eternal" sung to *Lancashire*; "War March of the Priests" (from *Athalie*), Mendelssohn; and the hymn "O Beautiful for Spacious Skies" sung to *Materna*. There was also time allotted for hymn requests, with numbers of favorites being shouted from the audience.

Monday

The final day of the convention was held in New Bedford, once the nation's

most wealthy city largely as the result of the extensive whaling industry that was centered here. Once again, because of limited seating in the first two churches, the group was split into two with the programs repeated.



Chas. F. Chadwick, Op. 1, 1901, North Baptist Church, New Bedford, MA

Timothy Drewes, organ builder and husband of Cheryl, heard the previous Wednesday on the Hutchings at North Congregational Church, North Middleboro (q.v.), played a "whale" of a delightful program on the only surviving organ built by Charles Chadwick, his 2-manual Op. 1 of 1901 in North Baptist Church. As we entered the church, we were greeted by the ringing of the tower bell. The fine and generously-toned instrument was rebuilt with some tonal changes by Roche in 1981. The program: "The Pharos (Lighthouse) of Alexandria" and "The Pyramids of Giza" (from *Ancient Wonders*), Arcus; the hymn, "The Ribs and Terrors in the Whale" sung to *Windham*; "Pawles Wharfe" (from *The Fitzwilliam Virginal Book*), Farnaby; "Drake's Drum" and "Pirate Song" (from *Three Nautical Songs*), G. W. Chadwick; and "The War Dance Festival" (from *Impressions of the Philippine Islands*), Moline. The Chadwick songs (by the more well-known composer brother of the organ builder) were sung both stylishly and with drama by tenor **Frederick Louis Jodry** who would be heard as organist at the First Unitarian Church later in the day. The informative program notes explained the seafaring thread that ran through the pieces performed. The Moline dance, which could serve only as a grand finale, was a truly wild romp.



George Stevens, 1852, St. Andrew's Episcopal Church, New Bedford, MA

At St. Andrew's Episcopal Church, **Joyce Painter Rice** played a program of appropriate pieces on the oldest organ in New Bedford, a transplanted 2-manual George Stevens tracker of 1852 that had been acquired by the church in 1977 through the advice of Barbara Owen. It had some restoration by Roche in 1978. It was a delight to hear the sweet and cohesive tone of this little jewel as it sang out from the gallery of the small build-



George Stevens, 1852, keydesk, St. Andrew's Episcopal Church, New Bedford, MA

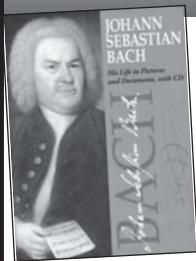
ing. The program: *Andante in D Major*, Blewitt; *Fugue on Es ist gewisslich an der Zeit*, Stirling; "Moderato in G Major" and "Allegro in D Major" (from *American Church Organ Voluntaries*), pub., A. N. Johnson, 1852; *Choral Song and Fugue*, S. S. Wesley; and the hymn "Thou Did'st Leave Thy Throne and Kingly Crown" sung to *Margaret*. Ms. Rice performed with grace and skill and did not let the occasional out of tune flue rank disturb her in the least.



Casavant Frères, Op. 489, 1912, St. Anthony of Padua Roman Catholic Church, New Bedford, MA

The final program of the morning took place in the elegantly decorated and massive St. Anthony of Padua R.C. Church, which boasts the tallest spire in New England. The high, vast interior contains hardly a square inch of undecorated area and is a continual feast for the eyes. It is climaxed by 32 heroic-sized angels on pedestals that ring the room. The organ, Casavant's 4-manual, 60-rank, Op. 489 of 1912, is located high in the second (organ) balcony at the west end of the church. It speaks with authority down the massive barrel vault and features a truly glorious crescendo. **Timothy Edward Smith**, assisted by **Tom Murray**, conductor, and **Michael Calmès**, tenor and narrator, presented the following program: "Sanctus" (from the *St. Cecilia Mass*), Gounod; *Marche Funèbre et Chant Séraphique*, Guilmant; *Carnival of the Animals* (with verse by Ogden Nash), Saint-Saëns; ending with the hymn "Angels We Have Heard on High" sung to the tune *Gloria*. The assembled audience formed the choir for the Gounod "Sanctus" (conducted by Murray), and Calmès narrated the clever Nash poetry that accompa-

The OHS Catalog



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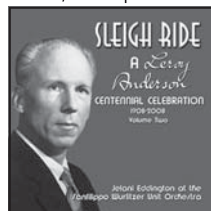
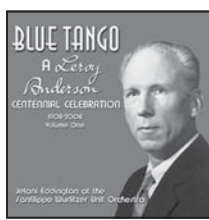
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nied the Saint-Saëns menagerie. The hymn was an appropriate “nod” to the angels and seraphim that ringed the nave. For a final “Gee Whiz” moment we were treated to a display of some 5,500 light bulbs that enhance the curves of the many arches in the church. We were told that the local power company had to be notified in advance as to the exact time that the switches were to be thrown so that proper preparation could be made for the great power demand. Evidently all went well, as there were no reports of “brown-outs” in the city of New Bedford. Smith, justifiably long an OHS favorite, seemed quite at ease amid both the great roars and subtle tones of this terrific organ. His playing together with Calmès’s tenor and the large choral forces filled the room with glorious sound.



Hilborne L. Roosevelt, Op. 29, 1876, Our Lady of Guadalupe Parish, New Bedford, MA

After lunch in St. Anthony’s large parish hall, we went to Our Lady of Guadalupe Parish at St. James R.C. Church for a recital by **Christopher Marks** on a much-rebuilt and relocated Hilborne Roosevelt, Op. 29 of 1876, that had originally been in Trinity Episcopal Church, Boston. After a couple of rebuilds there, it was moved to St. James in 1927 and installed in the rear gallery. The organ had been out of service for some time and was heard this afternoon for the first time in over 30 years. It was put into basic playing condition by a group of dedicated artisans, one of whom was seen with misty eyes during the program as the organ had regained at least some of its voice after several decades. Fortunately, there were many parishioners present who expressed their delight and appreciation at hearing the sounds from the west gallery, many for the first time in their lives. Marks, Syracuse University Organist, played the following program with great élan: the hymn “Come, Thou Fount of Every Blessing” sung to *Nettleton*; “Berceuse” (from *Suite Bretonne*), Dupré; *Concert Variations on The Star Spangled Banner*, Buck. He also supplied enlightening and witty program notes that explained some of his registrations. **Will Headlee** assisted at the console as there is currently no working combination action. Marks is a rapidly rising young star who seemed not at all hampered by what must have been less than ideal playing conditions, but who performed with great style and assurance nevertheless. Sincere bravos go to Marks, the consortium of technicians (under the guidance of Bruce Gardzina), and to the church and its pastor, Fr. Wilson, who gave us a hearty welcome.

Renea Waligora and narrator **Sean Fletcher** presented the next program in the recently closed St. Anne’s R.C. Church, which together with another parish had merged to join with that of Our Lady of Guadalupe, just visited. The organ, a 2-manual Hutchings, Plaisted Op. 42 of 1874, had been in a church in East Boston, and then another church in New Bedford before being moved to St. Anne’s by Raymond Whalon in 1985. It sounded magnificent in the almost barren church. The program: “Andante” (from *Sonata I*), Borowski; *Dinosauria*, op. 16 (“A Mesozoic Menagerie for Organ and Narrator”), Dinda; and the hymn “My Life Flows on in Endless Song” sung to the tune *Singing*. The fine little organ with its decorated façade pipes sounded clean and colorful under Ms. Waligora’s assured and flexible playing. *Dinosauria* was written by Waligora’s husband, Robin Dinda, and dramatically narrated by the talented young actor, Sean



Hutchings, Plaisted & Co., Op. 42, 1874, St. Anne’s Roman Catholic Church, New Bedford, MA

Fletcher. It is a whimsical piece very much in the tradition of the Saint-Saëns *Carnival of the Animals* heard earlier in the day. As an amusing prop, Fletcher produced a small dinosaur figurine that resided on the lid of a nearby grand piano during the performance.



D. A. Flentrop, 1966, First Unitarian Church (UU), New Bedford, MA

After a short bus ride to downtown New Bedford, we were set free to wander around the historic district and to visit some of the museums and other attractions. All paths eventually led to the large stone Victorian Gothic First Unitarian Church for a well-played program by **Frederick Louis Jodry**, heard earlier in the day as tenor soloist at North Baptist Church. The room holds many items of interest for the audience including its original pew doors and a stunning large Tiffany mosaic, *The Pilgrimage of Life*, located at the very front of the room. Jodry’s

program: “Allegro” (from *Sonata in E-flat Major*, BWV 525), Bach; *Tiento de mano derecha*, Bruña; *Introduction and Variations on “Nicaea,”* Post; the hymn “Bring, O Morn, Thy Music” sung to *Nicaea*; and the *Fugue in E-flat Major* (“St. Anne”), BWV 552, Bach. Jodry played with great panache on the church’s 2-manual 25-stop Flentrop of 1966 located in the rear gallery. It sounds quite strong in the large but acoustically dry room and had received needed restoration work and tonal refinement by Scot Huntington in 1995.



