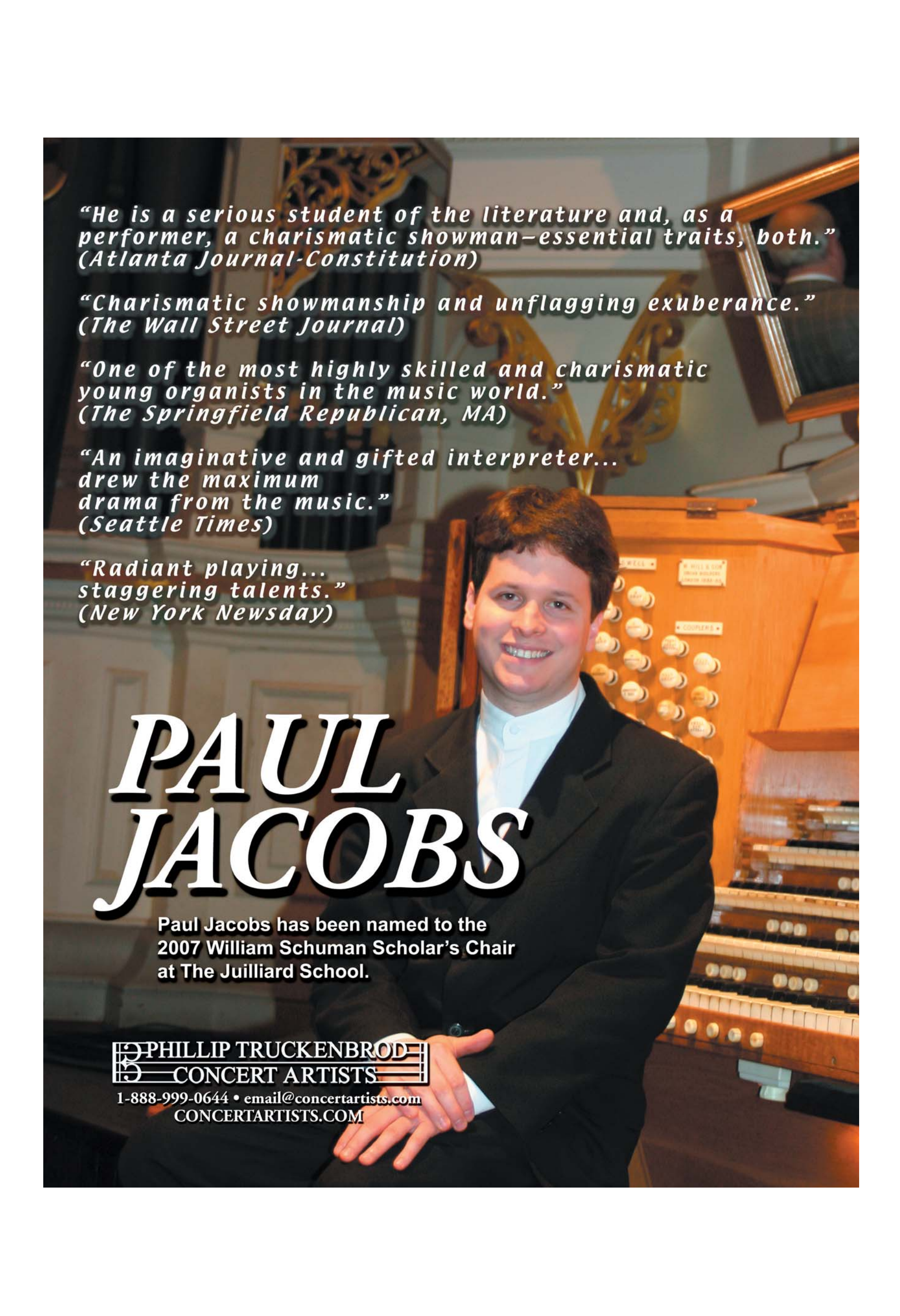


THE DIAPASON

APRIL, 2007



Mt. Pleasant Lutheran Church
Racine, Wisconsin
Cover feature on pages 30–31

A photograph of Paul Jacobs, a young man with dark hair, wearing a black suit jacket over a white shirt. He is smiling and looking towards the camera. He is seated at an ornate wooden organ console, with his hands resting on the keys. The background shows the intricate details of the organ's facade, including pipes and decorative elements.

*"He is a serious student of the literature and, as a performer, a charismatic showman—essential traits, both."
(Atlanta Journal-Constitution)*

*"Charismatic showmanship and unflagging exuberance."
(The Wall Street Journal)*

*"One of the most highly skilled and charismatic young organists in the music world."
(The Springfield Republican, MA)*

*"An imaginative and gifted interpreter... drew the maximum drama from the music."
(Seattle Times)*

*"Radiant playing... staggering talents."
(New York Newsday)*

PAUL JACOBS

Paul Jacobs has been named to the
2007 William Schuman Scholar's Chair
at The Juilliard School.

PHILLIP TRUCKENBROD
CONCERT ARTISTS

1-888-999-0644 • email@concertartists.com
CONCERTARTISTS.COM

THE DIAPASON

A Scranton Gillette Publication

Ninety-eighth Year: No. 4, Whole No. 1169
Established in 1909

April, 2007
ISSN 0012-2378

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

CONTENTS

FEATURES

John Weaver at 70
A Life in Music
by Michael Barone 20

Steuart Goodwin:
Organbuilder
by R. E. Coleberd 24

NEWS

Here & There 3, 4, 5, 6, 8, 10, 12
Appointments 4
Nunc Dimittis 10
Carillon News by Brian Swager 13
In the wind . . . by John Bishop 14
Das Orgeleinbuch by Leonardo Ciampa 18

REVIEWS

Music for Voices and Organ 15
New Recordings 16
New Organ Music 19

NEW ORGANS

29

SUMMER INSTITUTES, WORKSHOPS & CONFERENCES

32

CALENDAR

33

ORGAN RECITALS

37

CLASSIFIED ADVERTISING

38

Cover: John-Paul Buzard Pipe Organ Builders,
Champaign, Illinois; Mt. Pleasant Lutheran
Church, Racine, Wisconsin 30

www.TheDiapason.com

Send subscriptions, inquiries, and
address changes to THE DIAPASON,
3030 W. Salt Creek Lane, Suite 201,
Arlington Heights, IL 60005.

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

Here & There

Emmanuel Church, Chestertown, Maryland, continues its music series: April 6, Evensong; May 5, the Choir of the Church of the Redeemer, Baltimore; 5/16, Evensong; June 8, Ken Cowan. For information: 410/778-3477; <www.rlk.net/emmanuel>.

The Franciscan Monastery, Washington, DC, continues its organ recital series on Saturdays at noon: April 14, Anthony Nardino; 4/28, Keith Reas; May 12, Donald Sutherland; 5/26, Scott Hanoian; June 9, Dana La Rosa, 6/23, Victoria Shields Harding. For information: <monastery.organ@verizon.net>; <www.myfranciscan.org>.

St. Bartholomew's Church, New York City, presents its Eastertide series: April 11, Stephen Tharp; 4/18, Gerre Hancock; 4/25, Vincent Edwards; May 2, Anthony Newman; 5/9, Daniel Moriarty; 5/16, William Trafka, with brass; 5/23, James Litton. For information: <www.stbarts.org>.

The Cathedral of St. Patrick, New York City, continues its organ recital series on Sundays at 4:45 pm: April 15, David Chalmers; 4/29, Arthur LaMirande; May 13, Philip E. Baker; 5/27,

Kimberly Hess; July 8, Scott Foppiano; 7/22, Douglas Kostner; August 5, Craig Campbell. For information: 212/753-2261 x245; <www.saintpatrickscathedral.org>.

First Presbyterian Church, Arlington Heights, Illinois, concludes its 2006-07 music series on April 15 with a performance of the *Requiem* by John Rutter. For information: 847/255-5900; <www.fpcch.org>.

The Baldwin-Wallace Bach Festival takes place April 20-22 in Berea and Cleveland, Ohio. The schedule includes vocal and orchestral works by Bach and Handel, an organ recital by Ullrich Böhme, the *Mass in B Minor*, and the Dave Brubeck Quartet. For information: 440/826/2207; <www.bw.edu/bachfest>.

St. Paul's Church, Doylestown, Pennsylvania, continues its 17th season of concerts: April 21, Court Street Brass Quintet; May 5, Solemn Evensong and Benediction; June 1, Mozart, *Vesperae solennes de Confessore*, K. 339, *Te Deum laudamus*, K. 141, Parry, *An English Suite*; June 2, Solemn Evensong and Benediction. For information: 215/230-7098; <www.stpaulsdoylestown.org>.

VocalEssence presents a two-week festival celebrating the music of William Bolcom April 21-May 5. Presenters include VocalEssence, Minnesota Opera, David Higgs, Minnesota Chorale, Minnesota Boychoir, and Minnesota Orchestra. For information: <www.vocalescence.org>.

The Presbyterian Homes, Evanston, Illinois, continues its series of organ recitals in its Elliott Chapel: April 23, Margaret Wilson; May 21, David Christiansen; June 25, James Russell Brown. For information: 847/492-4800; <www.presbyterianhomes.org>.

South Church, New Britain, Connecticut, continues its music series: April 29, Theresa Thomason, Paul Halley, and the South Church Chancel Choir; June 3, Joel Frahm Quartet. For information: <www.musicseries.org>.

St. Vincent Ferrer Church, New York City, continues its recitals on Sundays at 3 pm: April 29, Kyler Brown; May 6, Mark Bani, hymn festival; June 3, Mark Bani (fifth anniversary of the church's Schantz organ). For information: 212/744-2080.

Bach Week Festival takes place May 4-13 at Nichols Concert Hall, Evanston, Illinois. The schedule includes works by Saint-Georges, Handel, Giuliani, Buxtehude, Vivaldi, and Bach (*Brandenburg Concerto No. 5*, *Cello Suite in C*, *Concerto for 3 Violins*, *St. John Passion*). For information: Bach Week Festival, P.O. Box 1832, Evanston, IL 60204-1832; <info@bachweek.org>

Iowa State University's summer keyboard camp, "Keyboard Explorations," takes place June 25-30. In its 14th year, the camp provides an opportunity for students to explore different keyboard instruments including a 50-bell carillon, a French double harpsichord, and a 50-rank pipe organ, plus digital pianos, a Yamaha Disklavier, and Steinway grand pianos. The daily schedule includes introductory classes on all of the keyboard instruments, private lessons on two of the instruments, piano ensembles in the Yamaha Clavinova lab, jazz piano, and recreation and social activities. Students will have time for individual practice on the department's Steinway grand pianos as well as opportunities to perform at concerts throughout the week.

Camp faculty includes William David (piano), Paula Forrest (piano), Michael Giles (jazz piano), Tin-Shi Tam (carillon), May Tsao-Lim (piano), and Lynn Zeigler (organ and harpsichord). For more information, contact William David, 515/294-2027, <wddavid@iastate.edu>.

The University of Michigan has announced historic organ tours led by Marilyn Mason: Historic Tour 54, "In the Steps of Buxtehude and Bach," July 9-23, Conlin Travel (www.conlinonline.com; 888/426-6546); and Historic Tour 55, "Three Great Cities: Budapest, Vienna and Prague," September 14-26, Century World Travel (centuryworldtravel@yahoo.com; 248/486-1347).

The FFAO (Fédération Francophone des Amis de l'Orgue) presents its 23rd international congress, "Organs in the Basque Country," July 9-13. The program will include a presentation of historical organs of the 18th, 19th and 20th centuries in France and in Spain (Biarritz, Bayonne, Bilbao, San Sebastian Baigorri, St. Jean Pied de Port, Loyola, Azkoitia, Guernika, etc.), the Basque repertory, and traditions, gastronomy, and Basque culture. Concerts will be played by Susan Landale, Elke Völker, Noël Hazebroucq, Jesús Martín Moro, Esteban Elizondo, Daniel Oyarzabal, Esteban Landart, Thomas Monnet, and others. For information: 33+380-77-93-96; <gueritey@ffao.com>; <www.ffao.com/congres.htm>.

The Association des Amis, Saessolsheim, has announced its summer organ academy, July 22-29 in Saessolsheim (Alsace), France, featuring an organ built by Bernard Aubertin, 1995, and other organs in the surrounding area (Marmoutier). Instructors include Freddy Eichelberger, Paris; Willem Jansen, professor at the Academy of music of Toulouse; Claude Roser, professor at the School of Music of Saverne; and Benjamin Righetti, Switzerland.

The program includes private instruction, classes, and concerts. The academy is open to organists of every age and level. For information: tel.-fax 33 88 70 52 75; e-mail: <jacob.magalhaes@wanadoo.fr>; <perso.wanadoo.fr/asamos/>.

The International César Franck Competition will take place September 25-29 in the Roman Catholic Cathedral and Basilica of St. Bavo in Haarlem, The Netherlands, on the "Willibrordus-organ" (Adema, 1923/1949/1971, 1978, IV/81), featuring compositions of César Franck and Jehan Alain. Candidates are expected to send a cassette tape, Mini-Disk, CD-R or DAT of Franck's *Pièce Héroïque* to give proof of their ability; the deadline is June 1. The recording should be sent to: International César Franck Competition, Leidsevaart 146, 2014 HE Haarlem, The Netherlands.

A maximum of 10 candidates will be invited to participate in the first round on September 25. The results will be published before July 1. There are three rounds in the competition.

On Friday, September 28, a recital



Maxine Thevenot, The Very Rev. Gary W. Kriss, Judith Bingham, and Iain Quinn

The Cathedral Church of St. John, Albuquerque, New Mexico, presented the premiere of **Judith Bingham's** new anthem *The Morning-Watch*. Based on the text of Henry Vaughan, the anthem was commissioned for the cathedral by The Rev. Gary Meade as part of its Cathedral Commissions program, which

began in 2005. The anthem was sung by the Cathedral Choir, directed by **Iain Quinn** (director of cathedral music) and accompanied by **Maxine Thevenot** (associate organist-director). Pictured (l to r) are Maxine Thevenot, The Very Rev. Gary W. Kriss, Judith Bingham, and Iain Quinn.

will be given by the members of the jury on the Cavaillé-Coll organ of the Philharmonie, the concert hall of the town of Haarlem. The jury consists of Marie-Claire Alain, David Sanger, and Ton van Eck. For information: <www.cesarfranckcompetition.org>; <info@cesarfranckcompetition.org>.

The Royal School of Church Music (RSCM) has announced plans to celebrate its 80th anniversary. These include special services in London, Cardiff, New York, Washington, DC, San Francisco, South Africa, and New Zealand, and a new initiative in the UK aimed at young people—the RSCM Young Voices Festival 2007. The RSCM (which now has over 8,500 affiliated churches and individual members in over 40 countries) was founded by Sir Sydney Nicholson on December 6, 1927, when he held the inaugural meeting in the Jerusalem Chamber in Westminster Abbey.

The first special anniversary event, on Easter Monday, April 9, is a Festal Evensong in St. Paul's Cathedral, London, sung by the three national divisions of the RSCM Cathedral Singers. They will be directed by conductor and former King's Singer Brian Kay, now a vice president of the RSCM. The founder and benefactors of the RSCM will also be remembered at the annual Celebration Day service, which this year takes place in Llandaff Cathedral, Cardiff, Wales, May 12.

Three anniversary services are to be held in the United States where the RSCM is expanding its work: November 24 at Grace Cathedral, San Francisco; February 2, 2008, at Washington National Cathedral; and May 17 at St. Thomas Church, Fifth Avenue, New York. *Psallam*, a new anniversary service book themed on the psalms, is being prepared for these celebrations by RSCM America, and will be published for worldwide circulation by the RSCM Press in June 2007.

In addition, 2007 also marks the 60th anniversary of the death of the founder

Sir Sydney Nicholson (May 30, 1947). In the UK, a new festival to encourage singing is being launched. So far there are eight major events planned around the UK as part of the RSCM Young Voices Festival 2007. For information: <www.rscm.com>.

The National Association of Pastoral Musicians has announced the results of a survey on "What helps congregations to sing?" The NPM survey asked people to select from among 13 factors those that helped them to sing in the liturgy. The top three responses from non-musicians: familiar melody (52.2%), easy to sing (51.4%), and traditional song (47.9%). Among those involved in music ministry, the top responses were leadership of organ or instruments (66.4%), meaningful text (65.6%), leadership of cantor or director (60.9%), and music linked to the liturgy of the day or season (59.6%). For information: <www.npm.org>.



Cristina Garcia Banegas

Concert Artist Cooperative, beginning its 20th anniversary year in April, welcomes organist, harpsichordist, and



Shin-Ae Chun



Ines Maidre

conductor Cristina Garcia Banegas, organist, harpsichordist, and recording artist Shin-Ae Chun, organist and lecturer Leon Couch, organist, pianist, and harpsichordist Ines Maidre, and organist, lecturer, and recording artist Roman Perucki to its roster of soloists and ensembles from around the world.

Cristina Garcia Banegas is a member of the organ faculty, as well as the chair, at the University of the Republic, Montevideo, Uruguay.

Shin-Ae Chun is director of music and organist at Redeemer Lutheran Church in St. Clair Shores, Michigan.



Leon Couch



Roman Perucki

Leon Couch is assistant professor of organ and music theory at Converse College in Spartanburg, South Carolina.

Ines Maidre is associate professor of organ at the Grieg Academy of Music in Bergen, Norway.

Roman Perucki is director of the Frederic Chopin Polish Baltic Philharmonic in Gdansk, Poland.

Further information can be obtained from founder and director Beth Zucchini, 7710 Lynch Rd., Sebastopol, CA 95472; tel. 707/824-5611; fax 707/824-0956; <BethZucchini@aol.com>; <www.ConcertArtistCooperative.com>.

**University of Michigan Forum
28th International Organ and Church Music Institute
June 24, 25, 26, 2007**

Lectures: Richard Benedum, Marijim Thoene, Margarete Thomsen, Johan Van Parys

Recitals: Luke Davis, Kim Kasling, Abigail Woods, Michele Johns, Tapani Yrjola and UM faculty

Information: Marionette Cano (canom@umich.edu)

UM Historic Tour 54

"In the Steps of Bach and Buxtehude"

with Marilyn Mason July 9 – 22, 2007

Conlin Travel: 3270 Washtenaw Ann Arbor, MI 48104

Attention: Sharon 888-426-6546

UM Historic Tour 55

"Three Great Cities: Budapest, Vienna, Prague"

with Marilyn Mason September 14 – September 25, 2007

In conjunction with the

International Congress of the New Evangelization

Century World Travel: 326 N. Lafayette, St. Lyon, MI 48178

Attn: Carol 246-486-1347 (cell) 248-719-1956

The 47th Conference on Organ Music

Sept. 30 – Oct. 3, 2007

"BACH AND BUXTEHUDE"

In commemoration of the 300th anniversary of the Buxtehude's death

Lectures: Michael Barone, Peggy Kelly Reinburg, Kerala Snyder and Christoph Wolff and UM faculty
Pamela Ruitter-Feenstra

For additional information:

Marilyn Mason, Professor of Music, University Organist
The University of Michigan School of Music, Theatre and Dance
1100 Baits Drive, Ann Arbor, MI 48109
734-764-2500
mamstein@umich.edu

Appointments

Fernand Létourneau, president of Orgues Létourneau Limitée of Saint-Hyacinthe, Québec, has announced the appointment of **Andrew Forrest** to the position of artistic director. Mr. Forrest has been with the company since 1999, and has most recently served as assistant artistic director. In his new position, he takes on additional responsibilities for the tonal and artistic direction of the company working in conjunction with Mr. Létourneau as well as the company's many clients around the globe.

Over the past three years, Forrest has played a key role in the successful completion of two large instruments at the Episcopal Church of St. John the Divine in Houston, Texas (V/144) and Christ Episcopal Church in Bradenton, Florida.



Andrew Forrest

da (III/75). In addition to developing specifications for new instruments in collaboration with clients, he will actively oversee the company's proposals for organ cases as well as supervise console design. Forrest continues to take a keen interest in the history and art of pipe scaling, with a particular interest in the scaling and voicing practices of North American organbuilders from the 20th century. He carried out a study of various string ranks at Philadelphia's Wanamaker organ on behalf of the company in 2004 and is looking forward to documenting the company's forthcoming restoration of the 1955 Aeolian-Skinner organ at Winthrop College in Rock Hill, South Carolina.

A native of Toronto, Forrest lives in Otterburn Park, Québec with his wife and their two children. He continues to substitute on a regular basis for several churches in the Montréal area.

tictactoes MADE IN USA **Pro-Model** Men's & Women's Performance Footwear For Organists

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

"Sonora" #771, 4-Eye Oxford: featuring a **Chiseled Lace-thru Tongue** to ensure correct positioning

All shoes manufactured in our factory.

1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953
Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

Here & There



Sean Elliot Beachy

Sean Elliot Beachy of Grantsville, Maryland, won the First Annual Anthem Competition of the First Baptist Church of Worcester, Massachusetts. Beachy's winning anthem for SATB choir and organ, *Then I Saw a New Heaven*, based on the assigned biblical text of Revelation 21:1-6, garnered the \$1,200 prize. Sean Beachy was born and raised in

Maryland, and began studying piano at age 8. He majored in piano at Alderson-Broadus College in Philippi, West Virginia, and earned a master's degree in composition at Shenandoah University, Winchester, Virginia. He is currently pursuing a DMA in composition from West Virginia University. Beachy is co-music director and organist for Frostburg United Methodist Church in Frostburg, Maryland.

Judges for the 2007 competition were Robin Dinda, Fitchburg State College, Fitchburg, Massachusetts; Margarita Merriman, Professor Emeritus, Atlantic Union College, South Lancaster, Massachusetts; and Robert M. Speed, Professor Emeritus, Grandview College, Des Moines, Iowa. Beachy's anthem will be premiered on April 22 in the 10 am worship service by the Chancel Choir under the direction of William Ness, Minister of Music & Arts, at First Baptist Church. In 2006 an award was given to Christina Whitten of Los Angeles, California for her anthem *The Raising of Lazarus* for SATB choir and organ.