E. & G. G. Hook, Op. 244, 1859, Centre-Trinity United Methodist Church, New Bedford, MA

Dinner followed at the Wamsutta Club, an elegant facility that originally had been one of New Bedford’s many opulent mansions. A short walk took us to the final recital of the convention, a brilliant performance by the popular **Peter Sykes** on the much-rebuilt 2-manual E. & G. G. Hook, Op. 244 of 1859, in Centre-Trinity United Methodist Church. His program: *Pastorale*, Franck; “Scherzetto”, Lied” and “Arabesque” (from *Pièces en style libre*), Vierne; “Scherzo” and “Prelude – Chorale and Allegro” (from *Ten Pieces*), Gigout; the hymn “Abide with Me” sung to *Eventide*; *Sonata*, op. 65, no. 1, Mendelssohn; *Abide with Me* (“Improvisation”, “Prelude” and “Chorale”), Woodman; *Prelude and Fugue in e minor*, BWV 548, Bach. As usual, Sykes, always a favorite, played spectacularly with his accustomed musical intensity, which must have

been difficult to maintain given the extreme heat and humidity, especially in the organ gallery. Also, an annoying “thrumming” of an idling diesel engine just outside one of the open windows of the church interfered with the enjoyment of the Franck *Pastorale* and the organ’s fine Hautboy stop. Fortunately, the engine noise stopped about halfway through the piece. An extremely brisk tempo for the Bach “Wedge” left many listeners breathless.

The many events of the very busy week had many ponder whether the otherwise well-organized (no pun intended) convention may have been over-scheduled. A wealth of interesting instruments are available in this part of the Old Colony, but perhaps we were led to see too many of them, particularly since there were quite a few that could hardly be considered as “historic” in the usual sense. Nonetheless, bravos must go to the hard-working convention committee and to the many organ technicians who put the instruments into playing condition.

Special mention is due to the compilers of the *Organ Handbook, 2005* for the many hours of research and writing that went into the volume. It is the largest one produced thus far (at 288 pages) and again is a beautifully illustrated and information-filled source of background material on both the instruments and their locales. The editors, under the overall direction of Lisa Compton, deserve our admiring thanks.

OHS conventions are always enjoyable, and often much of the pleasure comes from being with colleagues who share the common interest of the history of North American organ building. The 2006 convention will be headquartered in scenic Saratoga Springs, New York, and will run from June 25 through 30. It will celebrate the fiftieth anniversary of the Society’s official founding. For further information, contact the Organ Historical Society at their website: <www.organsociety.org>.

(Note: Much of the background information on the instruments and their locales was distilled from the *Organ Handbook, 2005*, noted above. It and its predecessors offer the reader a great fund of information on the history of organ building in North America.)

Ronald E. Dean is Organist and Choirmaster at the Church of the Holy Cross (Episcopal), in Shreveport, Louisiana, and Professor of Music, Emeritus, at the Hurley School of Music, Centenary College. A graduate of Williams College and The University of Michigan, his organ study was with Frederick Kinsley, Robert Barrow, and Robert Noehren.

Photo credit: William T. Van Pelt III



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Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia First Presbyterian Church, Savannah, Georgia

The new pipe organ for First Presbyterian Church, Savannah, Georgia is a custom-built instrument comprising 47 ranks of pipes with an eclectic specification paying homage to the American Classic school of organbuilding. A core concept of our company's tonal ideal is "to design instruments that have warmth but not at the expense of clarity and clarity not at the expense of warmth." We believe this to be one of the most important considerations in an instrument that draws its lineage from the organbuilding schools of Germany, France, and England. Of utmost concern was adequate support of the choir and congregation taking into account the acoustics of the church and the literature required of the organ in this worship setting.

The church musicians and organ committee had a clear vision for the type of organ they desired for worship when they contacted our firm three years ago. They listened to many instruments in order to define their ideals. Certain styles of organ design were clearly not suitable for First Presbyterian. Ultimately, they gravitated toward the collective work of Aeolian-Skinner circa 1940s-1950s as directed by G. Donald Harrison. As our firm worked with the church to develop a specification, it was decided that our work was to be in the spirit of this great builder but not a stop for stop copy. Key points of departure are found in the presence of an 8' Principal chorus in each manual division, a more dominant Choir division than would have been found in the period, and the choice of English reeds. Many of our decisions were guided by voicing sample pipes in the church prior to construction of the organ. While setting samples in the church it became evident that the French reeds often found on a Harrison-era organ would not be suitable in this acoustical environment.

During the planning and tonal finishing stages of the organ we worshipped with the choir and congregation in order to gauge critical balances and dynamic levels. We were also able to use the talents of the church musicians and other Savannah organists, each bringing their own playing and registration style to the instrument. This has been very important in the sound of the organ as it is heard in its final form.

A primary challenge was where the organ would be located. The church was built in the late 1940s and was designed to be enlarged by removing the front chancel wall. Until this came to pass, a temporary front chancel wall was built containing a large stained glass window depicting the Stations of the Cross. As the dream of a pipe organ lay dormant for many years, the congregation grew to accept the chancel design with its stained glass window and stone arch as



key elements of the sanctuary. These elements were a cornerstone of the visual integrity and symmetry they wanted to maintain. Numerous design studies were undertaken with free-standing organ cases inside and outside the arch and its impact on the chancel stained glass window.

A visual design emerged from our engineering study that provided a focal point for the stained glass window with Christ as the center. The solution was to build a large chamber on the front of the sanctuary and to utilize a suspended light box for display of the window. In this manner we were able to speak around and under the window with a large degree of tonal freedom and minimal tonal occlusion. The organ chamber is built of solid concrete to concentrate the sound of the organ forward without a loss of energy. This allowed us to work with more modest scales and wind pressures than might have been required under other circumstances due to placement and chamber depth. During the installation and subsequent tonal finishing we were very pleased with the transfer of energy from this organ chamber design and construction.

The organ case was built of native white oak, finished to match other

woods in the sanctuary. The lower case panels are designed as a reflective surface for the choir. The organ grille panels were designed to provide a decorative allure while acting tonally transparent. Our treatment of the organ grille panels allowed us to eliminate the use of grille cloth that is often tonally absorptive and does not allow a free exchange of air between the sanctuary and the organ chambers.

Ever mindful that an organ is musical only when it is in tune, we took great efforts in the design to provide a stable environment. A primary consideration was to place all of the manual and pedal pipework at one common level, thus avoiding differing thermo climates and the resulting tuning issues. The organ blower is located beneath the organ and draws its air from the bass of the Swell and Choir chambers. In this manner air is drawn from the same environment as the pipes to promote tuning stability. Metal windlines were used to dissipate heat buildup. The chambers were also designed with air returns in the ceiling to draw the ambient sanctuary air back into the chamber. This system is coupled to the sanctuary HVAC and runs whenever it is engaged. Thus no special controls are needed to set proper conditions in the church in respect to the organ. This careful attention to layout and other issues that affect the environmental conditions of the organ has enabled us to maintain a one-degree variance between all divisions, which promotes tuning stability.

To provide control over the volume of the organ's resources, the organ contains two expressive boxes, one for the Swell division and one for the Choir division. Built with extra-thick shades that overlap and interlock, the expressive boxes provide wide dynamic control with electro-pneumatic servo-motors faithfully duplicating the performer's movement of the expression shoes at the organ console. This degree of expression finds additional favor with control of the high-pressure hooded Tromba Heroique in the Choir division. Constructed with small Willis tuba shallots on 16" wind pressure, this dynamic reed is duplexed to the Great division and can be tamed for use as a chorus reed by its enclosure. Indeed, the degree of control allowed by

truly effective expression allows the use of a variety of stops for choral and congregational accompaniment and tonal layering that is not often possible in other instruments.

Our firm built electro-pneumatic slider chest actions of the Blackinton variety with our electro-pneumatic primary design. This type of chest action has the ability to operate over a wide pressure range without the repetition problems and pressure limitations often associated with electric pull-down slider chests. Electro-pneumatic unit chests are provided for all large bass pipes, off-set chests, and reeds.

One fabled and often debated element in organ mechanical design is the winding system of the modern organ. Often in art one can consider that anything that draws attention to itself is probably too much. This maxim is used as an internal compass in our decision-making processes. Our concern is a winding system that provides a solid wind supply without being sterile. The winding on the Savannah organ is accomplished through the use of ribbed and floating lid regulators fitted with weights and springs. The organ reeds are placed on independent wind regulators to allow a pressure differential from the flue stops and to permit independent tremulant control. All of the wind-chests are individually fitted with tunable concussion bellows to allow fine regulation. In this manner, we achieved stable winding that still maintains a presence of life.

The resources of the organ are controlled by a three-manual drawknob console. Built in the English style, the console sits on a rolling platform to allow mobility. The console exterior is built of white oak with an interior of mahogany and ebony. The console features modern conveniences for the organ performer such as multiple memory levels, programmable crescendo and sforzando, transposer, MIDI, and the ability to record and play back organ performances.

As the music ministry continues to grow, the organ is prepared for additional stops in the Great, Swell, and Choir divisions. There is also preparation for an Antiphonal division with a horizontal Trompette en Chamade in the rear of the sanctuary. These design considerations allow the organ to grow with the needs of the congregation.

The organ chassis, inclusive of the organ case, console, windchests, winding system and wood pipes were built entirely by the Schlueter craftsmen. Delivery and installation of the organ took five weeks with the tonal finishing lasting six weeks beyond the installation. Tonal finishing was completed under the direction of Arthur Schlueter III and Daniel Angerstein with the assistance of Lee Hendricks, John Tanner, Marc Conley, and Al Schroer. As is the practice of our firm, the tonal finishing of the organ has occurred with several repeat trips to work with the pipes and evaluate the results. We find that this method of tonal finishing results in a finer degree of voicing than is possible from one concentrated trip. It is expected that over the course of the year we will continue to make small changes and refinements.

Quality organ building is never the result of one individual but is the result of the synergy of a team. In this respect our firm was ably assisted by the clergy, music staff, church staff, organ committee chairman and the members of the organ committee. These individuals readily gave of their time and talents and provided invaluable assistance from the inception of the organ project to its installation and tonal finishing. Their effort, coupled with that of the craftsmen of our firm, has resulted in the creation of this unique instrument. We would like to take this opportunity to thank each of the individuals involved with this project. We would also like to publicly thank the members of the First Presbyterian Church in

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

Savannah, the organ committee, and individual members including but certainly not limited to minister Stephen Williams, parish associate Nelle McC. Bordeaux, Ray McClain, organist, Jim Adams, music director, and organ committee chairman Bill Ricks.

Established in 1973, the A. E. Schlueter Pipe Organ Company is located of 20 miles east of Atlanta in the town of Lithonia, Georgia. The facility contains over 22,000 square feet of space dedicated to building organs for worship and recital. Created as a family business, the company is operated under the guidance of Arthur Schlueter, Jr. and Arthur Schlueter III. Together they provide direction to over 25 artisans in the building and rebuilding of pipe organs. In a desire to be mindful of the reason for the instruments, the seal of the company incorporates "Soli Deo Gloria." God alone the glory. Additional information on our firm and projects can be viewed at <www.pipe-organ.com>.

—Arthur Schlueter III

A. E. Schlueter Pipe Organ Company wishes to thank its staff including:

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Arthur Schlueter III—vice president/tonal and artistic direction
John Tanner—vice president of production/tonal finisher
Howard Weaver—senior design engineer

Shan Dalton—office manager/ administrative assistant

Bob Parris—executive assistant
Marc Conley—shop foreman/tonal finisher

Randy Wilson—assistant shop foreman
Rob Black—master cabinetmaker/CAD organ design

Sam Polk—organ assembly, tuning assistant

Al Schroer—voicing, organ assembly & tuning

Dallas Wood—organ assembly, tuning assistant

Michael DeSimone—leather & small parts

Katrina Thornton—financial secretary

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Noel Jones—sales and support staff

Photo credit: Al Schroer

New Organs



In December 2003, **Levsen Organ Company**, Buffalo, Iowa, started the rebuild of the 3-manual Wicks pipe organ at First United Methodist Church in Peoria, Illinois. As the church underwent changes during a remodeling project so did the organ. First United Methodist Church contracted Levsen Organ Company to rebuild and digitize the console and relays, add a 32' Contra Bourdon, an 8' polished copper Trompette en Chamade, and a Zimbelstern, bringing the organ to three manuals, 77 stops and 63 ranks. It is easily the largest and most versatile organ in the Peoria area. The organ contains many varied voices and ensembles. It is an excellent worship instrument and well suited for recitals. The additions made to the organ greatly increased its dynamic and tonal range. Levsen Organ Company was honored to do the rebuild and additions to the organ at First United Methodist Church.

—Rodney Levsen

First United Methodist Church, Peoria, Illinois

1977 Wicks, 3 manuals, 62 ranks, 72 stops

2004 Levsen Organ Company rebuild, 3 manuals, 63 ranks, 77 stops

GREAT

- 16' Spitzflöte (12 pipes)
- 8' Spitzflöte*
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Koppelflöte
- 2' Super Octave
- IV Mixture (244 pipes)
- 8' Trumpet
- 8' Trompette En Chamade (Pos)
- 4' Clarion
- Chimes (25 tubes)
- 16' Great to Great
- Great Unison Off
- 4' Great to Great

*All manual stops 61 pipes unless indicated otherwise

SWELL

- 16' Contra Viola (12 pipes)
- 8' Montre
- 8' Rohrflöte
- 8' Viola Pomposa
- 8' Flauto Dolce
- 8' Viola Céleste
- 8' Flute Céleste (49 pipes)
- 4' Prestant
- 4' Nachthorn
- 2½' Nazard
- 2' Octavin
- 1' Siffloite
- III-V Plein Jeu (226 pipes)
- 16' Bombarde (1-12, 5" wind)
- 8' Trompette
- 8' Trompette En Chamade (Pos)
- 8' Regal
- 4' Clarion
- Tremulant
- 16' Swell to Swell
- Swell Unison Off
- 4' Swell to Swell

CHOIR

- 16' Erzähler (12 pipes)
- 8' Erzähler
- 8' Erzähler Céleste (49 pipes)
- 8' Waldflöte
- 4' Spitz Geigen
- 4' Spillflöte
- 2½' Nasat
- 2' Flachflöte
- 1½' Tierce
- 8' English Horn
- 8' Trompette En Chamade (Pos)
- 8' Clarinet
- 8' Major Trumpet
- 8' Trumpet (Gt)
- 4' Trumpet (Gt)
- Tremulant
- Chimes
- 16' Choir to Choir
- Choir Unison Off
- 4' Choir to Choir

FLOATING POSITIV

- 16' Gemshorn T.C. (ext)
- 8' Gedeckt Pommer
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt (ext)
- 2' Octave
- 1½' Lariot
- IV Cymbal (244 pipes)
- 8' Krummhorn
- Tremulant
- 8' Trompette En Chamade

PEDAL

- 32' Subbass (12 pipes)
- 16' Principal*
- 16' Contra Viola (Sw)
- 16' Subbass
- 16' Spitzflöte (Gt)
- 10½' Gross Quint (Sw)
- 16' Erzähler (Ch)
- 8' Bourdon
- 8' Viola (Sw)
- 8' Octave
- 8' Spitzflöte (Gt)
- 4' Flute (12 pipes)
- 8' Erzähler (Ch)
- 4' Choralbass
- IV Mixture (128 pipes)
- 32' Contra Bombarde (12 pipes)
- 16' Bombarde (Sw)
- 16' Posaune
- 8' Trompette En Chamade (Pos)
- 8' Trumpet (Gt)
- 8' Trompette (12 pipes)
- 8' Krummhorn (Pos)
- 4' Klarine (12 pipes)
- 4' Clarion (Gt)
- 4' Krummhorn (Pos)
- Chimes (25 tubes)

*All pedal stops 32 pipes unless indicated otherwise

MIDI

- MIDI 1
- MIDI 2
- MIDI 3
- MIDI 4

Zimbelstern

A. E. Schlueter: First Presbyterian Church, Savannah, Georgia, III manuals, 47 ranks

GREAT (Unenclosed)

- 16' Sub Principal
- 8' Open Diapason
- 8' Principal
- 8' Harmonic Flute
- 8' Bourdon
- 8' Gemshorn (Choir)
- 8' Violone
- 4' Octave
- 4' Flute
- 2' Fifteenth
- IV-V Fourniture 1½'
- 8' Clarinet (Choir)
- 16' Tromba Heroique (non-coupling) (Choir)
- 8' Tromba Heroique (non-coupling) (Choir)
- 4' Tromba Heroique (non-coupling) (Choir)
- Zimbelstern
- Chimes (Choir)
- Tremulant

SWELL (Expressive)

- 16' Lieblich Gedeckt
- 8' Geigen Principal
- 8' Chimney Flute
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Geigen Octave
- 4' Nachthorn
- 2½' Nazard
- 2' Recorder
- 1½' Tierce
- IV Full Mixture 2'
- 16' Bassoon
- 8' Trumpet
- 8' Oboe
- 4' Clarion
- Tremulant

Swell to Swell 16'
Swell Unison Off
Swell to Swell 4'

CHOIR (Expressive)

- 16' Gemshorn
- 8' Principal
- 8' Holzgedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Principal
- 4' Spindle Flute
- 2' Fifteenth
- 1½' Lariot
- 1' Siffloite
- III Scharf ¾'
- 8' Clarinet
- 16' Tromba Heroique (non-coupling)
- 8' Tromba Heroique (non-coupling, high-pressure, hooded)
- 4' Tromba Heroique (non-coupling, high-pressure)
- Harp (digital)
- Tremulant
- Choir to Choir 16'
- Choir Unison Off
- Choir to Choir 4'