Requirements for the 2008 Second Annual Anthem Competition of the First Baptist Church of Worcester, Massachusetts, will be announced on the church website: <fbc-worc.org> in April. Deadline for entries is January 2, 2008.

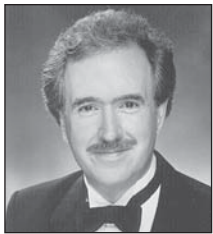
Els Biesemans is featured on a new recording, *Symphonic Organ Music from Brussels & Paris*, on the ET'CETERA label. Recorded on the historic Van Bever organ at the Dominican Church in Brussels, the program includes works of Franck, Gilson, Moulaert, Jongen, Aubertin, and Vierne. For information: <www.elsbiesemans.be>.

Craig Cramer is featured on a new CD (JAV Recordings 151), recorded on the Fritts Organ at the University of Notre Dame, South Bend. In 2004 the university completed the Marie P. DeBartolo Center for the Performing Arts, in which Paul Fritts built his Opus 24, designed after north German Baroque organs of Bach's time. The

program includes works by Bach, Johannes of Lublin, Bruna, and Buxtehude. The CD comes with an extensive booklet containing an interview with Craig Cramer, notes on the organ by Paul Fritts, notes on the music, and a photo essay on pipe making and tracker action. For information: <www.pipeorgancds.com>.

Emma Lou Diemer has been commissioned to write several new works. *Evensong* and *Shift*, for women's chorus and organ, on texts by Sr. Mary Elizabeth Micka of the College of St. Catherine, was commissioned by Patricia Connors for WomanVoice 2007, St. Paul, Minnesota. The choral work *Consider the Lilies* was commissioned by Constance Speake and St. Peter Church, Northbrook, Illinois, in honor of her retirement. *I Danced in the Morning*, for organ, was commissioned by Martha Chapman and First Presbyterian Church, Albemarle, North Carolina, to celebrate the church's new pipe organ. *Variations on Endless Song* was com-

Concert Artist Cooperative 20th ANNIVERSARY



Colin Andrews
*Organist/Lecturer/
Recording Artist*

Lecturer, Organ Performance & Sacred Music Studies
East Carolina University
School of Music
Greenville, North Carolina



Cristina Garcia Banegas
Organist/Harpichordist/Conductor

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



Emanuele Cardi
*Organist/Lecturer/
Recording Artist*

Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Shin-Ae Chun
*Organist/Harpichordist/
Recording Artist*

Director of Music and Organist
Redeemer Lutheran Church
St. Clair Shores, Michigan



Maurice Clerc
*Interpreter/Improviser/
Recording Artist*

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



Leon Couch
Organist/Lecturer

College Organist
Assistant Professor of Organ
and Music Theory
Converse College
Spartanburg, South Carolina



Laura Ellis
Organist

Associate Professor of
Organ and Carillon
University of Florida
Gainesville, Florida



Faythe Freese
Organist/Lecturer

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



Johan Hermans
*Organist / Lecturer /
Recording Artist*

Conservatory of Music
St. Quintinus Cathedral
Organ Concert Series
Civic Organist
Hasselt, Belgium



Michael Kaminski
Organist

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



Angela Kraft Cross
*Organist/Pianist/Composer/
Recording Artist*

Organist
Congregational Church
San Mateo, California



William Kuhlman
Organist

Professor of Music Emeritus
Luther College
Decorah, Iowa



Tong-Soon Kwak
Organist

Professor of Organ
College of Music
Yonsei University
Artistic Director
Torch International Organ Academy
Seoul, Korea



David K. Lamb
*Organist/Choral Conductor/
Oratorio Accompanist*

Director of Music/Organist
First United Methodist Church
Columbus, Indiana



Maija Lehtonen
*Organist/Pianist/
Recording Artist*

Senior Lecturer, Organ Faculty
Oulu Polytechnic
Organ and Violin
with Manfred Grasbeck
Helsinki, Finland

www.ConcertArtistCooperative.com

Beth Zucchini, Founder and Director
7710 Lynch Road, Sebastopol, CA 95472
PH: (707) 824-5611 FX: (707) 824-0956
Established in 1988

NAM



NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

2007 NATIONAL
CONVENTION
Indianapolis, Indiana
July 9-13

Nearly 200 Workshops
5 Major Addresses
2 Special Lecture Series
Master Classes and Clinics
Organ Crawl
Performances
Noontime Organ Recitals
Prayer and Eucharist
Choir and Handbell Festivals

Phone: (240) 247-3000
Web: www.npm.org

missioned by Marilyn Mason for MorningStar Music Publishers' "Marilyn Mason Music Library" series.



Faythe Freese



John Baboukis

Faythe Freese, associate professor of organ at the University of Alabama, performed the world premiere of *Out of Egypt*, composed by John Baboukis, director of the music program at the American University in Cairo (Egypt), on January 28. The work, a suite of character pieces connected to Cairo, consists of seven movements, opening and closing with a call to prayer such as Baboukis heard from a nearby minaret in the

Zamalek district. The inner movements—II. The majesty of the law; III. A philosopher; IV. The curious reticence of the gazelle; V. Another philosopher; VI. The serenity of the shepherd—reflect various specific aspects of this ancient, Coptic, and Islamic culture. At the same time, each is a portrait of a person and therefore the style of writing changes from movement to movement. The fourth movement is completely serial while the remaining movements are modeled on various baroque models. Dr. Freese was an active collaborator in the composition of the work, assisting in selecting the registrations and sending MP3 files to Dr. Baboukis for sound reviews. Freese gave the Georgia premiere on February 18 at Emory University and plans to perform the Egyptian premiere in May 2008.

work, *A Patriot's Processional* (ZS1002).

The Bach *Arioso*, one of four pieces in the volume *Extensions*, is recorded on Frederick Hohman's Pro Organo CD entitled *Symphomania*. The remaining three works in *Extensions* and both items in the volume *Mutations* are all heard on the complimentary CD recording *Unseen Servants*. Thousands of units of the CD have been distributed since its launch at the 2006 AGO convention in Chicago. These CDs are also available from Pro Organo.

A key feature of Zarex Scores is a more detailed registration and expression notation than is typically found in published organ music. Additional organ scores from both American and European composers are planned for release in the Zarex Scores brand through 2008. For information: <www.zarex.com>.



Felix Hell

Felix Hell will play the complete organ works of J. S. Bach in a series of recitals at Wesley United Methodist Church, Bethlehem, Pennsylvania, April 26-30. The opening recital on April 26 is at 7:30 pm; 4/27, 6 pm and 8:15 pm; 4/28, 1 pm, 4 pm, 8 pm; 4/29, 2 pm, 5 pm, 8:15 pm; 4/30, closing recital at 7:30 pm. For information: George Boyer, 610/533-8623.



Jeannine Jordan

Jeannine Jordan presented "From Sea to Shining Sea," an organ and media event, at The Old Church in Portland, Oregon, on January 31. Presented as part of the Wednesday recital series on the historic Hook & Hastings organ, the program featured the music, anecdotes, and images of the first 200 years of the organ in the colonies and United States. Dr. Jordan's research into the lives of early American organists, organs, and organ music led her to create this program in conjunction with media artist David Jordan, whose images invited the listeners to experience a visual connection with the music and stories of the program. "From Sea to Shining Sea" took the listeners on a narrated musical and visual historical journey. For information: <www.promotionmusic.org>.



Frederick Hohman

Zarex Corp., parent company for the Pro Organo CD label founded by organist Frederick Hohman, has launched a new product line of organ music under the label "Zarex Scores," sold through the same website that sells Pro Organo CDs and Midnight Pipes videos. In addition to a virtuoso Easter concert organ work by Carlos Xavier Santiago, entitled *Iberian Feast of the Resurrection* (ZS1006), the Zarex Scores line features three newly published organ arrangements and original works of Frederick Hohman: *Mutations* (ZS1003), containing two "merged" organ preludes; *Extensions* (ZS1001), four classic organ works, each with added material that extends the work's length considerably (and which contains Hohman's signature concert version of Bach's *Arioso* [Air on G String]); and an original Hohman organ



Dan Locklair

Freedom by Dan Locklair was heard as part of Classical Matinee, a concert by the eXpress! ensemble of the Portland Gay Men's Chorus, Mary McCarty conducting, on February 18 at The Old Church, Portland, Oregon. The New York City Gay Men's Chorus commissioned the Locklair work, which is based

The customer is always right.

"The Bedient at Saint Paul is notable for its unusually beautiful colors, each standing alone with substance of tone, each contributing to a rich, warm ensemble and powered by a vibrant, colorful battery of French reeds."

John C. Friesen, Lincoln, NE

"Our pipe organ now sounds simply wonderful and plays with the greatest of ease."

Paul R. Kosower, Chippewa Falls, WI

"I am so pleased with the way the organ looks and sounds in the room."

Janet Clark, Athens, GA

"...the craftsmanship and quality were most impressive. However, a wonderful benefit that I hadn't imagined was the excitement of our organist. With every passing week she gets more excited about her role in our worship services."

Bedient Pipe Organ Company
800.382.4225
bedientorgan.com

RONALD CAMERON BISHOP
Consultant
Pipe Organs
Digital Enhancements
All-digital Instruments
8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

LUC LADURANTAYE
TUYAUTIER INC.
Organ pipes custom-made to your specifications
AIO member - Luc Ladurantaye
Since 1997
2, chemin Dubois, Lac-Saguay (QC) J0W 1L0 Canada
Telephone: 819 278-0830 • Fax: 819 278-0831
e-mail: luc.ladurantaye@sympatico.ca



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 handsome console features rosewood manual and pedal sharps, rosewood rocker tablets, rosewood drawknob faces with maple stems, and Skinner-style key cheeks. The manual naturals are Laukhoff Ivora. Cathedral-style side panel mouldings complement the inspired console design. An adjustable bench, adjustable music rack and console dolly are finished to match the console's exterior finish, which is custom-matched to the existing woodwork of the sanctuary. The digital audio is located behind the pipe façades, in and near the pipe chambers.



www.allenorgan.com

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

PEDAL		<i>2nd Voices/Pipes</i>
64	Resultant	
32	Contre Bourdon	
32	Contra Violone	
16	Diapason	<i>Prinzipal</i>
16	Gedeckt	<i>Pipes only</i>
16	Bourdon	
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	

on Maya Angelou's poem *Equality*.

Locklair performed his organ music on February 6 at St. Paul's Episcopal Church, Winston-Salem, North Carolina. Selections from his *Salem Sonata* (2003) and *Aeolian Sonata* (2002) were featured, along with his *Triptych for Manuals* (1974) and the premiere of *Dance the Joy* (2004), in addition to Schumann's *Sketches* in F minor and C minor (op. 58, nos. 1 and 3) and Handel's *Sonata in F Major for Flute* (op. 1, no. 11) (with flutist Kathryn Levy).



James R. Metzler

James R. Metzler will be playing organ recitals in England at King's College Chapel, Cambridge, on May 5 and at Westminster Cathedral (RC) in London on May 6. He has previously performed at Westminster Abbey on three occasions, as well as at St. Paul's Cathedral (London), Norwich Cathedral, and Notre Dame Cathedral (Paris). Metzler recently moved to Grand Rapids, Michigan, to become organist and director of music at Park Congregational Church, UCC. He previously served at Trinity Episcopal Cathedral, Little Rock, Arkansas, and before that at Trinity Episcopal Church, Toledo, Ohio. He continues as director of the Canterbury Singers, based in Toledo, with which he has toured in England on ten occasions.

On January 19, Stanford University Organist **Robert Huw Morgan** performed Frank Ferko's *Hildegard Organ Cycle*. Each of the cycle's ten movements is a musical depiction of one of the holy visions of Hildegard von Bingen, who lived 1098–1179. Composed in 1991, Ferko's music is reminiscent of the style of French composers such as Messiaen, Dupré, Langlais, and Guillou. The live acoustics of Stanford Memorial Church, and the tonal resources of the 1901 Murray Harris organ complemented Morgan's outstanding reading of this landmark composition, which has been heard in venues such as St. Alphonsus Church, Chicago; Cathedral of St. Mary, San Francisco; St. Patrick's Church, Washington, DC; and the Domkerk in Utrecht, The Netherlands. It has been recorded by the composer on the Arsis label. Ferko, who holds degrees in music from Valparaiso, Syracuse, and Northwestern universities, now holds a position in Stanford University's Archive of Recorded Sound.

—James Welch

Robert Parris is featured on a new recording, *Land of Rest*, on the Loft label (LRCD 1080). Recorded on the C. B. Fisk organ at Christ Church, Macon, Georgia, the program includes works of Buxtehude, Bach, Franck, Sowerby, and Dupré, and is the premiere recording of the Fisk Opus 115 (II/38). For information: <www.gothicrecords.com>.

Douglas Reed, professor of organ at the University of Evansville, played three recitals in England in September 2006. His performances included a benefit concert at Workspop Priory and recitals at St. Wulfram's Church in Grantham (near the University of Evansville's Harlaxton campus) and St. Magnus-the-Martyr Church in London. Dr. Reed performed music by Bach, Schumann, Sowerby, and Vierne, and gave the first performances in England of William Albright's *Flights of Fancy*. St. Magnus-the-Martyr Church was



Wilma Jensen masterclass at the Curtis Institute of Music (photo credit: Jean E. Brubaker)

Wilma Jensen conducted a masterclass for organ students of Alan Morrison at the Curtis Institute of Music. Pictured are (back row) Professor Alan Morrison, Ahreum Han, Dr. Wilma Jensen, Stephanie Liem; and (front row) Nathan

Laube, Joshua Stafford. Dr. Jensen's 2007 schedule continues with recitals at West End Methodist Church, Nashville, Tennessee; St. Paul's Episcopal Church, Greenville, South Carolina; and St. Mark's Episcopal Church, Philadelphia.



Douglas Reed performs accordion encores in the 13th-century Workspop Priory during his visit to England

built by Sir Christopher Wren (1671–76) at the north end of the medieval London Bridge. Pedestrians had to walk across the church's porch to gain access to the bridge. The church's first pipe organ (1712) featured the first use of a swell box. In the 13th-century Workspop Priory, Reed performed several encores on the accordion, including *Tico-Tico*, *Beer Barrel Polka*, and *Que Sera, Sera (Whatever Will Be, Will Be)*.

First Church of Christ in Wethersfield, Connecticut, recently celebrated **David Spicer's** 20th anniversary as Minister of Music and the Arts. Spicer is an avid model railroader, so the church gave him and his wife, Dana, a dinner and ride on the Essex Steam Train in the picturesque coastal town of Essex, Connecticut. Spicer was allowed to blow the whistle several times, after



David and Dana Spicer boarding the Essex Steam Train

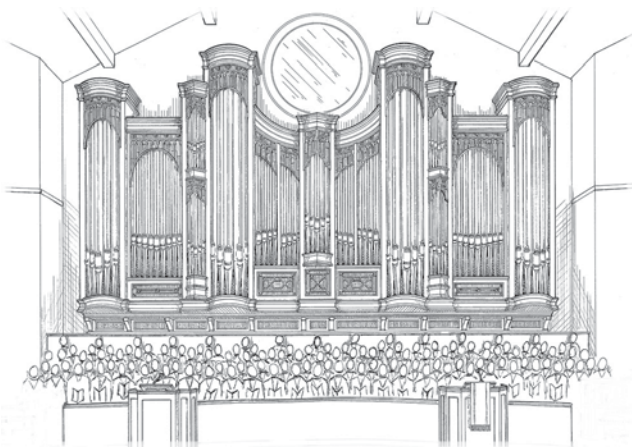
which he remarked it was as loud as any en chamade reed he has ever played.

David Spicer directs a multiple vocal and handbell program and produces a monthly concert series at First Church of Christ. As a recitalist, Spicer is known for his transcriptions, and he is house organist at the Bushnell Center for Performing Arts in Hartford. In 1997 Spicer and Dr. Harold Robles founded the Albert Schweitzer Organ Festival/USA. This national competition, now in its tenth year, is for organ students in high school or college (through age 26).

Before assuming the Wethersfield position in October 1986, Spicer was director of music at the First Presbyterian Church in Lincoln, Nebraska, and taught church music at Nebraska Wesleyan University. Prior to this he was organist/choirmaster at the Wayne (Pennsylvania) Presbyterian Church.

A native of Austin, Texas, Spicer received his first musical training from

CHRIST CHURCH UNITED METHODIST Louisville, Kentucky



We are pleased to announce the commissioning of a new pipe organ for Christ Church United Methodist in Louisville, Kentucky. Our Opus 107 will enjoy pride of place at the front of an all-new sanctuary designed by Sherman Carter Barnhart Architects in collaboration with acoustician Dennis Fleischer. The stoplist was prepared in consultation with Dan Stokes, Director of Music, and will offer a total of 53 stops over three manuals and pedal, including two divisions under expression, an 8' Tuba stop on high wind pressure and two 32' ranks. For more information about this instrument and others, please visit our redesigned website at www.letourneauorgans.com.

ORGUES LÉTOURNEAU LIMITÉE

United States
1220 L Street NW
Suite 100 – No. 200
Washington, DC
20005-4018
Tel: (800) 625-PIPE
Fax: (202) 737-1818
LetoUSA@aol.com



Canada
16355 avenue Savoie
St-Hyacinthe, Québec
J2T 3N1
Tel: (450) 774-2698
Fax: (450) 774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

AUSTIN ORGANS, INC.

New Organs ~ Genuine Austin Parts ~ New Pipework
reasonable delivery



Pipe Organ Architects & Builders Since 1893

www.austinorgans.com info@austinorgans.com
phone: (860) 522-8293 - 156 Woodland Street, Hartford, Connecticut 06105

WHY

insignia™

Because dreams come true.

We call the Insignia organ “the achievable dream” because, simply, it has everything you need at a price you can afford.

- 28 organ voices and 25 onboard orchestral sounds (Model 537)
- Easy-to-use transposer
- User-friendly MIDI for contemporary music
- Quality keyboards with velocity sensitivity for authentic orchestral sounds
- Self-contained speaker system standard; optional external amplification to fill any building
- 32 note AGO pedalboard
- Backed by the financial strength of Roland Corporation



THE EASY-TO-PLAY INSIGNIA 537 ORGAN HAS MORE ORGAN SOUNDS AND ORCHESTRAL VOICES THAN ANY INSTRUMENT IN THE SAME PRICE RANGE

CONTACT US FOR INSIGNIA INFORMATION AND A CD

RODGERS

America's Most Respected Organ Builder

Rodgers Instruments LLC
A Member of the Roland Group
1300 NE 25th Avenue * Hillsboro, Oregon 97124
503.648.4181 * fax: 503.681.0444
Email: marketing@rodgers.rain.com * www.rodgersinstruments.com

CHANGE IS INEVITABLE.

GROWTH IS OPTIONAL.



ARTISTRY IS CRITICAL.



INTEGRITY AND AN INFORMED
POINT OF VIEW, SINCE 1917



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

*Jazz-influenced
music for organ by*

Joe Utterback

www.jazzmuze.com

732 . 747 . 5227

Jazzmuze, Inc.

his parents, playing the organ in church at the age of eight. He is a graduate of the Curtis Institute of Music in Philadelphia, where he studied under Alexander McCurdy. Graduate studies were completed at Eastern Baptist Theological Seminary, also in Philadelphia. Further organ study was done with Robert Elmore. David Spicer is married to Dana, an artist and designer. They have a blended family of seven children and six grandchildren. Spicer's interests include biblical studies, model railroading, astronomy and sports cars.

Nunc Dimittis



Mary Ann Dodd

Mary Ann Dodd died January 1 in Cooperstown, New York. She was University Organist Emerita at Colgate University in Hamilton, New York, where she had served as university organist and special instructor in organ from 1973-93. In 1976 she selected Holtkamp to build the three-manual Brehmer Memorial Organ. She also taught at the State University of New York in Binghamton as an adjunct lecturer 1987-90 and as the Link Visiting Professor in organ in 1989.

Born and raised in Pullman, Washington, Dodd held the BMus degree from the University of Arkansas (1956) and the MMus degree from the University of Tennessee (1971). She performed and lectured throughout the United States with special emphasis on contemporary organ music. An active member of the American Guild of Organists, she had been a member of its

national committee on new music and the committee for the AGO improvisation competition, and served on the national council as Region II councillor. Her reviews and articles appeared frequently in *The American Organist* and *THE DIAPASON*. She was co-author (with Jayson Engquist) of the book *Gardner Read: A Bio-bibliography* (1996). At the time of her death, Mary Ann Dodd was working on a book on contemporary organ music, focusing on the career of the late Leonard Raver.

She is survived by her husband of 55 years, Jack G. Dodd, a son, a daughter, and three grandchildren.



H. Ronald Poll

H. Ronald Poll, age 70, passed away January 28 at home in Salt Lake City, Utah. A charter member of the American Institute of Organbuilders, he served three years as the organization's president. He also served on several committees and was dedicated to strong positive goals, art and technology, and in furthering the cause, reputation and expansion of true pipe organs.

Ron's love for the pipe organ had its roots as a young boy when he and his brother David would sit for hours listening to their organist mother's 78-rpm, and later 33 $\frac{1}{3}$ -rpm LP, recordings. He was impressed with the beauty and musical expression of the pipe organ.

After a time with the Utah National Guard and service as a missionary for the Church of Jesus Christ of Latter-day Saints, Ron worked for a period doing installation, voicing and tuning with his M. P. Möller representative brother David, the Wicks Organ Co., and others. He was employed by the Church of Jesus Christ of Latter-day Saints as an organ technician and supervisor. Among

the dozens of organs he worked on is the Salt Lake Mormon Tabernacle instrument of G. Donald Harrison.