Antiphonal (prepared for)

PEDAL

- 32' Violone (digital)
- 32' Bourdon (digital)
- 16' Contra Bass (digital)
- 16' Sub Principal
- 16' Gemshorn (Choir)
- 16' Subbass
- 16' Lieblich Gedeckt (Swell)
- 8' Octave
- 8' Gemshorn (Choir)
- 8' Bourdon
- 8' Gedeckt (Swell)
- 4' Choral Bass
- 4' Cantus Flute (Great)
- 2' Flute (Swell)
- III Mixture 2½'
- 32' Contra Trombone (digital)
- 16' Trombone
- 16' Bassoon (Swell)
- 8' Tromba (Choir)
- 8' Trumpet (Swell)
- 4' Tromba (Choir)
- 4' Clarinet (Choir)

Inter-Manual Couplers

- Great to Pedal 8', 4'
- Swell to Pedal 8', 4'
- Choir to Pedal 8', 4'
- Antiphonal to Pedal 8'

- Swell to Great 16', 8', 4'
- Choir to Great 16', 8', 4'
- Antiphonal to Great 8'
- Swell to Choir 16', 8', 4'
- Antiphonal to Choir 8'
- Antiphonal to Swell 8'
- Choir/Great Transfer (latching piston) (divisional pistons transfer)

MIDI Controls (with record/playback)

- MIDI to Great
- MIDI to Swell
- MIDI to Choir
- MIDI to Pedal

Combination system with a minimum of

- 128 levels of memory
- Six thumb pistons each division
- 12 General pistons—thumb and toe
- Great to Pedal—thumb and toe
- Swell to Pedal—thumb and toe
- Choir to Pedal—thumb and toe
- Swell to Great—thumb
- Choir to Great—thumb and toe
- Swell to Choir—thumb
- 32' Violone—reversible—thumb
- 32' Bourdon—thumb
- 32' Contra Trombone—reversible—thumb and toe
- Sforzando—thumb and toe (programmable)
- Crescendo Pedal (programmable)
- Set Piston—thumb
- General Cancel—thumb

Additional Features

- Zimbelstern—9 bells
- Chimes—32 notes
- MIDI (programmable as preset stops)
- Data File Sequencer provided for Playback/Record of organ performance
- Transposer
- Programmable Sforzando
- Programmable Crescendo
- Tracker touch keyboards

Organbuilders: To sponsor a color cover, contact editor Jerome Butera, 847/391-1045, <jbutera@sgcmail.com>.

Summer Institutes Workshops & Conferences

American Theatre Organ Society Convention

May 24–29, Tampa, Florida.
Contact: <www.atos.org>.

"In the footsteps of Albert Schweitzer"

June 10–11, Königsfeld, Germany.
Contact: <www.organpromotion.org>.

AGO Pipe Organ Encounters

For students aged 13–18: June 11–15, St. Louis; June 11–17, Waco, Texas; June 25–30, Fort Collins, Colorado & Philadelphia; July 9–14, Syracuse, New York; July 10–14, Eugene, Oregon; July 16–21, New York City; July 16–22, San Diego; for adults: June 19–23, Scottsdale, Arizona.
Contact: <www.agohq.org>.

Yale Institute of Sacred Music Church Music Clinic

June 12–16, New Haven, Connecticut.
Mark Brombaugh, Martin Jean, Walden Moore, Thomas Murray, Thomas Troeger.
Contact: <www.yale.edu>.

Montreat Conferences on Worship & Music

June 18–23, 25–30, Montreat Conference Center, Montreat, North Carolina.
"Look Who Gathers!" Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. John Ferguson, Chris Young, Kathryn Sparks, many others.
Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288; <www.pam.pcusa.org>.

Fellowship of United Methodists in Music & Worship Arts workshops

June 18–23, Lake Junaluska, North Carolina; July 16–20, Madison, Wisconsin, Williamsport, Pennsylvania.
800/952-8977; <www.fummwa.org>.

Baroque Performance Institute

June 18–July 1, Oberlin Conservatory, Oberlin, Ohio.
Daily coaching and masterclasses; Patrick Allen, Lisa Goode Crawford, Barbara Weiss, Webb Wiggins, others.
Contact: 440/775-8044;
<www.oberlin.edu/consummer>.

Teaching Hymnology

June 19–23, Calvin College, Grand Rapids, Michigan.
Seminar directed by Bert Polman.
Contact: <www.calvin.edu/scs/2006/seminars/polman>.

University of Michigan Summer Harpsichord Workshops

June 19–23, 26–30, Ann Arbor, Michigan.
Harpsichord music of Frescobaldi, Sweelinck, Froberger, Bach's Partitas and French Overture, with Edward Parmentier.
Contact: 734/764-2506;
<eparment@umich.edu>.

27th Annual International Organ and Church Music Institute

June 25–28, University of Michigan.
Lectures, masterclasses, concerts.
Contact: Marilyn Mason, 734/764-2500;
<mamstein@umich.edu>.

Association of Lutheran Church Musicians National Conferences

June 25–28, Hickory, North Carolina.
July 7–10, Seattle, Washington.
July 9–12, Decorah, Iowa.
July 11–14, Columbus, Ohio.
Concerts, lectures.
Contact: <www.alcm.org>.

Association of Anglican Musicians 2006 Conference

June 25–29, Indianapolis, Indiana.
Workshops, liturgies, performances.
Contact: <www.anglicanmusicians.org>.

Organ Historical Society Convention

June 25–30, Saratoga Springs, New York.
Contact: <www.organsociety.org>.

Liturgical Music Conference

June 26–30, St. John's University, Collegeville, Minnesota.
Lectures, studio lessons, music-making; Kim Kasling, Lynn Trapp, others.
Contact: 320/363-3371;
<dguertin@csbsju.edu>.

NPM Regional Conventions

June 27–30, Stamford, Connecticut.
July 18–21, Grand Rapids, Michigan.
August 1–4, Sacramento, California.
Contact: <www.npm.org>.

AGO National Convention

July 2–6, Chicago, Illinois.
Contact <www.agohq.org/2006/>.

The Chorus of Westerly Choral Symposia

July 8–14, 15–22, Camp Ogontz, New Hampshire.
David Willcocks, George Kent, Freda Herseth, Richard Marlow, Paula Rockwell.
Contact: 401/596-8663;
<www.chorusofwesterly.org>.

PAM Westminster Conference

July 9–14, Westminster College, New Wilmington, Pennsylvania.
Contact: 888/728-7228 x5288;
<www.pam.pcusa.org>.

Long Island Choral Festival & Institute

July 9–15, Adelphi University.
Frances Roberts, Anton Armstrong, others.
631/262-0200; <www.lichoralfest.org>.

Oundle International Summer Schools for Young Organists

July 9–14, 16–23, 25–30, Oundle, England.
Programs for ages 14–up; lessons, concerts; David Sanger, Guy Bovet, John Scott, Lorenzo Ghielmi, others.
Contact: <www.oundlefestival.org.uk>.

International Choral Festival

July 10–15, Missoula, Montana.
Focus on score preparation for the choral conductor; choral literature, performances.
Contact: <www.music.org/icf.html>.

Berkshire Choral Festival

July 9–16, 16–23, 23–30, 30–August 6, August 6–13, Sheffield, Massachusetts; July 30–August 6, Canterbury, England; September 10–17, Salzburg, Austria.
Rehearsals, classes, lectures, concerts; John Alexander, Craig Johnson, Maria Guinand, Robert Page, Jane Glover, David Hill, Thomas Böttcher.
413/229-8526; <www.choralfest.org>.

Illinois ACDA Summer Re-Treat

July 12–14, Illinois Wesleyan, Bloomington, Illinois.
Tim Brown, Karen Brunssen, David Brunner.
Contact: <www.il-acda.org>.

American Guild of English Handbell Ringers National Seminar

July 12–15, Milwaukee, Wisconsin.
Contact: <www.agehr.org/learning/seminar.asp>.

National Association of Church Musicians Summer Conference

July 12–15, Pasadena, California.
Charles Bruffy, others.
Contact: <www.nacmhq.org>.

2006 Golandsky Institute Summer Symposium

July 15–23, Princeton, New Jersey.
Immersion in the technique, pedagogy and artistry of the Taubman Approach.
Contact: <www.golandskyinstitute.org>.

Hymn Society Conference

July 16–20, Greencastle, Indiana.
Martin Marty, Carl Daw, Gracia Grindal, Marilyn Keiser, Carl Schalk, Alice Parker, others.
Contact: <www.thehymnsociety.org>.

Association Jehan Alain Cours d'Interpretation d'Orgue

July 16–30, Romainmôtier, Switzerland.
Courses in improvisation, interpretation, Frescobaldi, Bergamo, Petrali, Alain, Bach, DuMage, and private lessons. Presenters include Joris Verdin, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Guy Bovet, Rudolf Lutz, Emmanuel Le Divellec.
Contact: 41 32 721 27 90;
<bovet.aubert@bluewin.ch>;
<www.jehanalain.ch/>.

Summer Choral Conducting Symposium

July 17–21, University of Michigan.
Masterclasses, rehearsals, score study, reading sessions; Jerry Blackstone, Paul Rardin.
Contact: 734/764-5429;
<canom@umich.edu>.

42nd International Summer Academy for Organists

July 17–29, Haarlem, The Netherlands.
Olivier Latry, Ben van Oosten, Gillian Weir, Thomas Trotter, others; classes, lessons, recitals.
Contact: 00 31-20-4880479;
<www.organfestival.nl>.

Royal Canadian College of Organists National Convention

July 23–27, Halifax, Canada.
Recitals, workshops, worship services, social events, displays. Contact: <www.rcco.ca/upcoming_events.htm>.

René Clausen Choral School

July 22–26, Moorhead, Minnesota.
Rollo Dilworth, Weston Noble, René Clausen.
Contact: 1-888-René-Clausen;
<www.RenéClausen.com>.

Festival Van Vlaanderen, Brugge Musica Antiqua

July 22–August 5, Bruges, Belgium.
Recitals, exhibitions, and vocal and instrumental competitions.
Contact: <www.musica-antiqua.com>.

Mount Royal International Summer School

July 22–August 1, Mount Royal College, Calgary, Canada.
Simon Preston; classes, lessons, recitals.
Contact: 403/440-7769;
<www.mtroyal.ca/conservatory/intsumschool.shtml>.

PAM West Conference

July 23–28, Pasadena, California.
Contact: 888/728-7228 x5288;
<www.pam.pcusa.org>.

NPM Choir Director Institute

July 24–28, Denver, Colorado.
Faculty: Rob Glover, Paul French, Kathleen DeJardin, David Philippart.
Contact: <www.npm.org>.

IAO Congress 2006

July 24–29, Cologne, Germany.
Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals; Johannes Geffert, Guido Graumann, others.
Contact: IOA Congress Administrator, 01454 774469; <diapason@onetel.com>.

Boston Organ Academy

July 25–August 1, Old West Church, Boston, Massachusetts.
Yuko Hayashi and Jon Gillock; classes, lessons, recitals.
508/435-6167; <Phrygian@aol.com>.

Saessolsheim Organ Academy

July 27–August 3, Alsace, France.
Classes, lessons, recitals; Baroque Italian and German music, organ duets, improvisation; Freddy Eichelbecker, Willem Jansen, Benjamin Righetti, Claude Roser.
Contact: <http://perso.wanadoo.fr/asamos/>.

Baroque Instrumental Program

July 30–August 11, Vancouver, BC, Canada.
Harpsichord, fortepiano, harpsichord regulation workshops; Jacques Ogg, Ton Amir, others.
<www.earlymusic.bc.ca/vemp.htm>.

Canford Summer School of Music

July 30–August 20, Sherborne, Dorset, UK.
Concerts, choral and organ courses; Stephen Wilkinson, David Lawrence, Julian Wilkins, Nigel Perrin.
Contact: +44 (0) 20 8660 4766;
<www.canfordsummerschool.co.uk>.

ImprovFest: Organ Improvisation Workshop

July 31–August 4, Eastman School of Music, Rochester, New York.
Gerre Hancock, Rick Erickson, others.
Contact: <www.rochester.edu/Eastman/summer>.

Organ Academy South Germany

August 3–6, Ottobern & Weingarten, Germany.
Franz Raml, Michael Belotti; classes, lessons, recitals.
Contact: <www.orgelmeisterkurse.de/englisch/index.html>.

UCC Musicians National Network Conference

August 4–7, Chapel Hill, North Carolina.
Marty Haugen; workshops, worship opportunities, guest choirs.
Contact: <www.ucc.org>.

Corsi di Musica Antica a Magnano

August 17–27, Magnano, Italy.
Clavichord, fortepiano, organ, harpsichord, choral conducting, organbuilding; Bernard Brauchli, Luca Scandali, Georges Kiss, Giulio Monaco, Alberto Galazzo, Jörg Gobeli, Thomas Wältli.
<www.musicaanticamagnano.com/>.

29th International Organ Week

September 10–17, St. Andreas-Kirche, Korschbroich, Germany.
Andres Uibo, Andrzej Mielewczyk, Iveta Apkalna, Wolfgang Seifen, Henning Dembski.
Contact: <www.orgelfreundeskreis.de/Orgelwoche/orgelwoche.html>.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Thomas Murray, Poulenc, *Organ Concerto*; Woolsey Hall, Yale University, New Haven, CT 8 pm

Gerre Hancock, accompaniment of Easter Vigil service; St. Stephen's Episcopal, Richmond, VA 7:30 pm

16 APRIL
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Jeremy Bruns & Christian Lane; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gerre Hancock, Easter morning worship service; St. Stephen's Episcopal, Richmond, VA 11:15 am, recital 5 pm

17 APRIL
Fauré, *Requiem*; House of Hope Presbyterian, St. Paul, MN 7:30 pm

18 APRIL
Michael Ging; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Michael Barone; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 APRIL
Colin Lynch; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
Scott Foppiano; Cathedral of St. Patrick, New York, NY 4:30 pm
Cj Sambach, school Informances; First Presbyterian, Charlottesville, VA 10:30 am, 1 pm, also 4/20
Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 7:30 pm
Wesley Roberts; Trinity Episcopal, Covington, KY 12:15 pm

20 APRIL
Paul Jacobs; Northminster Baptist, Jackson, MS 7:30 pm

21 APRIL
True North Brass; Franklin & Marshall College, Lancaster, PA 8 pm
Cj Sambach; First Presbyterian, Charlottesville, VA 7:30 pm
C. Ralph Mills; St. Paul's Lutheran, Durham, NC 7:30 pm
•**Michael Ging**, with harp; Resurrection Lutheran, Cary, NC 7:30 pm
Frederick Swann; First Presbyterian, Elkhart, IN 7 pm
Vincent Dubois; Salem United Church of Christ, Huntingburg, IN 7:30 pm
Paul Jacobs, masterclass; Northminster Baptist, Jackson, MS 10 am

22 APRIL
Russell Weismann; Dwight Chapel, Yale University, New Haven, CT 5 pm
Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm
Manhattan Voices; St. Bartholomew's, New York, NY 7:30 pm
Edward Alan Moore; Franciscan Monastery, Washington, DC 7 pm
Gerre Hancock, masterclass; Leith Symington Griswold Hall, Baltimore, MD 3 pm
Todd Wilson, lecture-recital; United Methodist Church, Berea, OH 10:30 am
Paul Jacobs; St. Norbert Abbey, De Pere, WI 2 pm

23 APRIL
Felix Hell; United Presbyterian, Amsterdam, NY 3 pm
Gillian Weir; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Farrell Goehring, with flute and harp; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Nigel Potts (Gift of Life Concert); St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm
Scott Foppiano; Cathedral of St. Patrick, New York, NY 4:30 pm

Maxine Thevenot; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
The Practitioners of Music; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Peter Richard Conte; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Alan Morrison; First Presbyterian, Virginia Beach, VA 4 pm
Choral concert; First Presbyterian, Lynchburg, VA 4 pm

Sally Goff, with soprano, choirs and orchestra; Second Presbyterian, Roanoke, VA 4 pm

Gerre Hancock; Leith Symington Griswold Hall, Baltimore, MD 4 pm

T. Joseph Marchio; The Baptist Temple, Charleston, WV 4 pm

William Bates; Centennial A.R.P. Church, Columbia, SC 4 pm

Len Langrick; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm

Ken Cowan; Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm

Stephen Schnurr; Cathedral of the Holy Angels, Gary, IN 3 pm

John Gouwens; Memorial Chapel, The Culver Academies, Culver, IN 7:30 pm

Vincent Dubois; First Presbyterian, Evansville, IN 4 pm

•**Jeffrey Verkuilen**; First Presbyterian, Neenah, WI 2 pm

Choral concert; Grace United Methodist, Naperville, IL 4 pm

John Butt; House of Hope Presbyterian, St. Paul, MN 4 pm

24 APRIL
Thomas Murray, with Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, CT 8 pm

Nathan LeMahieu; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 APRIL
Ray Cornils, with choir; Portland City Hall, Portland, ME noon, 7:30 pm

Peter Richard Conte; Graystone Presbyterian, Indiana, PA 7:30 pm

Seung-ian Kim; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

Marek Kudlicki; Queen of All Saints Basilica, Chicago, IL 7:30 pm

Jon Laukvik; Lawrence University Memorial Chapel, Appleton, WI 8 pm

Jason Alden; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 APRIL
Satomi Akao; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Frederick Swann; Buncombe Street United Methodist, Greenville, SC 7:30 pm