Ron organized his own organ building and service firm, H. Ronald Poll & Associates, employing two sons, Michael and Timothy, who are continuing the firm's operation. Ron's code was well stated by Henry Ward Beecher: "Hold yourself responsible for a higher standard than anybody else expects of you. Never excuse yourself." Ron constantly sought for perfection. He was faithful to the highest ethical and performance standards and in bringing joy to others through his creation.

Ron worked on many instruments from coast to coast. Among his more recent accomplishments are the three-manual instruments for St. Paul's Episcopal Church in Salt Lake City and the Provo L.D.S. Tabernacle.

Ron is survived by his wife, Mary, nine children, 19 grandchildren and two great-grandchildren, his mother, four brothers and five sisters. Services were held February 2 in Taylorsville, Utah, where Mormon Tabernacle organist Clay Christiansen provided the music on one of Ron's smaller instruments.

—David Poll



Bruce V. Schantz

Bruce V. Schantz died on January 5 in Orrville, Ohio, at the age of 93. Born October 17, 1913, in Orrville, he began studies at Oberlin College, but left to handle the sales department of the Schantz Organ Company with his cousin Paul Schantz. He covered territory in Ohio and Indiana during the Depression and took night classes at the University of Akron. He was hired by Goodyear Aircraft just before the U.S. entered World War II, and worked there in management during the war years. He then returned to Orrville to join the family business.

Bruce Schantz managed the Schantz Organ Company along with his brother John, his son Victor, his cousin Paul, and Jack Sievert. He served as the company's president, chairman of the board, and chairman emeritus. He was involved in many community projects, including the transformation of the Community Chest into the Orrville United Way and chairing the drive that made Wayne College possible. He was a past president of the Orrville Chamber of Commerce and the Exchange Club. In 1970 he was named the Paul L. Powell Citizen of the Year for the City of Orrville.

He is survived by his wife Grace, two daughters, five sons, a brother, and 12 grandchildren. A funeral was held January 13 at Christ Church, United Church of Christ, and a memorial service was held January 21 at Wayne College.

Malcolm Wechsler died November 16, 2006 in New Fairfield, Connecticut, at the age of 70. Born in the Bronx, New York, and raised in Stamford, Connecticut, he studied piano as a child and

OTTO HEUSS ORGAN PARTS Tradition and Progress

For more than 50 years we have been designing and building organ consoles, chassis and parts as well as complete mechanical and electrical tracker and registration systems for pipe organs.

Our enthusiasm – coupled with the opportunities provided by modern technology and fuelled by our genuine excitement for experiments – finds expression in the continuous further development of the OTTO HEUSS range of products and services.

Whatever you touch and hear in organ building:
You'll always come across one of our ideas.

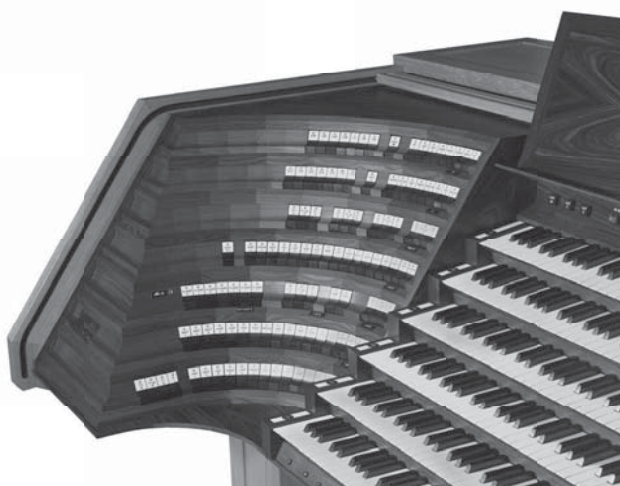
Everywhere and around the world:
OTTO HEUSS – Your creative partner in organ building.

OTTO HEUSS GmbH – Germany
Phone: +49 – 64 04 91 69 0 • Fax: +49 – 64 04 91 69 50
e-Mail: hallo@ottoheuss.de • Internet: www.ottoheuss.de

Tradition
und Fortschritt



OTTO
HEUSS
ORGELTEILE

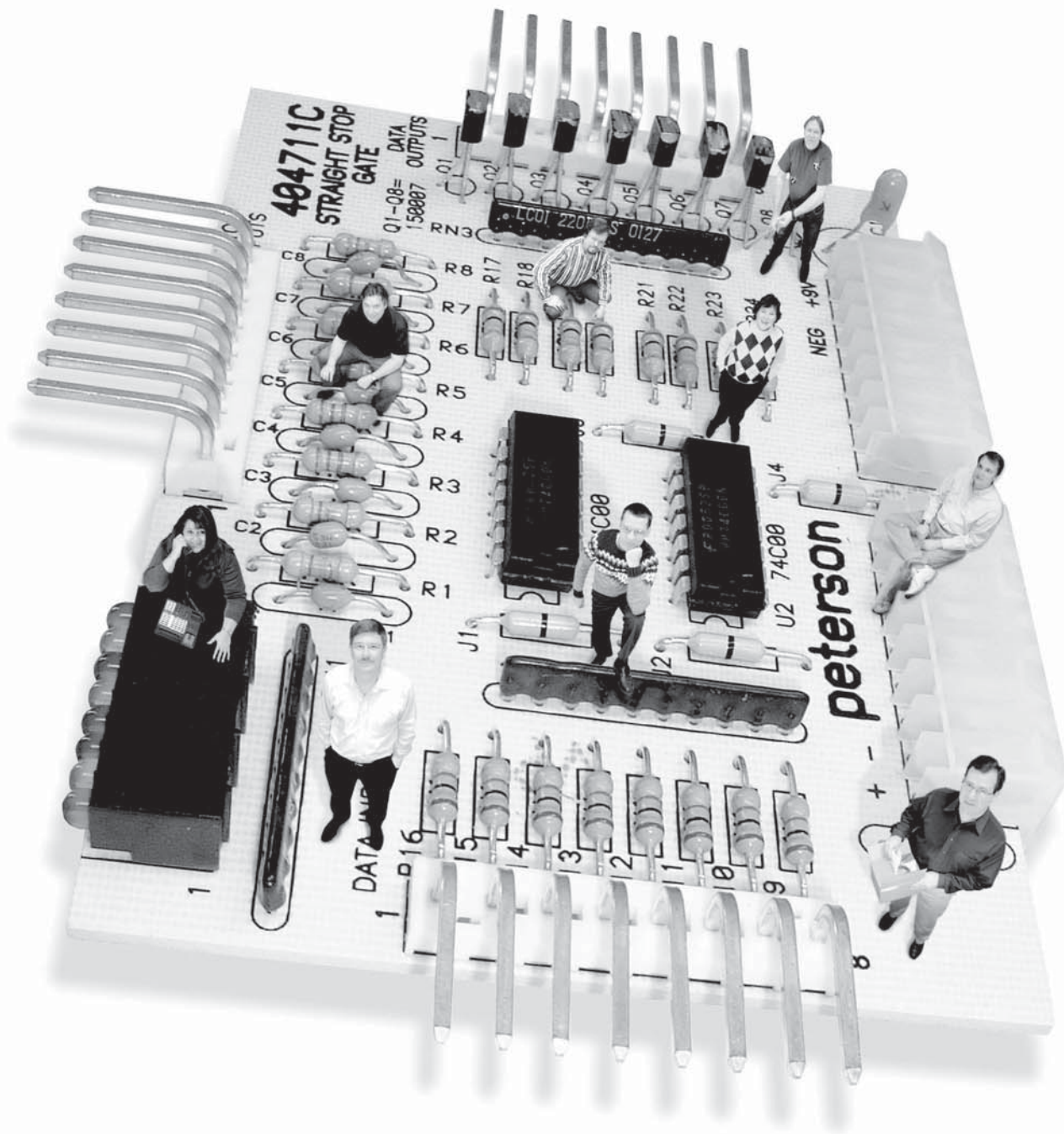


FREE INFORMATION ABOUT
BELLS AND CARILLONS

*The Guild
of Carillonners
in North America*

37 Noel Drive
Williamsville, NY 14221

Exclusive Standard Features



Many companies offer control systems for the pipe organ. Only Peterson products come with the most experienced and conscientious customer assistance staff in the industry... standard.

Our people make the difference!

peterson
ELECTRO MUSICAL PRODUCTS, INC.

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

earned a bachelor's in organ performance at Oberlin College. In 1963 he received a master's in organ performance from the Juilliard School of Music. He held a number of church positions and in 1966 was appointed music director at St. Paul's Anglican Cathedral in London, Ontario, also teaching at the University of Western Ontario. He later taught at Laurentian University, Sudbury, Ontario.

In 1985 Wechsler returned to New York to work with the Opera Orchestra of New York and begin Ph.D. studies at City College of New York. In 1987 he was appointed American sales representative for N. P. Mander, and in 1994 he became organist of St. Andrew's Episcopal Church, Stamford, Connecticut. An active member of the AGO and the OHS, he reported on the OHS conventions in 2001 (North Carolina) and 2003 (Pennsylvania) for THE DIAPASON. A funeral service was held at St. Andrew's Church on November 21, 2006.

Martin H. Wittig, 66, of North Little Rock, Arkansas, died at his home on January 18. Born August 12, 1940 in Waymart, Pennsylvania, he was a Vietnam War veteran who served with the U.S. Air Force in Okinawa, Japan. At the time of his death, he was organist at St. Patrick's Catholic Church in North Little Rock. He previously served as organist at St. Mary's Catholic Church in North Little Rock. His many business ventures included ownership of a gas station and three car washes. He is survived by his wife of 41 years, Diane Wittig, seven grandchildren, and two great-grandchildren.

Here & There

JAV Recordings has announced a new release, *Reflections from Riverside* (JAV 168, \$40), which features five Riverside organists (John Walker, Timothy Smith, Robert MacDonald, Fred

Swann, and Christopher Johnson) in live recitals at The Riverside Church in New York City. In the summer of 2006 the living organists of the church were invited back to play in the church's Tuesday night organ recitals. These were all recorded live and assembled onto this two-CD set. Repertoire consists of music commissioned for the Riverside organ, and by musicians that had strong ties to the church. A 32-page booklet includes written notes on each composition, biographies of each organist and numerous photographs. For information: <www.pipeorgancds.com>.

Quantum has released *The Well-Tempered Clavier I*, a world premiere recording on organ, piano and harpsichord, all tuned to Werckmeister III temperament. Performers are Pascal Vigneron, organ; Dimitri Vassilakis, piano; Christine Auger, harpsichord, with an introduction by Michel Chapuis and Gilles Cantagrel. For information: <aemc.2@wanadoo.fr>.

Brill has announced a special offer for readers of THE DIAPASON: *Die Orgel im Altertum*, by Michael Markovits (2003, ISBN-13: 978 9004125 75 9, hardback xxiv, 783 pp. in German; list price €217 / US\$293). The book is now available at a discount of 50% off the list price. To order, visit the website <www.brill.nl> and mention the source code "47340" to qualify for the discounted price. The special offer will run until June 1.

This history of the organ in antiquity provides a wide overview of the technical development, use and recognition of the organ as an instrument. The interdisciplinary study relies on a comprehensive collection of literary works and archaeological monuments from Hellenistic, Roman, Jewish, Early Byzantine, Syrian and Western civilizations from 270 B.C. to 630 A.D., and discusses the survival of this heritage in Byzantium, the Islamic countries, and during the Latin Middle Ages until about 1200.

The volume concludes with an account of the relevant scholarship



Abe Batten, John Panning, Dean Zenor, Lynn Dobson and Kirk Russell of Dobson Pipe Organ Builders, with the north case of the National Cathedral organ in the background (photo credit: Donovan Marks)

Dobson Pipe Organ Builders of Lake City, Iowa, and Washington National Cathedral have announced that Dobson has been selected to design and build a new pipe organ for the National Cathedral. This instrument will replace the current organ, which was originally built by Ernest M. Skinner & Son in 1938 and rebuilt on several occasions as

the cathedral building was enlarged and completed. The decision has been made to build a new organ that retains the historic case-work as well as a number of beautiful voices from the present instrument. Details of the project can be found on the cathedral's website at <www.cathedral.org/cathedral/music/organplan.shtml>.

since the Renaissance, and extensive indices; it is fully documented and illustrated with numerous photographs. Author Michael Markovits holds a Ph.D. in musicology, history, and art from the University of Berne.

eMedia Music Corp., publisher of the series of guitar tutorial CD-ROMs, is offering the *eMedia Learn to Play Keyboard Pack*, which includes everything needed to learn keyboard, straight out of the box, an affordable solution for learning piano or keyboard that is also great for kids. Included are a USB MIDI keyboard, eMedia Piano Keyboard Method CD-ROM, and a USB cable (through which the keyboard is connected and powered). The keyboard, with 49 full-size touch-sensitive keys, conveniently fits on one's computer desk and plays through the computer's speakers. Piano teacher Irma Irene Justicia, M.A., who has taught at the Juilliard School of Music, provides over 70 video demonstrations of techniques. More than 100 popular songs can be learned from the music notation and an animated keyboard. With the MIDI keyboard, specific feedback on playing mistakes is provided, including wrong notes and rhythms. The *eMedia Learn to Play Guitar Pack* and *Learn to Play Keyboard Pack*, each priced at \$149.95, are available at music retail and computer stores nationwide and online <www.emediamusic.com>.

Goulding & Wood, Inc. has published volume 3, issue 1 of its newsletter, *The Coupler*. Included are articles on the renovation of Aeolian-Skinner Opus 884 at East Liberty Presbyterian Church, Pittsburgh; Goulding & Wood Opus 45 for Ball State University, Muncie, Indiana; Opus 46 for St. George's Church, Germantown, Tennessee, to be installed in the 2007; and a new contract, Opus 47, III/70, for Loyola University, Chicago. For information: 800/814-9690; <www.gouldingandwood.com>.

Lois Tyffe Music
Specialists in Choral and Organ Music
2814 Blair Boulevard Nashville, TN 37212
615-386-3542 & 800-851-9023 & 615-297-4291 Fax
www.loistyffemusic.com

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



Preston Hollow Presbyterian Church (Dallas, TX)
Opus 41
2003
69 ranks

Annette Albrecht, organist

Terry Price, director of music

Goulding & Wood, Inc.
PIPE ORGAN BUILDERS

823 Massachusetts Avenue • Indianapolis, Indiana 46204
Telephone: 800.814.9690 or 317.637.5222
www.gouldingandwood.com

New England Organbuilders
BUILDERS OF MECHANICAL ACTION AND ELECTRIC SLIDER PIPE ORGANS
RESTORERS OF ALL ACTION TYPES
PO. BOX 4
WILLIMANTIC, CT 06226
860-377-4927
NEWENGLANDORGAN@AOL.COM

Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

Carillon News

by Brian Swager

Iowa State University Carillon Festival

The Iowa State University Carillon Festival, sponsored by The Stanton Memorial Carillon Foundation, will be held on April 14. Guest artists include Don Cook, University Carillonneur at Brigham Young University, and Jeffrey Prater, Professor of Music at Iowa State University. The festival will include carillon concerts, master class, and seminar.

In conjunction with the festival, a carillon composition competition is held to encourage the writing of original carillon compositions by young composers. Prizes include one cash award of \$500 and the premiere performance of the winning composition at the carillon festival. For information: 515/294-2911; <tstam@iastate.edu>; <www.music.iastate.edu/carillon>.

2007 GCNA Congress at University of the South, Sewanee

The 65th annual congress of the Guild of Carillonneurs in North America will be held at the University of the South in Sewanee, Tennessee, June 17-22. The centerpiece for the congress will be the 56-bell Leonidas Polk carillon in Shapard Tower of All Saints' Chapel. Featured performers will be Janet Tebble, Eddy Mariën, Sam Hammond, Todd Fair, Bill DeTurk, and Jeff Davis. Koen Cosaert will present an illustrated talk on "Piano versus Carillon: professional musicians versus amateur carillonneurs, people in search of a better carillon." Bill DeTurk will talk about Arthur Bigelow, the man who designed and installed the Sewanee carillon in 1958-59, and there will be a panel discussion on performance and copyright issues.

Workshops include classes on Finale, a comparison of Finale and Sibelius, arranging music for carillon, interpretation of carillon music, and improvisation. Excursions include change ringing in Breslin Tower, two Casavant organs, the Meeks-Watson 23-bell carillon at St. Francis Episcopal Church in Ooltewah, the Grand Ole Opry, and the Jack Daniel's Distillery.

The theme of the congress will be "The Music of Appalachia from Shape Note Singing to the Grand Ole Opry with Stops along the Way at White Spirituals and Folk Music." Register for the congress online at <www.sewanee.edu/GCNACongress> or contact congress host John Bordley at 931/598-1801 or <jbordley@sewanee.edu>.

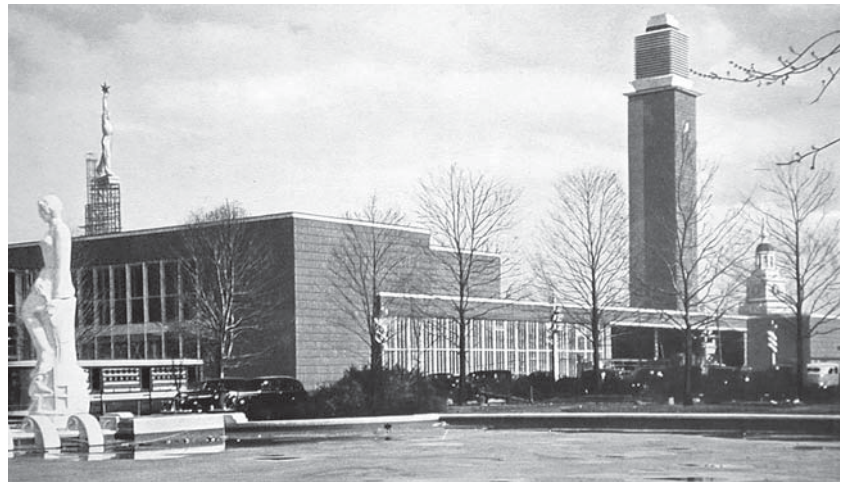
Belgium gives bells to Virginia Union University

His Excellency Dominique Struye de Swielande, Belgian Ambassador to the United States, announced recently that the Belgian Government will give a four-bell peal to Virginia Union University for installation in the Belgian Friendship Building. The ambassador indicated that the gift was prompted by the commitment of "Bells for Peace, Inc." to the restoration of the Belgian Friendship building that has graced the Virginia Union University campus for over 60 years. According to Ambassador Struye, "Bells have been a significant and joyful element in Belgium's cultural life for centuries. It seems therefore very appropriate that it will be through bells that we renew the special link that exists between Virginia Union and Belgium, and a happy coincidence that the bells we have chosen, the ACD and E notes, are called joyous random ringing." The Government of Belgium will purchase the bells from the Verdin Company of Cincinnati for \$69,000. The bells are to be installed and functioning by the end of 2007. Other bells are being solicited to form a full carillon. The Belgian building's 161-foot Vann Memorial Tower has been without bells for more than 60 years. Millions visited the Belgian Pavilion, an



Dianne Watkins

exhibition hall, at the 1939 New York World's Fair. At the close of the Fair and after World War II had begun, the structure could not readily be returned to occupied Belgium, so Belgium awarded the pavilion complex to VUU because of its educational mission and location. The building's carillon of 35 bells, however, was purchased by the Belgian American Educational Foundation for presentation to former President Herbert Hoover for his new library



The Belgian Pavilion in its setting at the New York World's Fair in 1939

at Stanford University. The gift to Hoover was in appreciation for his humanitarian relief efforts to Belgium after WWII. Neither university had a record of their common history until March, 2004, when the connection came to light.

Dianne Watkins, who has been active in the field of education, both as a classroom teacher and administrator, received a fellowship in 2003 to Stanford University's Executive Leadership Program in Urban Education, representing Richmond Public Schools. She

heard the carillon on the Stanford campus, not at that time knowing its connection to Virginia Union University. With her brother, Alan Nelson, she unveiled the connection between the two institutions in March 2004.

Watkins then founded "Bells for Peace, Inc.," a non-profit charitable organization whose mission is to restore and endow the Belgian Friendship Building and educational programs for humankind's peaceful endeavors in memory of John Malcus Ellison, Sr., first African American president of

... and they sound great

www.johannus.com

the **JOHANNUS** revolution

VUU and VUU graduate, and his wife, Elizabeth Balfour Ellison. It was through the actions of the Ellisons, and compassionate donors, that \$500,000 was given to transport and reconstruct the Belgian building in Richmond in the 1940s. Supporters provided the moral and financial support that helped the university to become a highly respected and admired institution. Virginia Union University is a historic African American institution that opened in Richmond in 1865 out of Lumpkin's Jail, a former slave holding pen.

For contributions or further information, go to <http://www.bellsforpeace.org> or contact Dianne Watkins at 804/359-3009.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; www.gcna.org.

In the wind . . .

by John Bishop

The world according to nuts

Years ago I read an essay by Andy Rooney in which he claimed he would always rely on a nut for a description about what the nut is nuts about. It's inspiring to meet someone who is crazy about something—the church member who has been giving tours of the building at noon every Sunday for 30 years, the baseball fan who really understands the bunt, the fisherman who chooses self-tied flies depending on light and tide conditions, or the oenologist who can actually explain the difference between fruity and sassy! I recall a lovely encounter with a woman who lived next to the famed Concord Bridge in Concord, Massachusetts (*By the rude bridge that arched the flood, Their flag to April's breeze unfurled, Here once the embattled farmers stood, And fired the shot heard round the world.*¹), who considered it a privilege to live there and her responsibility to tell visitors all she could.