Jon Laukvik, masterclass; Lawrence University Memorial Chapel, Appleton, WI 11:10 am

27 APRIL
Monteverdi, *1610 Vespers*; Church of St. Luke in the Fields, New York, NY 8 pm

Martin Jean; Illinois College, Jacksonville, IL 7:30 pm

28 APRIL
Vincent Dubois; First Presbyterian, Utica, NY 7:30 pm

Maxine Thevenot, with orchestra; Cathedral of the Incarnation, Garden City, NY 8 pm

Mark King; St. John's Episcopal, Hagerstown, MD 7:30 pm

Tom Trenney, with orchestra; First Church Congregational, Painesville, OH 7 pm

Clay-Chalkville High School Chamber Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Martin Jean, masterclass; Illinois College, Jacksonville, IL 10 am

Delbert Disselhorst; First Presbyterian, Springfield, IL 7 pm

29 APRIL
•**Paul Jacobs**, masterclass; South Congregational, New Britain, CT 10 am

Dong-ho Lee; Woolsey Hall, Yale University, New Haven, CT 8 pm

Ken Cowan; St. Paul's Episcopal, Philadelphia, PA 7:30 pm

Cj Sambach, INformance; Asbury United Methodist, Harrisonburg, VA 2 pm

John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

30 APRIL
Thomas Murray; Christ Church Cambridge, Cambridge, MA 4 pm

•**Paul Jacobs**; South Congregational, New Britain, CT 4 pm

Paul Bisaccia, piano; Immanuel Congregational, Hartford, CT 4 pm

Farrell Goehring, with violin and viola; Bethesda Episcopal, Saratoga Springs, NY 4 pm

Gerre Hancock, hymn festival; Church of St. Vincent Ferrer, New York, NY 3 pm

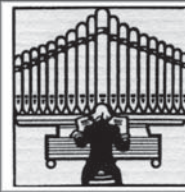
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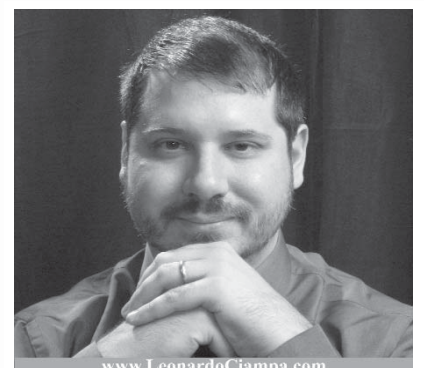
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Philip Baker; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

David Hurd; Trinity Cathedral, Episcopal,
Trenton, NJ 4 pm

Seton Hall University Choir; Our Lady of Sor-
rows, South Orange, NJ 4 pm

Paul-Martin Maki; Christ Church, New
Brunswick, NJ 6:30 pm, Vespers at 6 pm

Bradley Hunter Welch; Nativity Cathedral,
Episcopal, Bethlehem, PA 4 pm

Handbell concert; Doylestown Presbyterian,
Doylestown, PA 4 pm

Maxine Thevenot; The Presbyterian Church of
Chestnut Hill, Philadelphia, PA 3 pm

John Walker; St. Paul Episcopal (Mt.
Lebanon), Pittsburgh, PA 4 pm

Mary Mozelle; National Presbyterian, Wash-
ington, DC 3 pm

Cathedral Choir; Cathedral of Mary Our
Queen, Baltimore, MD 5:30 pm

Felix Hell; Grace United Methodist, Balti-
more, MD 6:40 pm

Cj Sambach, Informance; Asbury United
Methodist, Harrisonburg, VA 9:45 am, recital 3 pm

Jane Watts; Cincinnati Museum Center,
Cincinnati, OH 7:30 pm

Tom Trenney, hymn festival; United
Methodist Church, Painesville, OH 7:30 pm

Kevin Kwan; Church of the Covenant, Clevel-
and, OH 4 pm

Clayton State Chorale; St. Philip's Cathedral,
Atlanta, GA 3:30 pm, Evensong at 4 pm

Georgia Festival Chorus; Peachtree Road
United Methodist, Atlanta, GA 5 pm

Instrumental ensembles; St. Lorenz Lutheran,
Frankenmuth, MI 4 pm

The Alleluia Ringers; Concordia University
Wisconsin, Mequon, WI 3:30 pm

Peter Richard Conte; Cathedral of St.
Joseph, Baton Rouge, LA 4 pm

1 MAY

John Walker; St. Paul Episcopal (Mt.
Lebanon), Pittsburgh, PA 8 pm

2 MAY

Verdi, *Requiem*; Merrill Auditorium, Portland,
ME 7:30 pm

Jieun Newland; Battell Chapel, Yale Univer-
sity, New Haven, CT 8 pm

Choral concert; Grace Church, New York, NY
7:30 pm

Marek Kudlicki; All Saints Episcopal, Atlanta,
GA 7:30 pm

Gerre Hancock; Westminster Presbyterian,
Springfield, IL 7 pm

Susan De Kam; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

3 MAY

Maxine Thevenot; Princeton University
Chapel, Princeton, NJ 12:30 pm

4 MAY

Mendelssohn, *Paulus*; St. Ignatius Loyola,
New York, NY 8 pm

Ken Cowan; Porter Center for the Performing
Arts, Brevard, NC 7:30 pm

Choral concert; St. Mary's College, Notre
Dame, IN 7:30 pm

5 MAY

Jason Charneski; Center Church, Hartford,
CT 12:10 pm

Marilyn Keiser; Myers Park Presbyterian,
Charlotte, NC 7:30 pm

Erik Wm. Suter; Highland United Methodist,
Raleigh, NC 8 pm

Bach Week Festival; Music Institute of Chica-
go, Evanston, IL 7:30 pm

David Schrader, harpsichord; Music Institute
of Chicago, Evanston, IL 10 pm

Mozart, *Requiem*; St. James Episcopal Cath-
edral, Chicago, IL 7:30 pm

6 MAY

Chanson; All Saints' Episcopal, Wolfeboro,
NH 8 pm

Ken Cowan, masterclass; St. Mark's Luthera-
n, Baltimore, MD 9:30 am

Erik Wm. Suter, masterclass; Highland Unit-
ed Methodist, Raleigh, NC 10 am

Gerre Hancock; St. Matthew's Episcopal,
Houma, LA 6 pm

7 MAY

Paul Jacobs; Cadet Chapel, West Point, NY
3 pm

Yoon-Mi Lim; First Presbyterian, Northport,
NY 7 pm

George Damp; First Presbyterian, Ithaca,
NY 4 pm

Felix Hell; St. Teresa's RC Church, Staten
Island, NY 3 pm

Brahms, *A German Requiem*; Church of St.
Vincent Ferrer, New York, NY 3 pm

Olivier Latry, complete organ works of Duru-
flé; St. Ignatius Loyola, New York, NY 4 pm

Canterbury Choral Society; Church of the
Heavenly Rest, New York, NY 4 pm

Choral Evensong; Grace Church, New York,
NY 4 pm

Joseph Nigro; Cathedral of St. Patrick, New
York, NY 4:30 pm

John Scott; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

Choral concert; St. Peter's Episcopal, Morris-
town, NJ 3 pm

St. Cecilia Singers; Our Lady of Sorrows,
South Orange, NJ 3 pm

Brenda Day; Christ Church, New Brunswick,
NJ 6:30 pm, Vespers at 6 pm

Janet Tebbel, carillon; Longwood Gardens,
Kennett Square, PA 2:30 pm

Cantate; First United Methodist, Char-
lottesville, VA 3 pm

Alan Morrison; River Road Baptist, Rich-
mond, VA 5 pm

Ken Cowan; St. Mark's Lutheran, Baltimore,
MD 4 pm

Marilyn Keiser, hymn festival; Myers Park
Presbyterian, Charlotte, NC 6 pm

W. Michael Brittenback; St. Catherine's R.C.
Church, Columbus, OH 4 pm

Jiri Ciperka; St. Philip's Cathedral, Atlanta, GA
3:30 pm, Evensong at 4 pm

Boyd Jones; Jacoby Hall, Jacksonville, FL 3 pm
Welsh Hymn Sing; First Presbyterian,
Neenah, WI 2:30 pm

Bach Week Festival; Music Institute of Chica-
go, Evanston, IL 7:30 pm

Choral Evensong; St. James Episcopal Cath-
edral, Chicago, IL 4 pm

Nancy Staton; Grace United Methodist,
Naperville, IL 4 pm

8 MAY

Jane Parker-Smith; Brick Presbyterian, New
York, NY 8 pm

Choral concert; Church of the Covenant,
Cleveland, OH 7:30 pm

9 MAY

Gail Archer; Bruton Parish Church, Williams-
burg, VA

Diane Belcher; Central Synagogue, New
York, NY 12:30 pm, masterclass at 10 am

Jeffrey Patry; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

Paul Jacobs; University United Methodist,
Baton Rouge, LA 7:30 pm

10 MAY

Choral concert; St. Bartholomew's, New York,
NY 7:30 pm

Mark King; Trinity Cathedral, Pittsburgh, PA
12:30 pm

11 MAY

Olivier Latry, with the Philadelphia Orches-
tra; Verizon Hall, The Kimmel Center, Philadel-
phia, PA 8 pm