In this sense, the word *nut* is synonymous with *buff*. Ever meet an organ buff? Most of my colleagues are organ buffs, and come to think of it, most of them are also some other kind of buff. I know organ nuts who are gardening buffs, wooden-boat buffs, steam-railroad buffs, antique-car buffs, even beer buffs.

In this sense, the word *buff* is synonymous with the word *aficionado*. I know organ people who are aficionados of opera, baseball, silent movies, and jazz.

Nuts, buffs, and aficionados are interested in subjects that have deep histories and lots of technical facts to master. I've gone bleary-eyed on more than one occasion listening to a colleague recite

and compare stoplists wondering whether, for the sake of a given conversation, it really matters if the 8' Flute on the Great was a Melodia or a Clarabella (yes Virginia, there is a difference!). Likewise, while participating in a sailboat race I met an old salt sitting on a dock bench who demanded that passers-by give him compass headings so he could show off by giving the reciprocal course. We all know that South (180°) is the reciprocal of North (0°) but we have to stop and think before stating that the reciprocal of North-by-northeast-a-half-east (33.75°) is the reciprocal of South-by-southwest-a-half-west (213.75°). The guy on the bench had a good point. Any serious blue-water sailor should master that information—you must be able to steer a reciprocal course when someone falls overboard in the middle of the night. But the recitation did not make interesting conversation. I expect I would have learned more had Salty talked about hidden ledges or tidal currents in the local waters, or what to expect of the wind when the day heated up. And if I were a novice and he was hoping to win me over, he should have taken an entirely different tack.

I mentioned a hypothetical baseball fan. Any experienced fan can rattle off statistics. Sitting with my father in section 26 at Fenway Park in Boston (he's had Sec. 26, Row 4, seats 13-14 since the 1970s), I've heard people recite Red Sox starting lineups from the 1950s. That's a fun interchange between serious fans, but a terrible way to introduce someone to the game.

In spite of criticism of overpaid and chemically enhanced players, professional baseball seems to have a pretty strong foothold in popular culture. How does the strength of the organ's foothold compare? Church membership is generally in decline, electronic substitutes have grown in convenience, availability, and popularity, and many churches with strong active memberships are focusing on contemporary worship formats that don't involve stopknobs at all, whether controlling pipes or digital voices.

The Grammy Awards were announced last weekend, recognizing recordings in 108 categories. The first category to mention "classical" music (whatever that means) is number 94, **Best Engineered Album, Classical**. This comes after things like **Best Pop Performance By A Duo Or Group With Vocal** (the winner: *My Humps*, sung by The Black Eyed Peas), **Best Hawaiian Music Album** (the winner: *Legends Of Hawaiian Slack Key Guitar—Live From Maui*, Various Artists, Daniel Ho, George Kahumoku, Jr., Paul Konwiser & Wayne Wong, producers), and **Best Compilation Soundtrack Album For Motion Picture, Television Or Other Visual Media** (the winner: *Walk The Line*, Joaquin Phoenix & Various Artists). This is not to mention **Best Boxed Or Special Limited Edition Package** or **Best Surround Sound Album**. (Don't believe me? Look at www.grammy.com/GRAMMY_Awards/49th_Show/list.aspx.)

Yikes! If this is popular culture, what's the future of the pipe organ? I note that there is not a single Grammy category that even mentions the organ. If the Grammys are so genre-specific, why isn't there at least a category for **Best Baroque Album** (the winner, *Four Seasons with the Red Priest*, Various Artists)?

I am not suggesting that the pipe organ will ever compete with hip-hop, rap, ska, reggae, R&B, or soul. (Twenty years ago I was asked to play reggae at a wedding. I have to admit that was the first time I heard of it, but realizing now that was barely 20 years after the genre was invented I don't feel so bad—I told them no.) I am suggesting—and not for the first time—that we must be paying attention to how we present the organ to our audiences. How do you popularize the music of Buxtehude in a world that celebrates dozens of musical genres that are less than a generation old? The other side of the question is what happens if you don't? Or, how do we introduce a novice to the organ without boring them with details?

Join me in celebrating the organ as high culture in the modern age. Look for ways to make the organ, its history, and its music relevant and exciting to your listeners. Let's aim for the day when Grammy category 109 is announced, **Best Classical Performance On The Pipe Organ**. Why not?

Many happy returns (or Canned Nuts)

I've seen lots of creative strategies for raising funds for organ projects, but here's one for the books. The Episcopal Church of St. Mary of the Harbor in Provincetown, Massachusetts, needed an organ, and an elderly couple was determined to make it happen. Ernie and Bob collected return cans and bottles until there was enough to purchase a three-rank organ built by Bedient Pipe Organ Company. I don't know what the exact price of the organ was, but I know that a beer can returned is worth five cents in Massachusetts—it takes 200,000 cans to equal \$10,000. Those nuts must have collected at least 500,000 cans to pay for the organ. I think I did pretty well earlier with the mathematics of reciprocal courses so let's try for the cubic volume of 500,000 cans. I have an empty can on my desk (cranberry-lime seltzer as it's about one in the afternoon), and I have my handy-dandy organ-pipe-scaling ruler from Organ Supply Industries. The can is roughly 2½" in diameter and 4¾" tall. Using $\pi = 3.14$, the volume of the can is 23.3 cubic inches. 500,000 cans take up 11,650,000 cubic inches or 6742 cubic feet—the equivalent of a 30' x 30' room with a 7½' ceiling full of cans.

Sibling rivalry for more than peanuts

As I have been working with the relocation and renovation of an Aeolian residence organ, I've enjoyed getting to know something about the history of that company and its illustrious clients. Fabulously wealthy music-lovers spent

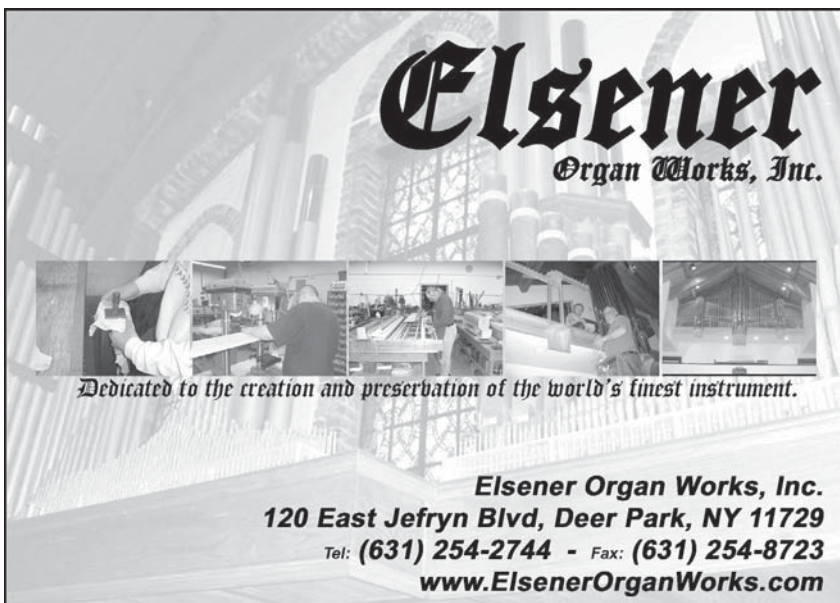
crazy amounts of money installing opulent instruments in their luxurious and enormous homes.

Brothers John (1864-1920) and Horace Dodge (1868-1920) were inseparable from early childhood, sharing common employment throughout their careers. Early on they both worked for a manufacturer of marine boilers in Detroit, Michigan. Later, on the strength of an improved ball bearing patented by Horace, they built a successful business manufacturing bicycles. The mammoth Dodge Motor Company was the result of logical progression. John was the more volatile of the two, Horace was a passionate music lover (he was an early and important patron of the Detroit Symphony Orchestra).² Horace built a tremendous house at 17800 Jefferson Avenue in Detroit, and like many music-loving industrialists contracted with the Aeolian Organ Company for their Opus 1175 (II/15), which was installed in 1911. He "upgraded" in 1916, ordering #1319b (IV/80). John responded by installing #1444 (III/76) in his home in Grosse Pointe, Michigan—perhaps justifying the smaller specification by recognizing that, after all, Horace was the music lover. Horace ended the debate by ordering a more modest instrument (#1478, II/16) for a grand location without fixed address—his 258-foot steam yacht, *The Delphine*. The rivalry ended somewhat unrequited as Horace's death meant that #1319b was never installed. Although his death also preceded *Delphine's* launching, his widow Anna (along with her second husband, the actor Hugh Dillman) was left to enjoy that grand vessel launched in 1921. *Delphine* burned and sank at New York City's 95th Street Pier on September 21, 1926, and Anna ordered it to be refloated and refitted, including Aeolian #1639 with specification identical to its predecessor except for the addition of a Duo-Art Player.³

Amazingly, the age of such sea-going luxury is not over. Built by Hodgdon Yachts of East Boothbay, Maine, and launched in 1999, the 126-foot sloop *Antonisa* features a five-rank, one-manual, tracker-action pipe organ in its main salon. Built by Stefan Maier of Athol, Massachusetts, enhanced with carvings in scallop-shell motifs, and epoxied into its home, the organ undoubtedly relies on the constant high humidity of its location to counteract the effects of the open fireplace in the same cabin! (Somehow the fireplace on the boat seems nuttier than the organ.) You can see photographs and read specifications and articles about the organ and the boat at www.trackerorgan.com/YOop36/YOdetails.html.

Another floating nut

New York City is home to dozens, even hundreds of performance venues, none more unusual than Bargemusic, a floating recital hall tied up at the Fulton Ferry Pier at the Brooklyn end of the Brooklyn Bridge. Cross the gangway onto the barge, step inside to take one of about 150 seats. Behind the stage is a wall of large plate-glass windows



Elsener
Organ Works, Inc.

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

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com

A. C. Schlueter Pipe Organ Co.
Current Projects for 2006-2007

New Organs: Atlanta First United Methodist Church: 5-manual, 120 stops
New Orleans Baptist Theological Seminary, Leavell Chapel: 4-manual, 78 ranks
Midway Presbyterian Church, Powder Springs, GA: 3-manual, 55 ranks
First United Methodist Church, Carrollton, GA: 3-manual, 42 ranks
New Orleans Baptist Theological Seminary, Recital Hall: 3-manual, 33 ranks (new & existing pipes)
Newberry A.R.P., Newberry, SC: 2-manual, 13 ranks (new & existing pipes)

Rebuilds: St. John's Church, Savannah, GA:
4-manual, 76 rank Wicks - additions, tonal revisions & revoicing
First Baptist Church, Orangeburg, SC:
3-manual, 31 rank M.P. Moller - complete rebuild with additions
Selwyn Avenue Presbyterian Church, Charlotte, NC:
3-manual, 22 rank M.P. Moller - complete rebuild with additions
First United Methodist Church, Jackson, GA:
2-manual, 20 rank Austin - complete rebuild with major additions
Cumberland United Methodist Church, Florence, SC:
2-manual, 10 rank M.P. Moller - complete rebuild with additions
First United Methodist Church, Tennille, GA:
2-manual, 8 rank Tellers, complete restoration

800-836-2726 • www.pipe-organ.com

through which you see the skyline of lower Manhattan. The acoustics are bright and clear, there's a fine Steinway piano, and a fireplace crackles on the port side. Our Bargemusic experience involved performances by the DaPonte String Quartet, an excellent permanent ensemble that lives and works in our neighborhood in mid-coast Maine.

The nut behind all this is Olga Bloom, founder and chairman of Bargemusic. Olga is elderly and slight, a gracious hostess, and a true music lover. She is stationed right inside the door greeting the audience as they come and go. It's fun to imagine her moving up and down the New York waterfront shopping for a barge—she told us that the barge was purchased for \$800. Her vision was the origin of this unique place. The website <www.bargemusic.org> tells how the barge was originally used in the mid-20th century for transporting sacks of coffee beans to and from the tracks of the Erie Lackawanna Railroad. It goes on,

Our present cargo in this small floating room is sound: potent, ephemeral and magical. We respond to it like a bird, which, suddenly released from restraining hands, flutters in upward flight towards reality.

Next time you're in New York, plan to visit Bargemusic. An extensive calendar of concerts is published on the website. The views from the site, both inside and outside, are spectacular. There are excellent restaurants nearby along with a specialty ice cream store. You'll love it.

At the close of the concert, a member of the audience collapsed. He had been sitting in the front row so he fell onto the stage. Dozens of cell phones dialed 911, the EMTs arrived. Turned out the fellow was overcome by the warmth and closeness but was otherwise okay. Lying on his back on the stage floor surrounded by the New York Fire Department, he turned to the quartet's cellist and said, "It was a knock-out performance." ■

Notes

1. Ralph Waldo Emerson (1803-1882), *Concord Hymn*, sung at the completion of the Concord Battle Monument, April 19, 1836.
2. The Dodge brothers <www.chryslerheritage.com>.
3. Smith, Rollin, *The Aeolian Pipe Organ and Its Music*, The Organ Historical Society, Appendix A. 1 (Opus List).

Music for Voices and Organ

by James McCray

Whitsunday (Pentecost)

Faith is to believe what you do not yet see; the reward for His faith is to see what you believe.

—St. Augustine (350-430 A.D.)

The period from Christmas to Pentecost is a roller coaster of emotions within the church. Epiphany, Ash Wednesday, Lent, Holy Week, and Easter are all part of a journey that finds meaning in Christ's redemptive work as seen in the descent of the Holy Spirit upon the Apostles. Some of the skepticism that emerged, such as that of "Doubting Thomas," quickly faded as the church was formed. Igor Stravinsky's comment that "All you have to do is close your eyes and wait for the symbols" is a reflection of faith as stated by St. Augustine above.

Historically its numerological and even eschatological symbolism is mystically associated with the number seven, since the period from Easter to Pentecost is derived by seven times seven days. In England the common name for Pentecost is Whitsunday, which was derived from the Anglo-Saxon "huita Sumandarg" (white Sunday). Although unclear, one theory is that this may refer to the white baptismal robe worn when baptism by total immersion was administered at Pentecost if it had not been possible at Easter.

The church is built on faith, and its

"birthday" is celebrated on Pentecost. From that moment on, the church has been a living, growing entity whose influence spread throughout the world. As St. Francis of Assisi said so long ago: "Grant that we may not so much seek to be understood as to understand." This special commemoration is one that transcends denominations.

Music brings the celebration into focus. The most profound theme is the ancient melody *Veni creator spiritus*, the opening words of a hymn that has been attributed to the Benedictine abbot Rabanus Marius (776-656). Its primary liturgical function is to be sung at Vespers on Pentecost, and the music has been set in numerous arrangements in both Protestant and Catholic services, as can be seen in reviews below.

Pentecost also signals the ending of the year for many church choirs who then typically go on a summer hiatus. So, this year give some consideration to invoking the seven "Gifts of the Holy Spirit" by singing a setting of that famous hymn whose music has been attributed to Stephen Langston (d. 1228), the former archbishop of Canterbury (not his friend Pope Innocent III who often is given credit for it); the hymn *Veni Sancte Spiritus* (Come Holy Spirit) has become the traditional music for Pentecost. The reviews below include a setting of it and other choral works appropriate for use on Pentecost Sunday.

***Veni Sancte Spiritus (Come, Thou Holy Spirit Bright)*, Randall Giles. Unison, 14 handbells, and tabor, Paraclete Press, PPM00707, \$1.60 (E).**

The tabor could be a hand-held drum, and it plays the same rhythm throughout the piece. Both Latin and English versions are provided for the choir. There are 10 verses, which could be sung by diverse groups (women, men, mixed) to give variety to the color of the sound. The handbells are accompaniment to the voices, and they play throughout, usually in three-note chords. The setting closes with an Amen and Alleluia. Very easy music and useful for small church choirs.

***Veni Sancte Spiritus*, Gabor Lehotka. SATB and organ, ECS Publishing, No. 5943, \$2.85 (M).**

This ancient chant melody comes from the 9th century and also is associated with Pentecost. Lehotka is a Hungarian composer and organist. The organ part, on three staves, includes brief interludes between the choral phrases. Half of the music is in two or three parts; the full-voiced choir is not used until about two-thirds of the way through the setting. Both Latin and English texts are given for performance. Some mild dissonances occur, but the organ usually doubles the voices for security in those areas. Interest-

ing, somewhat repetitive music that is well crafted.

***The Spirit, Like a Mighty Wind*, William Rowan. SATB and optional keyboard, GIA Publications, Inc., G-5963, \$1.30 (E).**

There are four verses and a refrain in this brief two-page setting. An accompaniment is included on the back cover as an alternative for singing the anthem unaccompanied. The music is fast and vigorous with the chorus notated on two staves. Easy music.

***Holy Ghost, Dispel Our Sadness*, Michael Larkin. SATB and keyboard, Concordia Publishing House, 98-3697, \$1.35 (M-).**

The choral parts are on two staves with brief optional passages that could be sung by a soloist. The keyboard part, also on two staves, is very simple. Unison, syllabic music with a melodic theme in various arrangements, this flowing anthem moves through a wide range of dynamics. Useful for a small church choir.

***Dove of Discipleship*, John Helgen. SATB, oboe, and piano, Concordia Publishing House, 98-3706, \$1.75 (E).**

The choral score contains a separate oboe part and a reproducible congregational part. There are five verses with

COULTER ORGANBUILDER

Atlanta, Georgia

Current Projects

Rebuilding w/additions:
Morningside Presbyterian Church

Wicks / Coulter organ: IV - 48
Atlanta, Georgia

Restoration:

First Church of Christ, Scientist

M. P. Moller organ: II - 14
Macon, Georgia

Rebuilding w/additions:
Sam Jones United Methodist Church

Coulter organ: III - 30
Cartersville, Georgia

Restoration w/additions:
Peachtree Presbyterian Church

Schlicker organ: V - 88
Atlanta, Georgia

"From what we get we can make a living, from what we give we can make a life."

- Arthur Ashe

Coulter - Organbuilder
404-931-3103

<http://coulterorgans.com>

Proudly providing the finest quality service to Atlanta and the Southeast since 2003.

esse quam videri

the congregation joining on numbers three and five. The lyric oboe plays on three of the five verses; two verses are for unaccompanied four-part choir. The congregation joins the women for the coda, which primarily is a repeat of the opening theme with the men singing a harmony part and the oboe playing an obbligato line.

Where You Are, Brent Alderman. SAB and piano, Abingdon Press, 068707763X, \$1.25 (E).

Listed as a general or Pentecost anthem, almost half of this short setting is in unison. The repetitive music has easy vocal ranges above a piano accompaniment that also is quite easy.

Come, Holy Ghost, William Ferris (1937–2000). SATB and organ, Paraclete Press, PPMO0512, \$2.80 (M).

The organ part generally is more interesting than the choral writing, which often floats above it in unison. On three staves, it has brief soloistic areas with carefully articulated phrasing and registrations. Very expressive music that is not difficult for the choir, but a work with solid craft appropriate for Pentecost. Highly recommended.

Gracious Spirit, Holy Ghost, Malcolm Archer. Two-part treble and keyboard, GIA Publications, G-6492, \$1.60 (E).

The keyboard part is a consistent, busy series of flowing arpeggios beneath the long, gentle vocal lines. Although originally intended for boys' voices in England, this quiet setting would work well for a children's choir. The poetry, by Christopher Wordsworth (1897–1885), invokes love, faith, and hope in its message. A sweet, calm setting.

God, in Your Grace: To Transform the World, Austin Lovelace. SATB, organ, and optional congregation, Augsburg Fortress 0-8006-20283, \$1.60 (E).

There are four verses sung by the choir; each has an eight-measure refrain that is to be sung by the congregation with the choir. That music is on the back cover and may be duplicated for inclusion in the bulletin. Each of the verses is structured differently (i.e., unison, two-part women, men, mixed). The keyboard part, on two staves, includes indications for pedal. This anthem, which is not strictly designated for use at Pentecost, would be very appropriate yet also useful at several other times in the church year.

Come, Holy Ghost, Our Souls Inspire, Robert J. Powell. SATB, flute, and organ, Paraclete Press, PPMO0709, \$2.10 (M).

A flute part is included on the back cover and primarily consists of flowing eighth notes. The music moves into various meters such as 15/8, 11/8 to help accentuate the flowing style; however, it is not difficult. The organ part, on two staves, doubles the voices in places that often have a chant-like texture. Lovely music.

New Recordings

Die Orgeln von Gottfried Silbermann. Vols. 5–8. Querstand 0302-05; available from Querstand <www.querstand.de>, the Organ Historical Society <www.ohscatalog.org>, and elsewhere.

Kamprad, the parent of Querstand recordings, began recording all of the extant Silbermann organs in 2003, to mark the 250th anniversary of Silbermann's death. The eight discs were sold individually. Later they were made available in two volumes of four discs each. The discs under review here are Vols. V, VI, VII, and VIII.

One can assume that the assignment of performers and the choice of works to be performed were arrived at by close consultation between the general organizer and editor, Felix Friedrich, and the performers. Vol. V is played by Ullrich Böhme on the organs in Forchheim (II/20), Pfaffroda (I/14), Nassau (II/19), and Ponitz (II/27). The music includes *Variationen über Ach was soll ich Sünder machen*, by Johann Pachelbel; *Suonata prima: Der Streit zwischen David und Goliath*, by Johann Kuhnau; *Concerto h-Moll del Signr. Vivaldi appropriato all'Organo*, and three chorale preludes by J. G. Walther; *Allein Gott in der Höh sei Ehr, Christe, der du bist Tag und Licht, Aria Vater unser im Himmelreich*, and *Praeludium und Fuge C-Dur*, by Georg Böhm.

Vol. VI is played by Wolfgang Baumgratz on organs at Freiberg St. Jakobi (II/20), Bremen Cathedral Crypt (I/8), Castle Church Burgk (I/12), and Mylau (II/21). The music includes *Fantasia C-Dur* (BWV 570), *Canzona d-Moll* (BWV 588), and *Allabreve D-Dur* (BWV 589), by J. S. Bach; *Die Orgelchoräle aus der Neumeister-Sammlung* and *Toccata per ogni modi*, by G. A. Sorge; *Praeludium g-Moll*, by Johann Schneider; *Praeludium c-Moll*, by G. E. Bestel; *Variationen über Allein Gott in der Höh sei Ehr*, and *Praeludium c-Moll*, by J. P. Kirnberger; *Variationen über Jesu meine Freude*, by J. G. Mützel; *Variationen über Schmücke dich, o liebe Seele*, by J. C. Vogler; *Ricercar C-Dur*, by J. C. Altnickol; *Schmücke dich o liebe Seele*, by G. A. Homilius; *Trio g-Moll*, by F. C. Mohrheim; *Variationen über Wer nur den lieben Gott läßt walten*, by J. C. Kittel.

Vol. VII is played by Dietrich Wagler at Freiberg (two organs in the cathedral, III/44 and I/14), Helbigsdorf (II/17), and Oederan (II/25). Music includes *Fantasia und Fuge g-Moll* (BWV 542) and *Trio super Herr Jesu Christ, dich zu uns wend* (BWV 655), by J. S. Bach; *Toccata A-Dur*, by Johann Kuhnau; *Canzona 4 e-Moll* and *Canzona 5 C-Dur*, by J. K. Kerll; *Toccata septima*, by Georg Muffat; *Weg, mein Herz, mit den Gedanken*, and *Straf mich nicht in deinem Zorn*, by G. A. Homilius; *Präludium und Fuge c-Moll*, op. 37, Nr. 1, by Felix Mendelssohn; *Toccata d-Moll, Capriccio G-Dur*, and *Canzona G-*

Dur, by J. J. Froberger; *Praeludium und Fuge G-Dur*, by Johann Schneider.

Vol. VIII is played by Hansjürgen Scholze on the organs at Dittersbach (I/14), Crostau (II/20), Großmehlen (II/22), and the Katholische Hofkirche/Cathedral in Dresden (III/47). The music includes *Praeludium und Fuge C-Dur* and two chorale preludes, by J. L. Krebs; *Variationen über eine Gagliarda von John Dowland*, by Samuel Scheidt; three pieces from *Etwas zum Vergnügen oder einige schöne Orgelstücke*, by Frater Nepomuk Heyne; *Suonata seconda Saul malinconico . . .*, by Johann Kuhnau; *Praeludium und Fuge g-Moll* (BWV 535), and *Toccata E-Dur* (BWV 566), by J. S. Bach; *Drei Choralbearbeitungen*, by G. A. Homilius.

These discs constitute half of a tribute to Silbermann for the 250th anniversary of his death. There are 32 extant Silbermann organs in Germany. Actually, there are two organs, Mylau and Reichenbach, which are Silbermann organs only by courtesy, since in their present state they are reconstructions at best. These instruments are discussed in my review of *Silbermann-Organen im Vogtland. Mylau und Reichenbach* in the August 2002 issue of THE DIAPASON. All of the organs have been recorded before this—several of them, of course, many times—but a complete sampling, like that provided by Querstand, which allows at least some comparisons, is more than welcome. This is not the place for extended discussion of the instruments, but a few remarks may help those unfamiliar with Silbermann organs. The one-manuals have either no or one or two pedal ranks, and only the famous three-manuals have what can be considered a complete independent pedal division. Manual reed stops are rare and the second manual (normally *Oberwerk*) does not always have a satisfying secondary chorus.

It is difficult to consider problems of acoustics without actually being in the building. Many of Silbermann's organs are in places with ceilings scarcely a foot above the tops of the pipes and a very dead acoustic. The small organ in Freiberg Cathedral, never intended for its present home, does not sound even moderately well from the nave. To enjoy that organ properly one must be in the gallery in front of the very fine little organ!

These recordings were made to demonstrate the organs, not the music. The music on these discs is by composers who were familiar with Silbermann organs, or who knew Silbermann, or, in one or two cases who could have known him. The selections also present music that could have been and possibly was played on the organs recorded here. There is a great deal of music for which Silbermann's organs, despite their beautiful tone, are not suitable. They are not at all suitable, for example, for North German works, and none of these are played on these discs, unless one considers Böhm's work North German. Quite a number of

Bach trios would go well only on the big organs of Freiberg and Dresden, while Bach's "big" preludes and fugues demand resources only available on those same organs. (The inclusion of a Mendelssohn prelude and fugue is justifiable, perhaps, as an illustration of Mendelssohn's debt to Bach!)

Friedrich and his colleagues wisely play major Bach works, those requiring truly independent pedal, only on the big Freiberg and Dresden instruments. Most of us will find some interesting and new (to us) works by little-known composers like Mützel and Homilius. Most of the music on these discs may very well have been played on these instruments. The technical demands are mostly modest, and many of the works would likely have been playable by the incumbents of the small churches. This music does require in many cases neat fingerwork and attention to phrasing and articulation if it is to be effective.

The performances here are by people conversant with the organs and the musical style. Böhme is the organist of the Thomaskirche, Leipzig; Baumgratz is cathedral organist in Bremen; Wagler is organist of Freiberg Cathedral; and Scholze is organist of the Hofkirche/Cathedral in Dresden. All of them make excellent use of the various organs and make the music come to life. Perhaps because I have heard him most frequently, both live and on recordings, I find Böhme a specially convincing performer. Wagler and Scholze, on discs VII and VIII, with more involved music and larger organs, have more opportunities to show off their technical skills.

Like all Querstand issues, these discs have a luxurious and useful accompanying booklet, in German, English, and French. It contains the specifications and sketchy accounts of the vicissitudes undergone by the organs, a detailed list of the stops used, a list of Silbermann's work, extant or not, and biographies of the performers. The inclusion of registrations actually used is invaluable in discs like these. There are two photographs for each organ, most in color. There are also brief notes on every composer and every composition.

Anyone interested in organs will be delighted with these discs and, I feel sure, with the other half of the project. Those interested chiefly in repertoire would perhaps be well advised to look at the table of contents. Actually, I think that anyone who likes organ sound should run to buy all of the discs.

—W. G. Marigold
Urbana, Illinois

Mozart auf der Orgel. Ursula Emde-Ossenkop plays the Steinmeyer organ of NDR in Hamburg. TT 56:29, Motette CD 12431.

Mozart Oboe und Orgel. Christian Schneider, oboe and English horn, Ursula Emde-Ossenkop plays the Steinmeyer organ of NDR in Hamburg. TT 53:01, Motette CD 20291, <www.motette-verlag.de>, also available from the Organ Historical Society <www.ohscatalog.org>.

MANDER ORGANS



New Mechanical Action Organs



Exquisite Continuo Organs

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

Imaginative Reconstructions

LEWITAK

PIPE ORGAN BUILDERS




The best of the European tradition

Proudly made in America

1003 Barnwood Lane
Camillus, New York 13031

(315) 751-0505
www.lewtakorgan.com

Following the 250th anniversary of Mozart's birth, we have here two CDs of his music played on the organ, and on the second CD, on the oboe or English horn accompanied on the organ. Mozart's original compositions for the organ are limited to the works for musical clock and the continuo-like role in the 17 *Sonate da Chiesa* intended to be played during the Mass in Salzburg Cathedral. The concept of arranging works written for one medium to another was common in the Baroque; in the era before the technological possibility of recording, it was frequently the only way in which people could hear the work at all or on a subsequent occasion, and on these CDs we hear examples of the present-day concept of such an art.

On the first CD we hear nine works of which the well-known *Fantasia in F minor* for the mechanical clock, K. 608, receives a stirring performance, the other eight pieces being primarily fortepiano or clavichord works. Despite the enthusiastic claims of Dr. Christoph Wolff of their eminent suitability for performance on the organ, the transference from the piano or clavichord to the organ as played here works with somewhat lesser success in several of the pieces.

The opening *Präludium and Fugue in C*, K. 394, is far more of a rewrite than an arrangement as far as the *Präludium* is concerned, the graduated dynamics being largely ignored, and the bass note of the cascading arpeggiated diminished sevenths is played on the pedals and held on to prolong the key harmony where the notes would have been held down on the stringed instruments. The briskly taken fugue shows little regard to period articulation in general, although the tricky passages in thirds and sixths are played cleanly, and the repeated note syncopations are ignored, the note merely being held on; the final bars contain a dominant pedal that is not in the original, and which veils the harmonic clashes of the first of each pair of 16th notes.

The *Allegro in G minor*, K. 312, probably the first movement of an intended sonata for piano, shows a further use of the pedals to replace the sustaining pedal on the fortepiano or the finger tenuto on clavichord and harpsichord. Far more impressive is the *Fugue in G minor*, K. 375, Mozart's magisterial command of counterpoint being well displayed in a good performance here. The *Capriccio in C*, K. 395 (here entitled *Fantasia or Toccata*) yet again makes use of the pedals to state the implied root note particularly under the swirling arpeggiated diminished sevenths, but the spirit of improvisation is captured quite effectively in the opening and closing sections. The lovely *Adagio in B minor*, K. 540, as played here also sounds quietly effective despite the occasional rhythmic rearranging.

The *Fantasia in D minor* is perhaps one of the most successful transferences here; although the subtly shaded dynamics are impossible on the organ, the registrations chosen are sympathetic, as is the phrasing to convey the anguished chromatics and appoggiaturas, the presto runs are played without a shadow of hesitation, and the closing section in major is quite delightful. The closing offering on this CD is the *Intrada and Fugue* from the *Suite*, K. 399. The dotted rhythms of the *Intrada* are declaimed with vigor on full organ, but it is a shame that the allegro fugue that follows without a break in the score is allotted a separate track, breaking the continuity. Again taken very briskly, the articulation of a typical Baroque subject suffers. The work finishes in the dominant in the original, and here a short passage is added to return to the tonic.

The second CD contains nine more arrangements, this time predominantly for organ and either oboe or English horn. It opens with a working of the keyboard *Sonata in E-flat*, K. 282, with the oboe being assigned much of the right-hand work quite successfully. This is followed by an arrangement of the *Adagio-Allegro-Adagio* for a mechanical

clock, K. 594, the oboe's role varying from solo to participating in a concertante dialogue in the Allegro.

Three of the *Sonate da Chiesa* are played on this CD, K. 278 and K. 336 both in C, and K. 244 in F, all of which convey happily the textural lightness and harmonic twists, and a further version of the *Adagio in B minor* is also included, the oboe communicating the melodic character of the work quite appropriately; the second section is not repeated here. The English horn is used in the *Adagio in C*, K. 580, which contains quotes from *Ave, verum corpus*, and in the *Masonic Funeral Music*, K. 477, in both of which a good balance between soloist and accompanist is maintained.

The *Fantasia in C minor*, K. 475, is played as an organ solo, but the great sweeps of arpeggios, although simplified drastically to make up for the lack of sustaining power, are lost in swaths of sound, and the complexity of the crossed-hands passages is also lost in this arrangement, although the pathos and grandeur of the work does come across. This performance ends the work in minor, and omits the closing section in tonic major; the considerable technical demands on the player, particularly the runs in thirds, are well met.

The organ used in both CDs is the 1951 Steinmeyer instrument of the North German Broadcasting Compa-

ny, the registrations selected for the accompanied works being generally very sympathetic. Attention to a historically informed performance practice is not always in evidence from either instrumentalist, excessive legato taking the edge off the undoubtedly high technical skills of the performers and losing the figural shaping of the phrases. On the recording side there is too long a break between tracks, particularly to the detriment of the *Suite* mentioned above. The accompanying booklets give brief details of the pieces played and the organ specification, but no details of individual registrations used. At well under an hour each, these CDs are on the short side by today's standards, but are worth a listen by those interested in the concept of arrangements, albeit with serious reservations as expressed above about certain inconsistencies in the overall standard of interpretation.

—John Collins
Sussex, England

All Glory in the Highest: An American Organ for All Ages and Seasons, Craig S. Williams. J. W. Steere & Son organ of The Baptist Temple, Brooklyn, NY. Calcante Recordings, Ltd. (3191 Cranberry Lane, Buford, GA 30519), CD 046. Available from the Organ Historical

Society (\$14.98 plus shipping), <www.ohscatalog.org>.

Rondeau, Mouret; *Canon in D major*, Pachelbel; *Fanfare in D major*, Lemmens; *Jesu, joy of man's desiring*, *Praise to the Lord, the Almighty*, Bach; *Chorale Prelude on "Allein Gott"*, Dudley Buck; *Trio on "Allein Gott"*, Bach; *Prelude on "Rhosymedre"*, Vaughan Williams; *Rhapsodie sur des Noëls*, Gigout; *Prelude in G major*, op. 32, no. 5, Rachmaninoff; *Prelude and Fugue in G major*, op. 37, no. 1, Mendelssohn; *Marche aux flambeaux*, Guilmant; *Pastoral*, George W. Chadwick.

More than half a century ago a four-year-old boy named Keith Bigger discovered the 1917 four-manual Steere organ (Op. 700) at the Baptist Temple in Brooklyn and vowed that he would one day return to play it. When he finally came back a quarter of a century later, he discovered that in order to do this he would first need to restore the instrument. Keith Bigger has thus devoted all his spare time in the last thirty years to undertaking a meticulous restoration of the organ, which is now, apart from some re-leathering work still needing to be done in the Swell organ, almost completely restored to its original condition.

At the time the instrument was built, J. W. Steere & Son were probably only rivaled by Ernest M. Skinner as the leading organbuilding firm in the United



Three manuals • 49 ranks • 38 stops
Mechanical key action • Electric stop action
Console to pipework: 18 feet (5.5 meters)

Solo division
Doppelflöte
and
Tromba Reale

Chiesa del Santo Volto Turin, Italy

Building and organ façade design by Mario Botta

Specification by Massimo Nosetti at www.ruffatti.com

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

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

States, and the Steere company had such fine instruments as the Newberry organ at Yale University to their name. (The Newberry organ at Yale still contains many ranks of pipes from the previous Steere instrument.) Seeing the dangers of the company as a rival, as well as needing more production capacity than his Boston workshop could provide, Arthur Hudson Marks bought the Steere firm for the Skinner Organ Company in 1921.

Steere's instruments possessed many interesting features. On this particular instrument the fourth manual is an Echo division rather than the Solo organ, and this Echo organ, as the recording demonstrates, occupies an unusually prominent role in the tonal design of the instrument as a whole. Few unaltered Steere organs of any size remain today, and Keith Bigger has therefore done the organ community a great service in rescuing the Brooklyn organ—probably the most significant remaining example of Steere's work—from obscurity and restoring it to playing order. And Craig Williams's compact disc gives us an excellent opportunity to hear it.

In keeping with the intent of fitting the recording for "all ages and seasons," the CD commences with two pieces that have a wide popularity—the *Rondeau* from Jean Josef Mouret's *Sinfonie des fanfares*, which provides the player with an opportunity to show off the Great Tuba, and the Pachelbel *Canon*, where

the flute and string stops from the different divisions are used to good effect in contrasting registrations. All the registrations used, incidentally, are very helpfully listed in the leaflet that accompanies the recording. Following Pachelbel's *Canon* there is an opportunity to hear the full organ in Lemmens's *Fanfare*, a piece that, though less well-known than the Mouret and Pachelbel pieces, is of no less general appeal.

Next comes a transcription of Bach's *Jesu, joy of man's desiring* from Cantata No. 147. Here the solo line is played on the Great 16', 8', and 4' flutes an octave higher in order to produce an effect that is much more "baroque" in feeling than one might have thought such an instrument as the Steere orchestral organ to be capable of. In *Kommst da nun vom Himmel herunter* from the Schübler chorale preludes, Craig Williams produces another surprisingly "baroque" effect by using the Swell chorus with the octave and unison off couplers and then playing the cantus firmus on the Tuba. Next, by way of contrast, follows Dudley Buck's *Chorale Prelude on "Allein Gott,"* using a much heavier Victorian registration. That is in turn followed by one of Bach's chorale preludes on the same hymn tune, again with a lighter, more "baroque" style of registration. This is a very helpful juxtaposition in showing how two composers in two different centuries might treat the same chorale theme. The final

chorale prelude on this recording is "Rhosymedre," the third and best known of Ralph Vaughan Williams's *Three Preludes on Welsh Hymn Tunes*, giving us an example of a chorale prelude from the twentieth century to compare with the others. All these chorale preludes demonstrate how a sensitive player can use the Steere orchestral organ to register compositions effectively in a much wider range of musical styles than might *a priori* have been expected.

The rich diapasons of the Steere organ appear in the *Rhapsodie sur des Noël's* from the *Dix pièces* of Eugène Gigout. The Swell strings and Vox Humana are used in the middle section, after which there is a build-up to full organ. The Harp stop is effectively used in a transcription for organ of Sergei Rachmaninoff's G-major piano prelude, op. 32, no. 5, a piece that also makes good use of the strings and flutes. After this, Craig Williams returns more toward the norms of the classical organ with Mendelssohn's *Prelude and Fugue in G major*. The Orchestral Oboe and Clarinet are used very effectively in the prelude to create contrasting solos in the left hand. The fugue builds up from the Second Diapason at the beginning to a bright *tutti* and then to full organ at the end.

The compact disc concludes with two Victorian romantic works. The first of these is Guilman's well-known *Marche aux flambeaux*, the longest piece on this

recording. The final work, George W. Chadwick's *Pastorale*, is, apart from the Dudley Buck chorale prelude, the only work by an American composer on the compact disc, and in its gentle character provides a striking contrast with much of what has gone before. Once again, effective use is made of the Orchestral Oboe, and there is also an opportunity to hear the Harp and Chimes of the Steere organ. For its combination of a historic Steere orchestral organ and a selection of music likely to appeal to a very wide audience, this is a recording that I heartily recommend.

—John L. Speller
St. Louis, Missouri

Mark Lee Plays Organ Music from Bristol. The English Cathedral Series, Volume IX, Regent Records REGCD191 (2004); available from <www.regentrecords.com>.

Introduction and Passacaglia, Walter Alcock; *Sonata in C minor*, Percy Whitlock; *Rouen Processional (on Coelites Plaudant)*, Clifford Harker; *Evensong*, Easthope Martin; *Imperial March*, op. 32, Edward Elgar, arranged George C. Martin. Total playing time: 69:22.

Alcock, organist of Salisbury Cathedral between 1916 and 1947, premiered the *Introduction and Passacaglia* at a concert in Salisbury Cathedral in 1933. A rebuild of the instrument, an excellent Father Willis organ, was on the drawing board at the time of composition, and one of the most notable aspects of the rebuilding may have influenced the composition: the enclosing of the Solo division, and placing the tubas in the front of the organ case for greater brilliance. This may have led Alcock to write the noble *Introduction*, with its call for a solo tuba on high wind. The *Passacaglia*, sedate and conventional in lyrical and harmonic style, builds in dynamic intensity and rhythmic activity along the lines of Bach's *Passacaglia in C minor*, and ends with a gigantic full-organ blaze of brilliant power. Alcock may have been influenced by Healey Willan's *Introduction, Passacaglia and Fugue* (1916), which is dedicated to him. Lee's interpretation of the work suggests that it is possibly the equal of Willan's celebrated piece, and deserves reviving.

The principal item on the program is the longest British organ sonata, Whitlock's 44-minute *Sonata in C minor* (written in 1936). Lee gives a thoroughly convincing rendition of this technically demanding work.

The first movement's introduction, marked *Grave*, opens in a pomp-and-circumstance manner with a regal four-note fanfare motif. This idea is reiterated and transformed during the movement, and thus adds to a sense of overall unity and growth.

Around the time he was composing the Sonata, Whitlock had been greatly moved by a performance of Rachmaninov's melancholic *Symphony No. 2*, especially by the Russian's predilection for sumptuous harmonies and sweeping, wide-ranging melodies, and this experience may have given rise to the lovely melodic style and luscious chromatic harmonies of the slow second movement. The third movement, Whitlock's only experiment in multimetricity in his organ compositions, is a swirling, gently playful *Scherzetto* that Lee tosses off with perfect aplomb.

The C major finale is full of massive climaxes and red-hot emotions, with the composer's facility in the development of material much in evidence. According to his widow, Whitlock was content to end many recitals in a hushed manner, after which he would "creep off the organ stool like a mouse." The Sonata ends this way.

The rest of the CD is perhaps disappointing. Even Lee's insightful interpretation of the Harker and Martin pieces cannot compensate for their lack of creative spark and inspiration, and his playing of the Elgar *Imperial March*, which could have made a rousing conclusion to the recording, lacks flair and a steady beat.

From *Das Orgeleinbuch*, by Leonardo Ciampa (Op. 193, No. 3)

III

Jesus Christus, Unser Heiland

3.VIII.05 R.B.
rev. 2006 O.H.

The 65-stop Bristol Cathedral organ, spread over four manuals and pedal, has an excellent pedigree. The original instrument was built by Renatus Harris in 1685, and this was integrated by J. W. Walker into a largely new organ in 1907. When the Walker instrument was fully restored in 1989–90 by N. P. Mander, the noisy 1907 tubular pneumatic action was retained, and, unfortunately, this is audible occasionally in the recording, particularly in the softer sections played on the Swell and Solo manuals.

—Peter Hardwick
Minesing, Ontario, Canada

New Organ Music

Jan Pieterzoon Sweelinck, Complete Keyboard Works, Volume 3: Variations on Chorales and Psalms; edited by Pieter Dirksen and Harald Vogel; Breitkopf & Härtel EB8743, €34.00; <www.breitkopf.com>.