Olivier Latry; Verizon Hall, The Kimmel
Center, Philadelphia, PA 10:30 pm

Bradley Hunter Welch; Boone United
Methodist, Boone, NC 7 pm

12 MAY

Renée Louprette; Center Church, Hartford,
CT 12:10 pm

Choral concert, with orchestra; Grace Church,
New York, NY 8 pm

Olivier Latry, with the Philadelphia Orches-
tra; Verizon Hall, The Kimmel Center, Philadel-
phia, PA 8 pm

Olivier Latry; Verizon Hall, The Kimmel
Center, Philadelphia, PA 10:30 pm

Mendelssohn, *Elijah*; First Presbyterian, Birm-
ingham, MI 7:30 pm

Bach Week Festival; Music Institute of Chica-
go, Evanston, IL 7:30 pm

Choral festival; Cathedral of St. Paul, St.
Paul, MN 8 pm

13 MAY

Diane Meredith Belcher; Verizon Hall, The
Kimmel Center, Philadelphia, PA 1 pm

Alan Morrison; Verizon Hall, The Kimmel
Center, Philadelphia, PA 1 pm

Olivier Latry, with the Philadelphia Orches-
tra; Verizon Hall, The Kimmel Center, Philadel-
phia, PA 8 pm

Olivier Latry; Verizon Hall, The Kimmel
Center, Philadelphia, PA 10:30 pm

Lorenz Maycher; Georgetown Presbyterian,
Washington, DC 4 pm

Todd Wilson; Cathedral of the Assumption,
Louisville, KY 7:30 pm

14 MAY

Felix Hell; Newark United Methodist, Newark,
DE 4 pm

Handbell concert; Church of St. Joseph,
Bronxville, NY 3 pm

Christian Lane; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

Brian Harlow; Christ Church, New
Brunswick, NJ 6:30 pm, Vespers at 6 pm

Doug Gefvert, carillon; Longwood Gardens,
Kennett Square, PA 2:30 pm

Lew Williams; Trinity Episcopal, Bethlehem,
PA 3 pm

Isabelle Demers; St. Philip's Cathedral,
Atlanta, GA 3:30 pm, Evensong at 4 pm

Bach Week Festival; Music Institute of Chica-
go, Evanston, IL 3 pm

Music of the Baroque; First United Methodist,
Evanston, IL 7:30 pm

15 MAY

Ken Cowan; Calvary Episcopal, Cincinnati,
OH 8 pm

16 MAY

Ray Cornils, youth concert; Portland City
Hall, Portland, ME 10:30 am

Unionville High School Choir; Longwood Gardens, Kennett Square, PA 2 pm
Frances Nobert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 MAY
McNeil Robinson; Church of the Holy Apostles, New York, NY 7:30 pm

19 MAY
Ken Cowan; West Parish Church, West Barnstable, MA 7:30 pm
Jeffrey Wood; Center Church, Hartford, CT 12:10 pm
 William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

20 MAY
Ken Cowan, masterclass; West Parish Church, West Barnstable, MA 10 am
+Peter Richard Conte; Verizon Hall, The Kimmel Center, Philadelphia, PA 11 am
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

21 MAY
 Colonial Singers; First Church of Christ, Wethersfield, CT 7 pm
 Choral concert; Center Church, Hartford, CT 4 pm
 Brahms, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm
 Hymn Festival; St. Peter's Episcopal, Bay Shore, NY 5 pm
Jonathan Hall; Cathedral of St. Patrick, New York, NY 4:30 pm
Mark Bani; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gwendolyn Toth; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Felix Hell; Lutheran Theological Seminary, Gettysburg, PA 3 pm

Anne Wilson, *Song of Hope*; Doylestown Presbyterian, Doylestown, PA 7 pm
 Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Mary Preston; Grace Covenant Presbyterian, Richmond, VA 5 pm
 Cantate; First Presbyterian, Lynchburg, VA 3 pm

Paul Jacobs; Forrest Burdett United Methodist, Hurricane, WV 3 pm
Gerre Hancock; First Baptist, Henderson, NC 11 am worship service, 4 pm recital
 Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Bruce Neswick; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm
 Durufle, *Requiem*; Cathedral Church of the Advent, Birmingham, AL 4 pm
Thomas Wikman; St. Chrysostom's, Chicago, IL 2:30 pm
 Orff, *Carmina Burana*; St. Mary's College, Notre Dame, IN 7:30 pm

22 MAY
Cathryn Wilkinson; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY
Jason Roberts; Central Synagogue, New York, NY 12:30 pm
Peter Richard Conte; St. Mary's Cathedral, Peoria, IL 7:15 pm
Bradley Althoff; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 MAY
Matthew Dirst, harpsichord; St. Bartholomew's, New York, NY 7:30 pm

25 MAY
 Bach Vespers; St. Lorenz Lutheran, Frankenthum, MI 7 pm

26 MAY
+Peter Richard Conte; Verizon Hall, The Kimmel Center, Philadelphia, PA 11 am

27 MAY
 Vento Chiaro; All Saints' Episcopal, Wolfeboro, NH 8 pm

28 MAY
Kyle Babin; Central Synagogue, New York, NY 12:30 pm
Andrew Peters; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Herndon Spillman; St. Patrick Catholic Church, Meridian, MS 4 pm

31 MAY
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 8 pm

**UNITED STATES
 West of the Mississippi**

16 APRIL
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 APRIL
Bruce Neswick; St. John's Cathedral (Episcopal), Denver, CO 7:30 pm

23 APRIL
 Eastertide Evensong; Christ Church Cathedral, St. Louis, MO 2:30 pm
Carlene Neihart; St. Luke's Episcopal, Shawnee, KS 3 pm
 Easter Lessons & Carols; St. Stephen's Presbyterian, Fort Worth, TX 11 am
Mel Butler, with accordion; St. Mark's Cathedral, Seattle, WA 2 pm

Bruce Neswick; Trinity Lutheran, Lynnwood, WA 7 pm
John Scott; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

25 APRIL
Huw Lewis; Wichita State University, Wichita, KS 7:30 pm

28 APRIL
Gail Archer; Church of St. Helena, Minneapolis, MN 7:30 pm
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:10 pm
Lynn Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

29 APRIL
Gail Archer, lecture and masterclass; Church of St. Helena, Minneapolis, MN 9:30 am

30 APRIL
 Ars Lyrica Houston; Christ the King Lutheran, Houston, TX 5 pm

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James David Christie; Pacific Lutheran University, Tacoma, WA 3 pm
Tim & Nancy Nickel; Zion Lutheran, Portland, OR 4 pm

1 MAY
Alan Morrison; Benaroya Hall, Seattle, WA 7:30 pm

6 MAY
 Collegium Vocale; Christ Church Cathedral, St. Louis, MO 7:30 pm

7 MAY
Paul Bisaccia, piano; St. Timothy Lutheran, Houston, TX 6 pm
Marek Kudlicki; University of Nevada, Las Vegas, NV 6 pm
 Festival Evensong; Episcopal Church of the Resurrection, Eugene, OR 5 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
James Welch; Balboa Park, San Diego, CA 2 pm

14 MAY
Paul Jacobs; First Presbyterian, Tulsa, OK 5 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Erik Wm. Suter; St. James Episcopal, Los Angeles, CA, 5:45 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

16 MAY
Sae Wan Yang; Westwood United Methodist, Los Angeles, CA 7:30 pm

19 MAY
 Britten, *Noyes Fludde;* Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 5/20 at 2 pm, 5/21 at 8 pm
Alison Luedecke, with Millennia Tool; First Church of Christ, Scientist, La Mesa, CA 7 pm

21 MAY
Robert Bates; Fredericksburg United Methodist, Fredericksburg, TX 3 pm
Michael Britt; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
 Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm

24 MAY
Gail Archer; St. John's Episcopal, Jackson Hole, WY 8 pm

26 MAY
Gail Archer; Trinity Episcopal, Reno, NV 12 noon

28 MAY
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

17 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, UK 11:15 am
Gordon Stewart; Beverley Minster, Beverley, UK 6 pm

20 APRIL
Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm
Douglas Hollick; St. John's Smith Square, London, UK 1 pm

22 APRIL
+Thomas Trotter; Bridlington Priory, Bridlington, UK 6 pm

23 APRIL
Don Menzies, with The Mennonite Children's Choir; Westminster United Church, Winnipeg, MB, Canada 8 pm

28 APRIL
Marnie Giesbrecht & Joachim Segger; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

29 APRIL
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
 Festival Evensong; St. Stephen's, Bournemouth, UK 5:15 pm
Andrew Fletcher; St. Stephen's, Bournemouth, UK 7 pm
Jonathan Rennert; St. Albans Cathedral, St. Albans, UK 5:30 pm

30 APRIL
Felix Friedrich; Abteikirche, Hamborn, Germany 4:30 pm
 Choral concert; St. Stephen's, Bournemouth, UK 7 pm

Shawn Grenke, with orchestra; Centenary United Church, Hamilton, ON 3 pm
Nicholas Fairbank, with Sooke Philharmonic Winds; Pemberton Chapel, Royal Jubilee Hospital, Victoria BC 2:30 pm

1 MAY
Daniel Bishop; Liverpool Cathedral, Liverpool, UK 11:15 am
 Choral Evensong; St. Stephen's, Bournemouth, UK 4 pm
Carol Williams; Lincoln Cathedral, Lincoln, UK 7:30 pm
Lew Williams; Casa Loma, Toronto, ON, Canada 8 pm

3 MAY
Adrian Gunning; Reading Town Hall, Reading, UK 1 pm
William O'Meara, with violin and trumpet; St. Basil's, Toronto, ON, Canada 6 pm
Luke Parkin; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm.