This is the third of the four volumes of Sweelinck's keyboard works in the new edition by Dirksen and Vogel, published by Breitkopf & Härtel. As I wrote in my review of the volume covering the variations on songs and dances (THE DIAPASON, April 2006), it is now over 30 years since the publication of the chorale and psalm settings edited by Alfons Annegarn, and there are a few changes in the contents that reflect the most recent research by Dirksen and Vogel, acknowledged as experts in the North German repertoire.

One important difference from the older editions is the return to the original bar-lengths and note groupings, as well as the layout for each hand based on the premise that the staff notation indicates which hand plays which note, although a few exceptions will be noted in the text. The new layout presenting the bar length in the cut C time of eight quarter notes gives rise to many variations of 16th-note and eighth-note beaming, which can at first sight appear daunting; but once this initial barrier has been overcome, the new groupings may well give rise to a more subtle application of articulation.

The new edition is also based not on a collation of various manuscripts, but essentially on a single source for each work, only slightly supplemented by readings from secondary sources. The critical commentary (unfortunately in German only) does, however, give variants. An excellent general introduction to Sweelinck's life and compositions (amazingly his keyboard compositions were written more or less only during the last 15 years of his life), source evaluation, and notation is followed by notes on the sacred variations as developed by Sweelinck, including a detailed analysis of *Erbarm dich mein*, and on the individual sources and attribution problems. Dropped from this edition as spurious are the variation cycles on *Herzlich lieb hab ich, Vater unser in Himmelreich*, and the first verse of *Wir glauben all*; the variations on *Puer nobis nascitur* are now included in the volume devoted to variations on songs and dances.

In this volume there are 12 sets of variations considered as authentic, seven in staff notation and five in tablature, (the four-variation cycle of *Die 10 Gebot Gottes* preserved in tablature notation is considered as a separate setting of the five variations on Psalm 140 preserved in staff notation), followed by four sets preserved anonymously in the sources and a canon in three parts on *Ave Maris Stella*. The authentic cycles include from three to six variations, the longest works being the four variations on *Allein zu dir Herr Jesu Christ* at 310 bars and the six on *Erbarm dich mein* at 269.

In all of the cycles we can see Sweelinck's compositional genius and mastery of form, be it in the *bicinium* where the cantus firmus in long notes is set against smaller note values including 16th-note figuration, tightly wrought counterpoint, highly demand-

ing virtuoso passages including thirds or sixths (mainly in eighth notes but occasionally in 16th notes as in the final variation of both *Da pacem, Domine in diebus nostris* and *Psalm 140*), figural imitation sometimes derived from the chorale melody, and passages in triple time making sudden appearances—performers who have already bought volume 1 of this edition will have noticed that many of these traits also appear in the toccatas. The pedal is marked in the final variation of *Psalm 36* and in the third and fourth variations of *Erbarm dich mein* following the main source, Lynar A1, but the editors give the *manualiter* version found in the Turin manuscript in an appendix. The version for pedals is printed on three staves, thus requiring mental gymnastics as the pedal part frequently lies well above the bass, a good exercise for left hand and pedal coordination. Use of the pedals is also recommended for the final verse of *Da pacem, Domine in diebus nostris*.

It is perfectly feasible that the pedal can be used for giving out the cantus firmus in other cycles, not only in the bass, but also when it appears in the tenor, particularly in three-voice pieces as for example in the second verses of *Christe qui lux es et dies* and *Da pacem, Domine in diebus nostris* (in which piece awkward stretches arising from holding tenor B-flat over a running bass would

be avoided), another good exercise for hand and foot coordination.

Sweelinck had two organs in the Oude Kerk in Amsterdam at his disposal, the pedal division of the small one having only an 8' Trumpet, while the large one had an 8' Trumpet and 2' Nachthorn, so the use of a 4' reed for the alto or the tenor voice as indicated by Scheidt would not be authentic; however, there was the possibility of the 2' being used to give out the cantus firmus in the treble. The cycle on *Psalm 116* is an interesting example of adding layers; starting with a *bicinium*, the second variation is marked "a 3," the third "for 2 manuals," the RH of which leads straight into variation 4; the entire cycle is well suited to being played on two manuals.

Of the four pieces of dubious authenticity printed here, the five variations on *Jesus Christus unser Heiland* have been ascribed by Gustav Fock to Sweelinck's pupil Heinrich Scheidemann, the manuscript in which it occurs (Clausthal-Zellerfeld Ze1) containing just the one authentic Sweelinck work and a great many ascribed to Scheidemann. Two cycles, *O Gott du unser Vater bist* (one variation) and *Psalm 23* (three variations) are headed "for 2 manuals," each variation containing elaborate figuration in the right hand, and are most attractive pieces. The final cycle on *Psalm 60* consists of two variations, both of which are a *bicinium*, the cantus firmus in 16th

notes set against passagework including runs in 32nd notes. Although not specifically marked as for two manuals, such a performance is highly effective. The unusual short canon is in three voices, each of which is printed here on its own five-line staff, followed by a reduction to treble and bass staves. It was dedicated to Scheidemann on his completion of his studies with Sweelinck.

This volume concludes with a most important essay in English and German on the organs of Sweelinck and registration sources, followed by a catalogue of the chorale and psalm melodies and notes on their provenance. The printing is very clear, each piece being preceded by the first bar in the original notation. Dirksen and Vogel have set a very high standard in the re-presentation of pieces well known from previous editions, and this volume is very highly recommended to organists. Almost all of the pieces are playable on manuals only, and can thus be considered valuable material for harpsichordists and clavichordists, and well worth the time to learn them and master the considerable technical demands. 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 and is warmly recommended.

—John Collins
Sussex, England

■ ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD ■

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT



The Future of Church Music is in These Fingers

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

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



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

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp ■

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

John Weaver at 70 A Life in Music

Michael Barone

John Weaver, one of the America's finest concert organists, celebrates his 70th birthday on April 27, 2007. The following interview is offered in honor of this milestone.

Dr. Weaver was director of music at Madison Avenue Presbyterian Church in New York City from 1970–2005, and served as head of the organ department at the Curtis Institute of Music in Philadelphia 1971–2003, and also chair of the organ department at the Juilliard School 1987–2004.

His formal musical studies began at the age of six, and at age 15 he began organ study with Richard Ross and George Markey. His undergraduate study was at the Curtis Institute as a student of Alexander McCurdy, and he earned a Master of Sacred Music degree at Union Theological Seminary. In 1989 John Weaver was honored by the Peabody Conservatory with its Distinguished Alumni Award. He has received honorary Doctor of Music degrees from Westminster College, New Wilmington, Pennsylvania, and the Curtis Institute of Music. In 2005 he was named "International Performer of the Year" by the New York City chapter of the American Guild of Organists.

In addition to his work at the Curtis Institute and the Juilliard School, he has taught at Westminster Choir College, Union Theological Seminary, and the Manhattan School of Music. He has written numerous articles for organ and church music magazines and has served as president of the Presbyterian Association of Musicians.

Dr. Weaver has been active as a concert organist since coming under management in 1959. He has played throughout the USA, Canada, Western Europe, the United Kingdom, and Brazil. He has performed on national television and radio network programs in the U.S. and Germany, and has made recordings for Aeolian-Skinner, the Wicks Organ Company, Klais Orgelbau of Germany, a CD on Gothic Records for the Schantz Organ Company, and a recording on the Pro Organo label on the new Reuter organ at University Presbyterian Church in Seattle. His most recent recording, "The Organ and Choral Music of John Weaver," is available on the JAV label and features his own organ and choral compositions. His published compositions for organ, chorus/organ and flute/organ are widely performed.

He currently lives in Vermont and continues to concertize and lead workshops and masterclasses around the world. The Weavers love to climb the New England mountains, and have a tradition of an annual ascent of Mt. Washington. Marianne is an avid gardener, and John's hobby is a deep fascination with trains, both model and prototype.

This interview took place July 11, 2005, at the Weaver home in the rolling countryside near West Glover, Vermont.

MICHAEL BARONE: How did John Weaver stumble into the world of the organ?

JOHN WEAVER: We moved away from the little town where I spent the first four and a half years of my life. I have very few recollections of that place, except one of them that's very strong—the organ at the church where my father was the pastor had a wonderful sound on low E. Something about the 16' stop on that organ resonated in the room in a glorious way, and I fell in love with that. As soon as I learned how to play a few notes on the piano, my favorite thing was to hold down the sustaining pedal and play an arpeggio—slowly at first—and just listen to it ring like an organ. Something in me has always been attracted to that sound.



John and Marianne Weaver at their house organ, Estey Style T, in New York, 2004

MB: With whom did you study and how would you characterize those years?

JW: My first organ lessons were with a wonderful organist in Baltimore, Richard Ross. He died at age 39 shortly after having given me a lesson on a Saturday afternoon—just failed to show up the next day at church. Ross was becoming one of the best-known and finest organists in the country. When I first went to him, at the age of 15, instead of auditioning me at the organ, he told me to go up onto the stage of the Peabody concert hall and play for him on the piano. Well, there was a big Steinway up there, but the thing that really interested me was the 4-manual E. M. Skinner. I could hear air escaping from it, and I coveted playing that instrument so badly that I can feel it still today.

Nevertheless, Ross told me that he wanted to hear me play something on the piano. So, I stumbled through my Mozart sonata that was not really very good at that point, and afterward he said to me, "I don't want you to study organ yet. You need to study at least another year of piano and really work at it very hard." And then he also said something that I've always remembered: "If in the meantime you study organ with anybody else, I will never teach you."

Well, I took his advice, and I went back to my piano teacher and really did work for a year—then came back the next year and played for Ross again. This time I played the Beethoven "Pathétique," and I played it pretty well. Ross said, "OK, now you can start studying organ, but you must continue to study piano as well."

Fortunately I had a very good piano teacher, and I studied with Ross for about a year and a half, until his death. The Peabody Conservatory brought in George Markey as an interim to fill out the rest of that academic year. While I was studying with Markey, at this point as a senior in high school, he said "Where are you going to go to school next year?" I just assumed I would go to Peabody because we lived in Baltimore, and Markey said, "Well, have you considered auditioning for the Curtis Institute of Music?" And I remember asking him, "Where is that?" I was soon to find out a lot about Curtis and also about the great teacher there, Alexander McCurdy. I did audition and was accepted, and had four glorious years in Philadelphia.

MB: McCurdy is something of a legend, and the stories about him are numerous. I expect you have more than a few.

JW: I've described him on numerous

occasions as an Old Testament figure. He was someone you both loved and feared at the same time—certainly, not one to suffer fools. If you went into a lesson unprepared, you were sure to get a dressing down that would do a drill sergeant credit. But when words of praise came, they were so precious and so rewarding that they could light you up for a whole week. He was a very liberal teacher in that he did not insist on playing any piece of music in any certain way. Within that department at that time we had about six students—there was one student who was very much a disciple of E. Power Biggs, and there were others of us who were much more in the Virgil Fox camp. That was sort of the nature of the department, but McCurdy was as enthusiastic about the fellow who was a Neo-Baroque as he was about the rest of us. That person, by the way, is Temple Painter, who is one of the leading harpsichordists in the city of Philadelphia and still plays organ as well.

MB: What were McCurdy's techniques to get the best out of students? What did he create in you that might not have been there before? And then how did you take what you learned from McCurdy and shape that with your own personality?

JW: McCurdy had several ways of getting the best from us. I'll never forget my first lesson: he assigned a chorale prelude from the *Orgelbüchlein*, which I had not played, and he said, "Mr. Weaver, I'd like you to play this next week from memory in organ class." Well, right away it was jump-starting; and seven, eight hours a day of practicing became the norm. At my second lesson, he assigned the Vierne *Cantabile*, from the second symphony, and said, "I'd like you to play that next week in organ class in front of your peers." Well, that was really a struggle. And he did that for about three weeks at the beginning of the four years. After that, he never assigned a piece again. But he got me into the habit of learning—I knew he expected that kind of production from week to week.

That's a Curtis tradition that was started by Lynnwood Farnam, continued by Fernando Germani and by McCurdy, and I believe is still the case—each student comes every week with a new piece memorized to play in class. This could be a little one-page chorale prelude for manuals alone, or it could be a major prelude and fugue, a big romantic work, or a modern work—you could repeat something from previous classes, but you always had to have a

new piece also. It got us into the habit of assuming when you started to learn a piece that you were eventually going to play it from memory. There are some pieces that I have never been able to play from memory. I've memorized a fair amount of Messiaen, but with more atonal pieces, I find that I am just not comfortable playing without the score.

MB: The challenge for the organist, of course, is that each instrument is different from the next and requires its own learning process. The traveling recitalist comes to a church, gets used to the instrument, gets used to the instrument's response in the room, and then tries to make music with the repertoire that you've brought to town. Perhaps it's no wonder that fewer organists want to memorize these days, but there's still something about a performer totally connected to and deeply involved in the music that is missing when a score is being read.

JW: There is always the problem of the page-turner—or, if one turns one's own pages, that has its risks as well. Page-turners can sometimes pull music down off the rack inadvertently, or pull a page right out of the book, or turn two pages—there are lots of risks. Page-turners also have a tendency sometimes to hum or to tap their foot. I've even known some who think it's safe to step on the pedalboard to reach a page that's far out of the way—that really does produce a catastrophe.

I guess it doesn't make a lot of difference if the console is completely hidden. I wouldn't know if someone was playing from memory or not, but pianists, violinists, singers are expected to walk on stage and play from memory. It's harder for organists, yes. I like to have 12 to 15 hours at an instrument before I'm ready to play a recital on it. If I had 20 hours it would be better still. If I had 25, I would find a few more things to make that instrument come across in the very best possible way and the music to be the best that I could do. That kind of time is rarely available, but 12 to 15 hours is a norm.

MB: I always get the sense watching you that you really enjoy playing. Now is this actually true or are you just a very good actor?

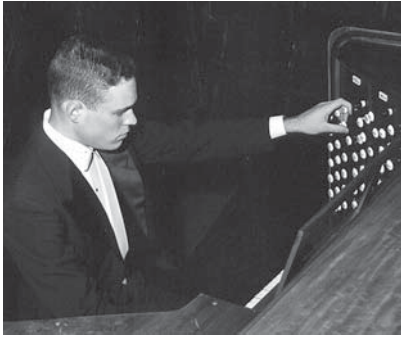
JW: If it looks like I'm having fun, I'm glad for that because in a way, I am. I also am constantly aware of the pitfalls—how many things might happen that you don't want to happen and sometimes do. But I do enjoy playing. I love playing recitals, though it scares me, and five minutes before the recital I ask myself "Why did I ever agree to do this?" But once I start playing, why, that departs and I really do settle down and enjoy what I love about the music that I play—hoping that people will catch something of what I'm feeling about that music and my devotion to it.

MB: How did you, a former student at the Curtis Institute, come to be the head of the organ department at Curtis?

JW: One fine day Alexander McCurdy called me up and said, "Mr. Weaver, I'm going to retire from the Curtis Institute, and Rudolph Serkin would like to meet with you and see if you might be an appropriate successor." (Rudolph Serkin at that point being the director of the Curtis Institute.) Needless to say, I went down to Philadelphia and met with Serkin, and he suggested that I play a recital in Curtis Hall—it was never called an audition recital, but I think they wanted me to clear that hurdle before giving me a green light. Curtis Hall is one of the hardest places to play.



Publicity photo for recital at McCurdy's church, c. 1958



At the Curtis console, 1959



At the Aeolian-Skinner at the Post Chapel, West Point, 1963



At First Presbyterian, Philadelphia, c. 1963



At the new Skinner/Aeolian-Skinner at Holy Trinity Lutheran, NYC, c. 1966

It is totally dry acoustically, with a 118-rank Aeolian-Skinner in a room that seats about 200 people—probably more pipes per person than any place else in the world. But it's an instrument that can, if one works with it, do remarkable things. So I did play the recital and did get the job, and was there very happily for many years. I started in 1971 and retired in 2003—32 years.

MB: How would you characterize yourself as a teacher?

JW: I've tried to follow the McCurdy mold. When I was at Curtis we continued the tradition of the organ class—memorization and new pieces each week. I also tried to not impose my own interpretation of any given piece upon the students that I was fortunate enough to teach, both at Curtis and at Juilliard. I do believe that everyone should somehow sound like themselves, that there is some part of themselves and their own musical personality that will affect the way that they perform any piece.

I've had students who were extremely flamboyant and almost overdone. I've tried to curb that a little bit sometimes, but I certainly don't want to squelch the enthusiasm and the very strong personal interpretations that a student like that can bring. Sometimes I find a student's playing to be too conservative, just dull note pushing, and then we talk a lot about the music and about its nature—its liveliness or passiveness or serenity or agitation—trying to have the student project something in the music other than just the notes on the page.

MB: Who were some of your outstanding recent students?

JW: Well, without naming any priority, certainly Paul Jacobs, who succeeded me at Juilliard; Alan Morrison, who succeeded me at the Curtis Institute; Diane Meredith Belcher, who's on the faculty at Westminster Choir College; Ken Cowan, who is on the faculty of Westminster Choir College and is now the head of the organ department there—and a whole host of others. Those are four that are under management, nationally known, and do a great deal of playing—I'm very proud of them indeed.

MB: How did you come to be at Madison Avenue Presbyterian? What are the different demands, delights, and challenges of being a church musician as opposed to being a fancy-free artist in the world of recitals?

JW: For eleven years, I was at Holy Trinity Lutheran Church in New York. While there, my wife and I started the Bach cantata series that continues to this day, and we really made that church known for performances of the music of Bach. In 1970, I knew that the position at Madison Avenue Presbyterian Church was vacant. It never occurred to me to apply for it. But one day, a gentleman came into the church office unannounced, no appointment, and asked to see me. When we met he said, "We," meaning the search committee at Madison Avenue, "were hoping that you would apply."

Well, having the door opened by him at that point, I decided to follow through with it, and I did so with a great deal of doubt because I had grown up in a Presbyterian church, where the din of the congregational chatter before the service completely drowned out anything that could possibly be done on the organ. And I had the impression that Presbyterians generally did not place a very high value on the quality of the worship, the sermon being the centerpiece of the whole Sunday morning experience.

But I met with the committee at Madison Avenue and particularly with their pastor David H.C. Reed, in whom I found a Presbyterian with wonderfully high regard for worship and high expectations for the quality of worship. My fears were allayed. I did go to Madison Avenue in the fall of 1970, and immediately we began changing the nature of the worship service there. The congregation began to sing a great deal more—

four hymns every Sunday, plus they began to sing the Kyrie, Sanctus, and Agnus Dei.

That progressed until the congregation tended to draw people who liked to sing, and so the congregational singing was strong and is to this day. David Reed was followed by Dr. Fred Anderson, who was a musician—his first degree was as a music major—and a great lover of music and of worship. Now one could go to Madison Avenue Presbyterian Church and the worship experience would be very ecumenical. You would not be certain if you were in a Lutheran or a Roman Catholic or an Episcopal church. It's very much Presbyterian, but at the same time very ecumenical and very rich liturgically.

MB: Have you considered yourself an organist who composes or have you always thought of yourself as a composer who had to make his way as an organist and a teacher?

JW: Very definitely the former: I'm an organist first and foremost, but I'm an organist who loves to compose. Many composers who try to write for the organ don't understand the instrument and therefore write pieces that get a premiere performance and are never heard again. In fact, the organ literature that does become mainstream is almost always written by people who play the instrument. One great exception is Paul Hindemith, but he of course was able to write for any instrument, and he always did his research and knew what he was doing—he wrote three wonderful organ sonatas and a concerto.

Years ago, when I was in my early teens, I started going to Vermont in the summer to a music camp for theory. No lessons were taught on piano or clarinet or violin or anything like that. There was no applied music—it was all theory. We had counterpoint classes, form and analysis, and harmony and such, and the result of it was that the students of the camp composed because we had been given the tools of the musical language.

So I've gone to Vermont every summer of my life to compose, and now that I live here I hope to do a lot more composing. I've also composed primarily things that I myself could use. Although everything I've composed for the last 15 years has been on commission, I've always written something that I could use in my own work, either in recitals or in church services. I've written a lot of choral music and a lot of organ solo pieces and also several pieces for organ and flute because my wife is a very good flutist and we like to be able to play those pieces together.

MB: Do you have any favorites among the pieces that you've written?

JW: My favorites tend to be the ones that have been performed a great deal. The *Passacaglia on a Theme of Dunstable*—it may not in fact be by Dunstable, but it was thought to be by him, namely the tune *Deo gratias*—was composed for the 25th anniversary of the state trumpets at the Cathedral of St. John the Divine, and I played the premiere performance there. It's a set of variations in passacaglia form, and one variation is designated for that magnificent state trumpet at the west end of that huge cathedral. Nevertheless, the piece works on instruments that don't have that particular kind of stop available. The piece has been recorded by a number of people and has been played all over the world—that gives me a lot of satisfaction. It's also one of my favorite pieces.

MB: How many compositions have you written up to this point?

JW: I've probably composed about 20 choral pieces, that is, anthem-length pieces. I've also composed all four gospel settings of the Passion story, and probably a dozen solo organ pieces.

MB: And other than the commission that you just received on Friday, the future is an open book at this point?

JW: Yes, actually that's the only commission I have in hand right now, but I

am trusting that others will come in. And if they don't I'll write anyhow.

MB: Someone wanting to commission you would do what? Do you have a website?

JW: <www.concertorganists.com/html/docs/artistdocs/weaver.html>.

MB: Do you enjoy the process of recording? You've made some notable recordings. It ends up sounding as though you're having a good time, even if you might not be.

JW: No, I hate recording. [laughter] There's something a little bit antisepic about it. First of all, one does not get that sense of response from a live audience. You simply do the playing, and then there are people sitting around with scores and dials and they're wanting to do this over again and that over again—or a siren will go off or there'll be a clap of thunder; things like that can make it very frustrating. When they listen to a recording, people have no idea about how long it takes to make that, because street noises or other interruptions can destroy what otherwise would have been a perfect take. It's very hard.

MB: You've been performing in Portland on the Kotzschmar organ—well, you must have been a boy in knee pants when you started.

JW: It was in 1956—at the end of my first year as a student at the Curtis Institute of Music—when I first played the instrument that had been given to the city of Portland by Cyrus H. K. Curtis, whose daughter was the founder of the Curtis Institute. So there was a wonderful connection there. And I've been back every year since. [Editor's note: Dr. Weaver played his 50th recital on the Kotzschmar in August 2005.]

MB: The organ is a challenge as a musical instrument—it is this device with so many opportunities for color and dynamics, and yet is an incredibly complex machine, which even at its best seems to be intractable. Is this something that organists don't think about, they just do? Or is making music on the organ as difficult as it might appear to a layman, seeing all of those controls to be manipulated and the separation between the console and the pipework and all of that?

JW: Michael, I believe every instrument has its challenges. For pianists, the way in which the key is struck is so critical, and a pianist's hands must cover a large key compass, whereas organs have a shorter keyboard, 61 notes as opposed to 88; and organ music tends to stay in the middle register, so, in a way, that's much easier. Violinists have tiny strings and a fingerboard, and it amazes me that they can play a C major scale. Violin virtuosos are just astonishing. The challenges of the organ are mastering the pedals, mastering console technique that enables you to draw upon the resources of the instrument—and then also to a very great extent, the imagination that you can bring to bear with so many different colors available. Each person will choose sounds to produce the right color, if I might use that word, for the passage that they're playing in a way that pianists and violinists couldn't possibly do.

MB: In the 21st century young organists face not only sustaining the presence of their instrument but actually rebuilding an audience for organ music. I see this as a real challenge.

JW: Yes, it is. Every now and then though, one sees very hopeful signs—one of those being the recent installation within the last five to ten years of a great many organs in the concert halls of this country—something that's fairly standard in Europe; for instance, the renovation of the wonderful Ernest Skinner organ in Severance Hall in Cleveland, a new organ in Orchestra Hall in Chicago, the restoration of the organ in Boston Symphony Hall, the new Disney Hall instrument in Los

Angeles. One could go on and on and name any number of places where new instruments have been installed or old instruments have been restored—to me this suggests that the organ will take, again, its place as a concert instrument and not just a liturgical instrument.

On the other hand, it must be said that concert halls are often not the most perfect, acoustically, for organs. Great organ music was written to sound its best in places with fairly substantial reverberation, such as a large stone church. So concert hall organs are wonderful, and I'm glad they're being built, and they enable us to do organ concerti and sometimes organ solo recitals. But the church, particularly one that has a long reverberation period, is still where the organ seems most at home.

MB: How would you compare the scene for organs and organists in your day? Was this a peak of energy with that marvelous—some would say divisive, some would say energy producing—polarity between the historicists and E. Power Biggs on one side, and the theatricalists and Virgil Fox on the other? We don't have quite that type of energy today. I daresay the man in the street, if asked to name a concert organist today, might be hard pressed, whereas back in the '60s and early '70s, the names of Biggs and Fox were very much in the public ear.

JW: Biggs and Fox, both of them very talented, extraordinary musicians, had a great advantage of working right at the time that the LP recording was becoming common in the American home. RCA Victor and Columbia were the big producers of LP recordings at the beginning of that time in the early '50s. And there was Biggs and there was Fox, and these two polarities were represented in the recording industry—that did a great deal for the visibility of the organ and the popularity of organ music.

MB: It could be argued that now is both the best of times and the worst of times—there are far more organ recordings available, representing a much larger panoply of artistry and instruments both new built and historic, marvelously represented—and yet there is so much that the focus is lost to some degree.

JW: Yes, I think that's right. When it was Biggs and Fox, you could expect to find their names in the crossword puzzle. No organist today has that kind of visibility. Another name that was right up there at the top was Marcel Dupré because of his extraordinary playing and also the fact that he had been the teacher of so many organists in the U.S. through the Fulbright program. There isn't anyone who has really achieved that kind of star status in the organ world, which is not to say that there aren't a great many wonderfully talented and brilliant performers. Maybe there are just too many.

MB: Yes, it could be argued that the performance quality of the 21st century is higher than it's ever been. Do you think that it's possible with so much talent around for someone to distinguish themselves or do they have to almost jump beyond mere artistry and do something odd in order to be discovered?

JW: Perhaps it would be best to think



Marianne and John Weaver at Holy Trinity Lutheran, 1966 (newlyweds)

in terms of naming names. The name of Cameron Carpenter who studied with me at Juilliard comes to mind. Cameron is extraordinarily flamboyant, both in dress and personality and in playing. His playing annoys the purists terribly, but certain people are simply mesmerized by his performances. And he is a genius—there's no question about that. Another name that gets a great deal of visibility these days is the young German organist, Felix Hell, whom I also had the honor to teach. Felix, at first, was famous because he was so very young when he was playing recitals all over the world, literally, as he still does. But now he is taking his place among the more mature artists of the younger generation and plays very well indeed—and has made numerous recordings. So these two are a little bit like Biggs and Fox—Felix tends to be a fairly conservative player, not extremely so but more middle of the road, whereas Cameron is way out there in show biz land.

MB: Presuming it's something different from that marvelous, resonant low "E" that had you mesmerized as a child, when you play and hear the organ, what sort of thoughts go through your mind? What is it about the instrument that still captures your heart and soul?

JW: Who could not be seduced by the instrument itself? Just the mechanics of it and this great collection of pipes, some of them enormous, much larger than most people realize, and most of them very much smaller. I think when a layman sees the inside of a pipe organ for the first time, they're always astonished—even if it's a small instrument, it looks amazingly big and complex. And the large ones, of course, are simply mind-boggling. So there's something about the instrument: its bigness, its history. When I'm playing an organ, if I'm playing Bach I'm thinking about instruments I've played that Bach may have played—there's this great history and great repertoire, and frankly the sound of the instrument has always seduced me.

MB: How would you characterize your playing style?

JW: Probably other people should do that. I would say that I am in the middle someplace. I probably am a little bit on the extrovert side of dead center,

but I also am not one to completely disregard the knowledge that musicologists have brought to us of performance practice, of historic instruments—but sometimes I will just say "this piece that I'm playing on this particular instrument cannot be played in a good, authentic, 18th-century style." Something must be done to make the music and the organ come together in a way that is satisfying and gratifying. And sometimes that means just throwing the rulebook out the window.

MB: Did you set out with goals? You probably didn't begin your study imagining you would go to Curtis, and then after having studied at Curtis, you probably hadn't thought that you might end up teaching there, or at Juilliard for that matter. You're like a natural surfer who has swum out into the sea and found a fantastic wave and you've been able to ride that wave through your career with skill, with accomplishment, certainly with a sense of pride. How do you look back at your career from this point?

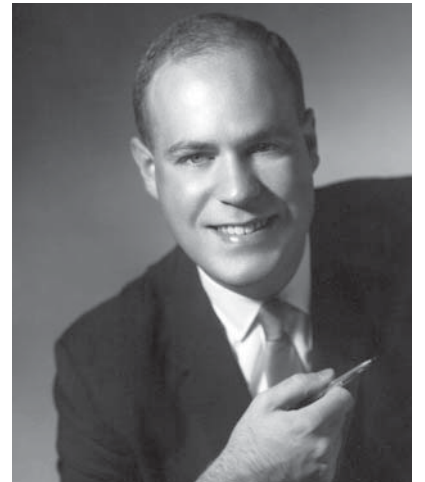
JW: I would have to say that as with many careers, a great deal of it has to do with being at the right place at the right time, but also having ability to do the job that is required. I've often thought that if I had been five years younger, the Curtis Institute would not have thought me an appropriate age to head that organ department. If I had been five years older, it's likely that they would have chosen someone else from among Alexander McCurdy's students.

MB: You have moved on from three prestigious positions and you've now settled in what used to be your summer home in rural Vermont, up in the marvelous rolling countryside in the northeast corner of the state. Somehow, I can't think of you as retiring. What projects have you set for yourself for the future?

JW: The mail recently brought a new commission for a new organ piece—that'll be one of the things. I do want to continue to compose. I'm playing a number of recitals this year including two that I'm extraordinarily excited about, because I will be reunited with the instruments that I had my first lessons on. One of them, the Peabody concert hall Skinner, was put in storage



First photo for Colbert-LaBerge management at the five-manual Aeolian-Skinner, Curtis Institute, 1959



Publicity photo, c. 1961



At Madison Avenue Presbyterian Church, c. 1975



At Curtis, c. 2000 (photo by Joseph Routon)



Regg
pipe organ builders

1184 Woodland St. SW, Hartsville, Ohio 44632
350-966-2499 www.reggorgan.com

Quimby Pipe Organs, Inc.


208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

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

**BUILDING-RESTORATION
REBUILDING-TUNING**

Organmaster Shoes
fine leather shoes for organists



Fast Delivery - Whole & Half Sizes - Widths: N, M, W
Women's Shoes in 6 Colors: Size 4-11, \$44.
Men's Shoes In Black: Size 6 1/2-12, \$50.
Size 12 1/4-13, \$55.
Size 14-16, \$95.
(Add Only \$5 for U.S. Priority Mail)
Ph: 413-773-0066 or Fax: 413-773-0166
44 Montague City Rd., Greenfield, MA 01301
Safe & Easy Ordering: www.organmastershoes.com



John Weaver, c. 1960



At Madison Avenue Presbyterian, 1970



At MAPC, c. 1970



John Weaver at Curtis at the new Robert Turner console, c. 2000 (photo by Joseph Routon)

for about 40 years, and then set up at a big Roman Catholic Church in Princeton, New Jersey. A week later I will be playing a recital on the wonderful Skinner organ at Brown Memorial Presbyterian Church in Baltimore, where my teacher Richard Ross was the organist, and before him, Virgil Fox—a beautiful, perfectly untouched Ernest Skinner that really is quite a marvelous instrument. And I'm playing some other recitals and some dedications around the country.

MB: So, you keep your organ shoes polished and ready to go?

JW: Indeed so.
[Editor's note: Dr. Weaver has announced that the 2007–2008 concert season will be his last for regular concert activity.]

MB: Tell me about some of your memories from being "on the road."

JW: The wonderful occasions that I love to think back upon are two recitals that I played—one in Grace Cathedral in San Francisco, for a national convention of the American Guild of Organists, in which everything went the way I wanted it to. I loved the instrument, the audience was wonderful, the acoustics was great. And the other one was the Mormon Tabernacle—a recital I played when the Tabernacle was having a three-day symposium to celebrate the restoration of the organ there. Everything was fun, and the instrument was to die for, and of course the acoustics are world famous.

MB: Tell me about your railroad fascination. Where did you grow up? Mauch Chunk?

JW: Yes, Mauch Chunk, Pennsylvania, is a little town north of Allentown and Bethlehem, about 20 miles up into the Pocono Mountains—it's in a ravine cut by the Lehigh River, and there was a railroad on both sides of the river that ran through the town. The town is now called Jim Thore, but its historic name of Mauch Chunk has great importance. Anyhow, it was a railroad town, and being in this mountain ravine, day or night you could hear the sound of a steam locomotive. The bells and the whistles and the smell of coal smoke were a constant feature of that place. I can remember standing by the railroad track and holding my father's hand and counting the number of cars on a freight train as it rolled through. It became a part of my life—a very strong hobby, and we are seated right now in the midst of a model railroad that I'm creating that is 26 by 36 feet and has

390 feet of track in it. This is my last model railroad—if I live to 150 I might actually finish it.

MB: And you had one in your office at Madison Avenue Presbyterian.

JW: Yes, unfortunately when I retired from Madison Avenue that meant the end of that railroad, but all of those trains and the structures and the little people and the automobiles and all that are now a part of the railroad here.

MB: I'm sure the compositions that you created for Madison Avenue Presbyterian remain in the files there for the choirs to sing. It's too bad that your railroad installation in the office wasn't kept by your replacement.

JW: In the search for my replacement, a fondness for railroads had nothing whatsoever to do with their choice. So.

MB: What of your siblings and in what directions did they go?

JW: My older brother took piano lessons from the same teacher that I had, and he could see that I was making faster progress, so he switched to violin and became in his high school years a reasonably good violinist—he played second chair, first violin in what was at that time a very good high school orchestra. My younger brother is a wonderful tenor, does a lot of solo work in the western Massachusetts area, teaches mathematics at Mount Holyoke College, has an abiding passion for music and even does some composing—he has been published.

MB: And your parents' musical backgrounds?

JW: Both of my parents played the piano, my father better than my mother. My father had also studied organ for a year or two, and could get through a hymn—knew how to use the pedals a little bit for hymn playing. My mother was an artist, did a master's at Carnegie Tech and then studied for a year at the Sorbonne—the walls of our houses are covered with paintings that she did over the years.

MB: With your family's church affiliation and your being a church organist, it's maybe not surprising that some of the most lovely works that you've created have been fantasies on or settings of hymn tunes. You certainly do respond to the church's song in your compositions.

JW: Well, I love playing hymns. I especially love hymns when a congregation is stirred to sing really well—that's

a wonderful experience. Very often the reason for writing pieces based on hymns has to do with the nature of a commission that I have received. In fact, almost always when I have composed a piece based upon a hymn tune, it's been requested by the person who commissioned the composition.

MB: Did your parents live to see the honor accorded their son who went on to great things?

JW: My father was very gratified to live to see my appointment to Madison Avenue Presbyterian Church. It was one year later that I was appointed to Curtis. By that time, my mother had died, and my father was not at all well. My father did not particularly encourage my desire to be a professional organist. He, as a minister of a medium-size church, saw that as being at best a part-time job, which would mean having to do something else on the side, and that's always a difficult life. I think he was very happy to see that I had the security of a full-time church position that was also in a church of great prominence within the denomination.

Michael Barone adds: When I first heard John Weaver play, at Grace Cathedral in San Francisco for the AGO convention in 1984, I was charmed by his physical presence (Mr. Clean in a dinner jacket!), awed by his control of the instrument (and himself), and beguiled by his musicianship. Subsequent convergences have confirmed my first impressions. John is a modest man of major accomplishments, a patrician artist and persuasive virtuoso who has fostered and encouraged the talents and individuality of an inspiring array of youngsters. He is a musician whose own playing leaves a lasting memory, and whose compositions touch the soul. He's a guy I've been both honored and delighted to know. Happy birthday, John! ■

John Weaver will be the featured guest/topic of a *Pipedreams* broadcast (#0717) during the week of April 23, 2007, which will remain available 24/7 in an online audio "programs" archive at <www.pipedreams.org>.

Michael Barone is host and producer of American Public Media's Pipedreams program, which celebrates its 25th anniversary in 2007. Pipedreams can be heard on radio stations across the country, also on XM Satellite Radio Channel 133 and in Hong Kong on Radio Four. Barone is a native of northeastern Pennsylvania, a music history graduate of the Oberlin Conservatory, and a nearly 39-year employee of Minnesota Public Radio.



OHS National Convention Central Indiana July 12 – 17, 2007

*From historical organ building
to modern organ building*

*Join the Organ Historical Society's 2007 convention
in Central Indiana to sample the rich and diverse
organ culture of America's heartland*

30 ORGANS from ca. 1840 to 2004 will be heard from the pre-convention event July 11 through the final concert on July 17th. We'll spend two days in Indianapolis and four days exploring the organs and scenery north, east, south, and west of the city. HEADQUARTERS is The Sheraton Indianapolis Hotel & Suites, located just off I-465 at Keystone at the Crossing. Our special convention room rate is \$103. Parking is plentiful and free! Book now via the OHS website below, or by phone at 800-325-3535.

*For full convention information and to register visit
www.organsociety.org/2007*

Steuart Goodwin: Organbuilder

R. E. Coleberd

Introduction

Pipe organ building in America today, as portrayed in the music media, is described exclusively as the crafting of new instruments, some with mechanical action and nearly all with carved or gilded cases. This is understandable given the news value of new instruments, but it is nonetheless unfortunate because it ignores a vital segment of organbuilding today: the restoration, rebuilding, refurbishing, updating, and modernizing of existing instruments as well as the building of new instruments from recycled and new material. This activity is primarily the work of individuals and small firms, unsung heroes in the spectrum of organbuilding today. Their work is especially important for two reasons: it speaks to the ongoing primacy of the King of Instruments as the time-honored musical medium in a house of worship, and the determination of congregations, recognizing this fact, to preserve and promote the pipe organ for present and future generations.

In 1966 the author published, in these pages, "The Place of the Small Builder in the American Organ Industry." His comment that the independent builder "may well assume increasing importance in the future of the pipe organ and the organ industry"¹ was perhaps prophetic of the situation today. In many ways this narrative is a continuation and update of that article. Forty years ago the pipe organ industry was dominated by the major builders, whose work accounted for 80% of the new instruments in a market where the discarding and replacement of older instruments was a major portion of the work. Today the situation is vastly different. The market is now only a shadow of its former self. Several major builders have folded, unable to continue under greatly diminished factory production; buyers have welcomed the electronic instrument amid drastically diminished mainline church membership and budgets; and the academic market, with certain notable exceptions, is gone because colleges and universities are market-driven and direct capital resources to enrollment demand.

Yet, organbuilding continues, and pipe organs will always be built in this country and the world over. An important segment of this effort, now demanding recognition, is the work of talented individuals, working alone and in collaboration with other artisans, to craft instruments of singular artistic merit in accordance with public recognition today that a pipe organ is a work of art and the work of an artist. In a statement in 1966 prophetic of the situation today, Robert J. Reich, founder and now retired president of the Andover Organ Company, an early participant in the tracker organ revival in America, stated his philosophy of organbuilding as "the craftsman's approach to construction and the musician's approach to tone."² Musical interest and skill begin early and often with other instruments, while craftsmanship is acquired through formal and informal training.

This article describes the career of D. Steuart Goodwin: the experiences and individuals who shaped his philosophy of organbuilding, details of several instruments in his opus list, and his contemporary voicing and tonal finishing assignments. Steuart has won the admiration and respect of organ committees, organists, and builders as evidenced by his assignments across the country. Jack Bethards, president of Schoenstein Organbuilders, calls Goodwin a genius:

There is no other way to explain his brilliance in so many fields. Steuart combines the well-honed skill of a master craftsman with the cultivated taste and sensitivity of a fine artist. He has a real gift for design



Steuart Goodwin in 2001 finish voicing the Schoenstein & Co. organ in the L.D.S. Conference Center in Salt Lake City

both visual and tonal. He is a musician through and through. His touch with pipes is magical. With ease and efficiency, he can bring the best musical quality out of just about any set of pipes.³

Said Manuel Rosales of Rosales Organbuilders:

My friend and colleague Steuart Goodwin is a rare individual, whose organ building talents combine great skill, good taste, and economy of resources. He is equally at home with visual design, tonal finishing, and hands-on organbuilding. His love of the craft is exemplified by the warm and inviting sounds of his new instruments and many voicing projects. He and his work continue to be a source of personal and professional inspiration for me, his coworkers, and his clients.⁴

Early life and education

Donald Steuart Goodwin, Jr. was born on April 9, 1942 in Riverside, California, the son of a building contractor who sang in college musical productions, and a sometime public school teacher and housewife who taught piano privately.⁵ His grandfather, Phillip Goodwin, taught violin in Redlands, California, and played in a string quartet. Steuart's folks met at the University of Redlands, a Baptist liberal arts college long known for its fine musical program. Arthur Poister taught organ there in the 1920s when a celebrated four-manual, 54-rank Casavant organ, recently restored and updated, was installed in Memorial Chapel. The organ program at Redlands is primarily associated with Leslie Spelman (1903–2000), a nationally known teacher and pedagogue who joined the faculty in 1937.⁶

Steuart's musical interests began early; his 96-year-old mother recalls that he could carry a tune at the age of two. He began cornet lessons in the fourth grade and enrolled in the band at Lincoln School in Riverside. He recalls as a youngster asking his mother about the Estey pipe organ in the family's Methodist church, but what really

turned him on was when, at the age of fourteen, he and his father saw Disney's *20,000 Leagues under the Sea* and heard Captain Nemo play Bach's *Toccatina and Fugue in D minor*. "I went home and played my older sister Jane's recording over and over, checked out books at the library on organbuilding, and from that time on I was permanently 'hooked,'" he says.⁷

Eager to study organ, Steuart approached Roberta Bitgood, organist at Calvary Presbyterian Church in Riverside, who had studied organ with Clarence Dickinson and who was later national president of the AGO. She suggested he begin with a year of piano instruction, which he did, before studying with her for two years, in the 11th and 12th grades.⁸ While in high school, his future organbuilding career began when he installed a three-rank Robert Morton theatre organ in his family's garage. His theatre organ interest continued and became part of his work.

In 1959 he matriculated in the music program at the University of Redlands, majoring in composition under Wayne Bohrnstedt, having already written two chorale preludes for organ and a sonata for woodwind quintet. He sang in the University Choir his freshman year and played in the concert band all four years. In 1961, his sophomore year, he won the \$800 first prize in the Forest Lawn Foundation Writing Awards Contest with an essay entitled, "The Organ Builder Finds His Place."⁹ During Goodwin's junior year, the band director persuaded three trumpeters to switch to French horn, which was a wise move for Steuart as he went on to play horn for 13 seasons in the University-Community Symphony—until it was converted to all union professionals.¹⁰ In recent years he has played French horn in a woodwind quintet and in the Redlands Fourth of July Band.