4 MAY
David Hill; Symphony Hall, Birmingham, UK 7:30 pm

6 MAY
Carol Williams; Hull City Hall, Hull, UK 2:30 pm
David Flood; Canterbury Cathedral, Canterbury, UK 7:30 pm
Elke Völker, with violin; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

7 MAY
 Choral concert; Cathedral Church of All Saints, Halifax, NS, Canada 7 pm

8 MAY
James Vivian; All Souls, Langham Place, London, UK 7:30 pm
David Palmer; Église St-Françoise-d'Assise, Ottawa ON, Canada 8 pm

10 MAY
Ryan Jackson; St. Basil's, Toronto, ON, Canada 6 pm

12 MAY
Patricia & William Wright; St. Anthony Daniels, Kitchener, ON, Canada 8 pm
Denis Bedard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

13 MAY
Colin Wright; Beverley Minster, Beverley, UK 6 pm

16 MAY
Carol Williams; Oxford Town Hall, Oxford, UK 1 pm

17 MAY
Andrew Weleschuk, with violin and cello; St. Basil's, Toronto, ON, Canada 6 pm

20 MAY
Peter Gould; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Matthew Owens; St. Albans Cathedral, St. Albans, UK 5:30 pm
Carol Williams; Cartmel Priory, Cumbria, UK 7:30 pm

24 MAY
Carol Williams; Salisbury Cathedral, Salisbury, UK 7:30 pm

25 MAY
Greg Morris, Messiaen, *L'Ascension;* Blackburn Cathedral, Blackburn, UK 9:15 pm

26 MAY
David Palmer, with choir; St. Basil's, Toronto, ON, Canada 7:30 pm
Patrick Wedd; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

27 MAY
Alan Spedding; Bridlington Priory, Bridlington, UK 6 pm

28 MAY
Sylvie Poirier, with narrator, Eben: *The Labyrinth of the World and the Paradise of the Heart;* Église St-Ange, Lachine, Montreal, QC, Canada 3 pm

29 MAY
Andreas Meisner; Liverpool Cathedral, Liverpool, UK 11:15 am

30 MAY
Carsten Møller & Jen Christiansen; St. Andreas, Copenhagen, Denmark 8 pm

Organ Recitals

JOHN ALLEGAR, St. Paul's Roman Catholic Church, Valparaiso, IN, November 11: *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; Duo (*Missa Octavi Toni*), Corrette; *Schmücke dich, o liebe Seele*, BWV 654, *Wir glauben all an einen Gott*, BWV 680, *Fantasia et Fuga in g*, BWV 542, Bach; *Fugue sur le theme du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; *Schmücke dich, o liebe Seele, O Welt, ich muß dich lassen*, Brahms; Moto ostinato (*Sunday Music*), Eben.

F. ALLEN ARTZ, III, Our Lady of Sorrows R.C. Church, South Orange, NJ, November 6: *Passacaglia in c*, BWV 582, Bach; *Versets on the Magnificat*, Scheidt; *Nun komm, der Heiden Heiland*, Bach; *Paeon on Divinum Mysterium*, Cook; *Prélude sur l'Introit de l'Épiphanie*, Duruflé; *Cortège et Litanie*, op. 19, no. 2, Dupré; En taille, *Fugue à 5*, Récit du chant de l'hymne précédent (*Versets on the hymn Pange lingua*), de Grigny; *Prelude for Easter Morning*, Near; *Prélude au Kyrie*, Langlais; *Orgel - Ordinarium (Kyrie)*, Schroeder; *Partita on Veni Creator Spiritus*, Peeters; Hymne d'Actions de grace (*Trois Paraphrases Grégoriennes*, op. 5) Langlais.

ANDREW CANNING, with Anders Paulsson, soprano saxophone, Chevy Chase Presbyterian Church, Washington, DC, November 13: *Amazing Grace*, arr. Paulsson & Huff; *Anthem for the Homeless*, Paulsson; *Pavane*, Fauré; *Music for a Short Subject*, DeBlasio; *Caprice en forme de valse*, Bonneau; *Variations on a Norwegian folk tune*, Slogedal; *Sonata in e*, BWV 1034, Bach; *Toccatina*, Paulsson; *In a Sentimental Mood*, Ellington; *Starcrossed Lovers*, Strayhorn; *Suite from Porgy & Bess*, Gershwin.

S. WAYNE FOSTER, Friends Meeting House, Indianapolis, IN, November 4: *Fantasy and Fugue in B-flat*, Boëly; *Toccatina and Fugue in d*, BWV 538, Bach; *Fantasy and Fugue in f*, K. 608, Mozart; *Scherzo*, op. 2, Duruflé; *Naiades (Pièces de Fantaisie)*, Vierne; *Alleluia sereins d'une âme qui desire le ciel (L'Ascension)*, Messiaen; *Prelude and Fugue on B-A-C-H*, Liszt.

RICHARD BARRICK HOSKINS, Kenilworth Union Church, November 6: *Prelude and Fugue in c*, Mendelssohn; *Orgel Sonata*, op. 18, no. 2, Distler; *Benedictus*, Reger; *Variations on Veni Creator spiritus*, Ferko; *Nun danket alle Gott*, BWV 657, *Ach, bleib bei uns, Herr Jesu Christ*, BWV 649, *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Cantilène Improvisée*, Tournemire; *Allegro risoluto (Deuxième Symphonie)*, Vierne.

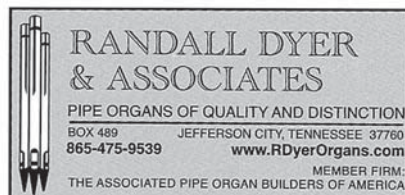
PAUL JACOBS, Augustana Lutheran Church, West St. Paul, MN, November 4: *Sinfonia from Cantata No. 29*, *Trio Sonata in C*, BWV 529, Bach; *Berceuse (Pièces en style libre)*, Vierne; *Allegro vivace (Symphony No. 5 in f)*, Widor; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives.



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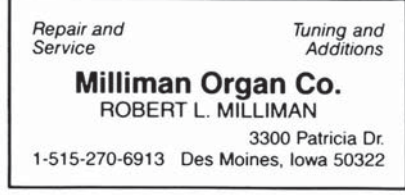
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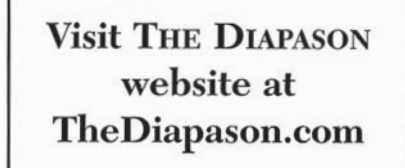
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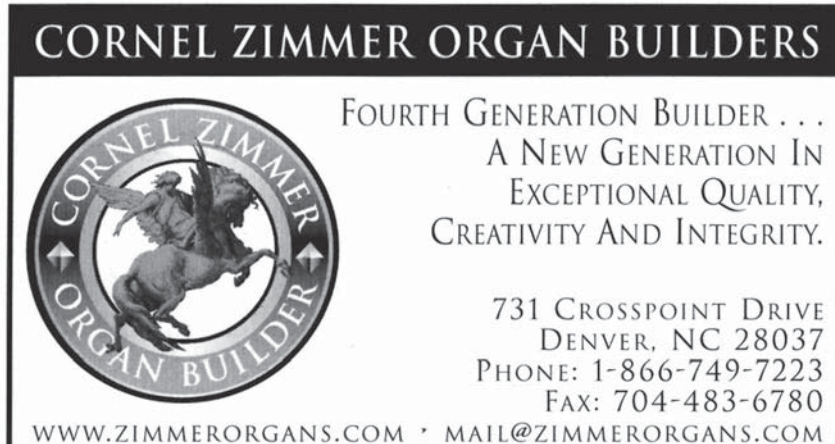
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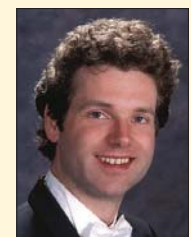
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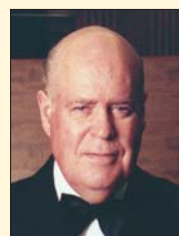
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