Goodwin studied organ at Redlands with Raymond Boese (1924–1988), who came to Redlands in 1961 to join his for-



A working model with pipes of paper built by Goodwin as a high school senior in 1960 (photo credit Jim Sloan)

mer teacher and now colleague Leslie Spelman in the music department.¹¹ By his junior year, Steuart had become dissatisfied with the Wicks, Harry Hall (New Haven), and Robert Morton practice organs on campus, all dated and woefully inadequate for modern pedagogy and performance. He convinced the school that they needed a tracker instrument, having been listening avidly to recordings by E. Power Biggs playing and narrating tracker organs in Europe. Scouring classified ads in *THE DIAPASON*, he found an 1870s George Stevens (Cambridge) instrument for sale by Nelson Barden.¹² After months of negotiating with school officials, the parties reached an agreement, whereby the school would pay for the instrument and shipping, and Goodwin would install it in Watchorn Hall. In gratitude for this effort, the school awarded him three credits toward graduation.¹³ Steuart's senior recital at Redlands, featuring his own compositions, included a *Trio* for horn, violin and piano, a *Quintet* for woodwinds, a *Sonata* for organ, and a *Suite* for brass.¹⁴ He graduated with a bachelor's degree in music in 1964.

During this period he built a small organ with paper pipes on which he could play a Haydn clock piece (see photos). Then, in a remarkable coincidence, E. Power Biggs played a recital on the Casavant in the Redlands chapel. Goodwin showed him the paper-pipes organ, and Biggs, unprompted, played that particular Haydn piece on it. Recognizing Steuart's interest and promise, Biggs suggested that he apply for a Fulbright scholarship to study organbuilding in Europe. In his letter of recommendation to the Institute of International Education, Biggs wrote:

Steuart Goodwin has the possibly-unusual wish to study organ building in Europe, preferably in the center of fine organs, old and new, which is Holland. . . . I cannot think of anyone who would be more qualified for a Fulbright grant than Steuart Goodwin, nor anyone who could make better use of the opportunity. Already at Redlands he has proved his theoretical grasp of the subject, and his ability to transform ideas into action, and practical results.¹⁵

The choice for the Fulbright year abroad for Goodwin, 1964–65, was between Flentrop and von Beckerath. He chose Flentrop because most Hollanders speak English, and his German was very limited. His experience was mixed, probably unlike that of most Fulbright scholars, he comments. He was assigned



Steuart Goodwin (left) with E. Power Biggs and Curtis Zimmerman in April 1963 at the University of Redlands

to the pipe shop where he acquired pipemaking skills, but he had a brief run-in with Mr. Flentrop. Inadvertently interrupting a conference while trying to introduce himself, he was subsequently ushered into the maestro's office and severely scolded. "If we had been Germans you would have been thrown out immediately," Flentrop said, adding, "you can stay here if you will simply work in the pipe shop and keep quiet. Try to observe the Dutch boys and behave as they do."¹⁶ This meant never asking questions—asking questions was unheard of for an apprentice. He was never allowed to see the company wood-working shop in Koog an de Zaan. He did, however, make several sets of pipes for the Rugwerk division of the large four-manual Flentrop instrument in St. Mark's Episcopal Cathedral in Seattle.

At the end of his Flentrop sojourn, Goodwin met with Dr. Martin Vente, internationally renowned organ historian and scholar, who provided him with a map locating important Dutch organs nearby. He spent several days traveling by train and bicycle to see many of them. The one that deeply impressed him and would greatly influence his emerging tonal philosophy and mark his work today was at the Oude Kerk in Amsterdam, ironically dismissed by Flentrop as too romantic.¹⁷ "I suffered something of a cognitive dissonance over this, since Flentrop represented the Neo-Baroque ideal espoused by Biggs," Steuart comments. "I was supposed to like the Baroque, but found myself more deeply moved by the 19th-century voluptuousness of this instrument."¹⁸

Returning from Holland, he opened a small shop in San Bernardino, soon welcoming an opportunity to move to a larger, well-equipped facility nearby, the former Fletcher Planing Mill, whose owner was retiring. There he built three small tracker organs and rebuilt two. Opus 1, a six-rank, two-manual tracker for the Fine Arts building at the University of Redlands, was originally purchased by the organ professor, Raymond Boese. He sold his interest to the university, which paid Steuart a nominal sum and traded him the Hall and Morton instruments. The stoplist comprised a Gemshorn 8' and Principal 2' on Manual I, a Gedeckt 8' and Rohrflute 4' on Manual II, and a 16' Bourdon and 4' Choral Bass on the Pedal, plus the usual couplers. His Opus 2, 1972, was an 11-rank, two-manual tracker for the Fourth Ward Mormon Church in Riverside. In 1973 he built Opus 3, a one-manual, four-rank rental organ. This instrument was used at the Memorial Chapel, University of Redlands, for the Feast of Lights one year, and has been rented by the Los Angeles Philharmonic and Chamber Orchestras for use in the Dorothy Chandler Pavilion and Hollywood Bowl. It is now in a home in Altadena.¹⁹ Reflecting on Opus 1 and 2, he describes this period as his Biggs, Flentrop, Schlicker days and says:

In each of these first two small organs there was to be only one independent

eight-foot rank on the Great. It needed to work as an accompanimental sound as well as the foundation for a small principal chorus. At St. Bavo in Holland, I had heard an unforgettably warm tapered hybrid stop called 'Barpijp,' which inspired me to use a Gemshorn instead of a less flexible Principal or Stopped Flute. I experimented with using Gemshorns in a Swell division, but soon grew out of that and came to greatly prefer real string tone.²⁰

During this long period of apprenticeship including travel, reading, talking with organists and organbuilders, and perhaps most importantly listening—to records and instruments—his philosophy of organbuilding and tonal ideals were taking shape, and he made certain fundamental decisions about the direction of his emerging career. He determined that he wanted to work individually, expressing his own artistic concepts, free from the constraints of established large builders where opinions differ, compromises are often the rule, and mimicking some academic paradigm or current fashion is required. His primary goal became to achieve "a certain populist sensibility when it comes to providing what will please congregations and audiences."²¹ "Many times I have wondered whether to stay [in Redlands], but if I were to work for a nationally known organ builder, I would lose the independence I have here," he told the *San Bernardino Sun-Telegram* in 1978.²² And as he told columnist Nelda Stuck of the *Redlands Daily Facts* in 1987, "There is no area of music I can think of where there are so many factions and arguments about style," referring to Baroque vs. Romantic pipe organs and tracker vs. electro-pneumatic action.²³

Trinity Episcopal Church

Opus 4, an instrument in which he takes particular pride, illustrates the scope of Goodwin's early work and evidences his talents in voicing and case designs: the 35-rank, 31 speaking stops, three-manual tracker in Trinity Episcopal Church, Redlands, California. Originally built in 1853 by the prominent New York City builder George Jardine for the First Presbyterian Church in Rome, New York, it was acquired by St. Michael's Ukrainian Catholic Church in Rome in 1908, where it was rebuilt by C. E. Morey of Utica, New York. Meanwhile, Trinity Church in Redlands installed a three-manual Austin, Opus 111, in 1904.²⁴

The Jardine-Morey organ was acquired through the Organ Clearing House, and over a period of 19 months was rebuilt, together with parts of the Austin, as an eclectic instrument combining 802 original and 838 new pipes for a total of 1640 (see 1975 stoplist). This project illustrates the amalgamation of older and new material into an instrument of singular artistic merit. Through a vision of what these two instruments together could and should be, Goodwin was able to "see" how the skilful blending of solo and foundation stops would produce vibrant and colorful choruses and ensembles. This organ fulfills Goodwin's conviction that there has to be a visual-sonic relationship, i.e.,



Trinity Episcopal Church, Redlands, California, chancel view of Steuart Goodwin & Co. Opus 4, 1976 (photo credit Robert Rearick)

Trinity Episcopal Church, Redlands, California Steuart Goodwin & Co., Opus 4, 1975-76

GREAT

16'	Bourdon	(Jardine and Morey)
8'	Open Diapason	(new, Stinkens)
8'	Hohlflute	(Austin, revoiced)
4'	Octave	(new, Stinkens)
IV	Fourniture	(new, Stinkens)
8'	Trumpet	(new, Trivo)

SWELL

8'	Stopped Diapason	(Austin, revoiced)
8'	Gemshorn	(Austin, revoiced)
4'	Principal	(other used)
2½'	Twelfth	(Jardine)
2'	Octave	(new, Stinkens)
II	Mixture	(new, Stinkens)
8'	Oboe	(new, Trivo)

CHOIR

8'	Gedeckt	(Austin, revoiced)
4'	Principal	(Jardine)
4'	Chimney Flute	(new, Stinkens)
2'	Flautino	(Morey, rebuilt)
II	Cornet	(Morey, rebuilt)

PEDAL

16'	Bourdon	(Austin, Morey, rebuilt)
8'	Octave	(Austin, revoiced)
4'	Fifteenth	(used)
IV	Mixture	(Jardine, other)
16'	Trombone	(new, Trivo)

Couplers

Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal

Tremulant affects Swell and Choir

a relationship between what you see and what you hear (see photos). "A pipe organ should be capable of choruses, amalgams of many tones from many pipes, producing a rich, subtly infused musical statement," he told Dennis Tristram, a reporter for the *Riverside Daily Press* newspaper.²⁵

In an arched nave opening three lancet arches were formed of oak and filled with 15 newly painted and stenciled dummy pipes retained from the Austin façade. Trinity Church has been described as an example of 19th-century Anglo-American architecture, which led to the chancel case design that Steuart based on the case at Peterborough Cathedral in England designed by Arthur George Hill (1857-1923), described as one of the great Victorian organ builders.²⁶

During the construction of this organ Steuart joined the choir, and ultimately became confirmed as a member of the church. This has provided an unusual opportunity for the builder to repeatedly update and modify the instrument over many years, both tonally and mechanically. The large single bellows



Trinity Episcopal, Redlands, Opus 4, view from the nave (photo credit Robert Rearick)

Trinity Episcopal Church, Redlands, California Steuart Goodwin & Co., 2004

GREAT

8'	Open Diapason	56 pipes
8'	Hohlflute	56 pipes
8'	Gemshorn	56 pipes
4'	Octave	56 pipes
2'	Fifteenth	56 pipes
IV	Mixture	244 pipes
8'	Trumpet	56 pipes

SWELL

8'	Open Diapason	56 pipes
8'	Stopped Diapason	56 pipes
8'	Viola de Gamba	56 pipes
8'	Viole Celeste (TC)	46 pipes
4'	Violina	56 pipes
4'	Flauto Traverso	56 pipes
2'	Octave	58 pipes
II	Mixture	116 pipes
16'	Oboe (TC)	46 pipes
8'	Oboe	12 pipes
Tremulant (prepared for)		

CHOIR

8'	Gedeckt	56 pipes
4'	Principal	56 pipes
4'	Chimney Flute	56 pipes
2½'	Nazard	56 pipes
2'	Flautino	56 pipes
1½'	Tierce	56 pipes
8'	Clarinet	56 pipes
Tremulant		

PEDAL

16'	Bourdon	30 pipes
16'	Gemshorn (Gt)	12 pipes
8'	Octave	30 pipes
4'	Fifteenth	30 pipes
IV	Mixture	112 pipes
16'	Trombone	30 pipes

Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Great
Choir to Great
Swell to Choir

Source: Goodwin records

was replaced a number of years ago with individual regulators for each division, resulting in steadier wind and the possibility of divisional tremulants. More recently electric stop and combination actions were installed, several ranks were added and others moved around, giving the organ more scope and a more English flavor (see 2004 stoplist).

Tonal evolution

Goodwin's work is especially noteworthy because it represents the crafting of instruments embracing the required resources in tonal families and pitches capable of performing the great music of antiquity as well as today's requirements, but one that is free from the strident and narrow definitions of Baroque, Neo-Baroque, North German, South German, or American Classic stoplists, scales, wind pressures, and voicing. These eclectic instruments, beginning with the work of individual artisans and small shops, have influenced a new style of organs, free from the prejudices against stops that in the 1950s were considered "old hat" and indicative of an obsolete organ that should be replaced.

Formerly *verboten* stops—the Melodia, Cornopean, Harmonic Flute, and Vox Humana, for example—are now recognized for their intrinsic musical content and are often embraced without hesitation by many builders who incorporate them in their instruments, confident of their ongoing musical value. This approach extends to the use of wooden flue work and open flutes, a defining characteristic of American organbuilding from the very beginning, but largely eschewed in the 1950s in favor of metal ranks and tapered, half-tapered, stopped, and chimneyed stops.

Steuart's Opus 5 was a restoration for St. Mark's Episcopal Church in Upland, California, of E. & G. G. Hook & Hastings' Opus 734, 1873, formerly located in the First Baptist Church in Bloomington, Illinois. Opus 6 is a four-rank, two-manual house organ, featuring an ornate case and suspended action (see photo).²⁷ This is an early example of an elaborate 18th-century case as built by the Dutch and Germans and pioneered by John Brombaugh in America at a time when the European builders were building modern cases in this country. In 1978, in a brief detour from mechanical action, Steuart built a two-manual, six-rank unit organ with electric action for the United Methodist Church in Yucaipa, California. "I never built another unit organ for a church," he comments. "I am enthusiastic about the unit principle for a theatre organ, but you can easily overdo it in church work if you are concerned about good tone."²⁸

In 1978, David Dixon, who met Manuel Rosales at Schlicker in Buffalo and who became his partner in Los Angeles (and who later returned to Schlicker before his untimely death at an early age), approached Steuart about working for them, which he elected to do. He assisted in their introduction to tracker work, in designing cases, traded organ philosophy with Manuel, and acquired some refinements in voicing technique from Dixon.

Opus 8, a 13-rank, two-manual electropneumatic action organ for the First Baptist Church in Colton, California in 1979, marked a major milestone in Goodwin's tonal philosophy, and contains elements that characterize his later work. In earlier years he was interested in tracker action, but over time came to believe that even 11 ranks (Opus 2, Fourth Ward Chapel, L.D.S. Church, Riverside) in a tracker aren't very flexible. He became convinced of the value of a unit Gedeckt stop, which he first used in Colton and subsequently on several 12- or 13-rank instruments (see stoplists for Colton and St. George's Episcopal Church). He began searching



Opus 6 by Steuart Goodwin & Co. built in 1978 for the home of Frances Olson in Mount Baldy Village, California



The double case of Opus 8, 1979, at the First Baptist Church of Colton, California

for a small, flexible church organ design, and the unit Gedeckt was part of the answer. "I hit upon it almost by accident while contemplating for Colton how to best use a couple of pitman chests incorporating one unit chest,"²⁹ he comments, adding:

"The concept begins, as usual, with a complete principal chorus, 8' through mixture, on the Great. Next, on the Swell, I use a pair of strings (real string tone, not hybrids), a medium-bright

**First Baptist Church,
Colton, California
Steuart Goodwin, Opus 8, 1979**

GREAT		
Straight stops		
8'	Diapason	61 pipes
8'	Hohlfute	61 pipes
4'	Octave	61 pipes
2'	Fifteenth	61 pipes
IV	Mixture	244 pipes
	Swell/Great 16'	
	Swell/Great 8'	
	Swell/Great 4'	
Unit rank		
16'	Gedeckt	97 pipes
8'	Gedeckt	
4'	Gedeckt	
SWELL ORGAN		
Straight stops		
8'	Viola	61 pipes
8'	Vox Celeste	49 pipes
8'	Trumpet	61 pipes
	Swell/Swell 16'	
	Swell Unison Off	
	Swell/Swell 4'	
Unit rank		
16'	Gedeckt	
8'	Gedeckt	
4'	Gedeckt	
2½'	Gedeckt	
2'	Gedeckt	
1½'	Gedeckt	
	Tremulant	
PEDAL		
16'	Bourdon	32 pipes
8'	Octave	44 pipes
8'	Gedeckt	(unit)
5½'	Quint	(unit)
4'	Octave	(ext Oct 8')
4'	Gedeckt	(unit)
2½'	Gedeckt	(unit)
2'	Gedeckt	(unit)
	Great/Pedal 8'	
	Swell/Pedal 8'	
	Swell/Pedal 4'	

Source: Goodwin records

Trumpet, and (where space and finances permit) a 4' Principal or Fugara. Budgetary concerns generally limit independent pedal ranks to the ubiquitous 16' Bourdon. The Great also contains an open metal flute, which, in the Colton prototype, was originally part of an Aeolian house organ. The pipes looked ridiculous to one brought up on Neo-Baroque ideals. The heavily nicked mouths were cut-up two-thirds in a half circle, and, yet, when you blew on them they were magically beautiful. I began to realize that you couldn't depend on what other people said was good, you had to trust your own ears.

"The 85 to 97 pipes of a Lieblich Gedeckt are located on a unit chest in the Swell box. This rank is made avail-

**St. George's Episcopal Church,
Riverside, California
Steuart Goodwin & Co., Opus 15, 1995
12 ranks, 28 stops, 10 independent
voices, 788 pipes**

GREAT		
Straight stops		
8'	Principal	61 pipes
8'	Open Flute	61 pipes
4'	Octave	61 pipes
2'	Fifteenth (ext Oct 4')	
III-IV	Mixture	232 pipes
8'	Trumpet (Swell)	
Unit rank		
16'	Gedeckt	
8'	Gedeckt	
4'	Gedeckt	
SWELL		
Straight stops		
8'	Viola da Gamba	61 pipes
8'	Viola Celeste (TC)	49 pipes
4'	Fugara	61 pipes
8'	Trumpet	61 pipes
Unit rank		
16'	Gedeckt	97 pipes
8'	Gedeckt	
4'	Gedeckt	
2½'	Gedeckt	
2'	Gedeckt	
1½'	Gedeckt	
PEDAL		
16'	Bourdon	32 pipes (prepared)
16'	Gedeckt	(Swell unit)
8'	Open Flute (Great)	
8'	Gedeckt	(Swell unit)
5½'	Gedeckt	(Swell unit)
4'	Octave (Great)	
4'	Gedeckt	(Swell unit)
8'	Trumpet	(Swell)
4'	Trumpet	(Swell)

Couplers

Swell to Great 16', 8'
Swell to Swell 16', UO, 4'
Swell to Pedal 8', 4'
Great to Pedal 8'

(unit stops are unaffected by the couplers)

Source: booklet, "The Blessing and Dedication of the Organ," October 22, 1995.

able at three pitches on the Great, six on the Swell, and four to six pitches on the Pedal. Importantly, the Gedeckt stop tabs on each division are grouped together to the right of the straight stops and couplers, and they are not affected by the couplers.

"This arrangement makes the structure of the tonal design quickly apparent to an organist, while simultaneously making registration practically foolproof. For instance, it is impossible to mix the derived mutations on the Swell with the principal chorus on the Great. I settled on the Lieblich Gedeckt for the one unified rank because it blends well at all pitches and because the pitch-beats caused by an equal-tempered rank used at mutation pitches are only barely discernible.

"In an organ of only 12 or 13 ranks, one can make dozens of useful combinations and build ensembles suggesting a much larger instrument. For instance, on the Pedal the 5½' through 2' pitches—when used with the Great chorus coupled—reinforce the 16' line and create the impression that there is a Pedal mixture. A solo Cornet effect can be registered as follows: couple the string and celeste to the Great and silence them on the Swell using the Unison Off. Then set a solo combination of Gedeckt pitches such as 8', 4', 2½' and 1½' on the Swell (tremulant optional).

"The point of all this is to provide excellent sound and unusual flexibility in a small church organ design. To keep these organs even more affordable, we incorporate many used parts and pipes. A brand new console shell is hardly a necessity when so many are available used. I like to put the money where it counts the most—in careful voicing and tonal finishing, new electronic relays, and high quality visual designs."³⁰

The discovery of the Aeolian open metal flute, quixotically called Flute Piano (apparently for people barely musical and certainly not organists) was to mark a milestone in Goodwin's career. Placed in the Great of his instrument in Colton, it proved to be of such

Log On and take the tour!

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



OneLicense.net

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

LOG ON TODAY! WWW.ONELICENSE.NET



St. George's Episcopal Church, Riverside, California, Goodwin Opus 15, 1995

great value as both a solo and ensemble stop that it led him to incorporate 8' open flutes on that division routinely. Most instruments, having a Chimney Flute on the Great and Gedeckt on the Swell, don't have the flexibility of an open 8' flute, an important color in his judgment, adding, "I voice it quietly in the bass and midrange and somewhat ascendant from middle C up so one rank can be used three ways: as an accompaniment stop in the left hand, a solo stop in the treble and a lighter foundation than a Diapason in a Principal chorus."³¹

Perhaps the most impressive example

is found at Holy Cross Church in Santa Cruz, California. Built in 1889 on the site of one of the famous Spanish Missions, Holy Cross is an imposing neo-Gothic brick building with splendid acoustics. Starting with a 13-rank A. B. Felgemaker tracker obtained through Alan Laufman and the Organ Clearing House, Goodwin added 10 ranks including an open metal flute, two mixtures, two chorus reeds and a string celeste (see before and after stoplists above right, and photo on page 28).

In 1995, Steuart installed his Opus 15, a remarkably cohesive two-manual

**Fifth Avenue Presbyterian Church,
Columbus, Ohio
A. B. Felgemaker, Erie, Pennsylvania,
Opus 506, 1889**

GREAT		
16'	Bourdon (TC)	49 pipes
8'	Open Diapason	61 pipes
8'	Dulciana	61 pipes
8'	Melodia	61 pipes
4'	Octave	61 pipes
4'	Flute d'Amour	61 pipes
2'	Fifteenth	61 pipes

SWELL		
8'	Open Diapason	61 pipes
8'	Salicional	61 pipes
8'	Stopped Diapason	61 pipes
4'	Flute Harmonique	61 pipes
8'	Oboe (TC)	49 pipes
8'	Bassoon	12 pipes

PEDAL		
16'	Bourdon	30 pipes

and pedal organ of 12 ranks, featuring the unit Gedeckt and the 8' open flute discussed above in St. George's Episcopal Church, Riverside (see stoplist on page 26, and photo left). The striking white oak case is accented with bronze moldings and padouk wood stripes.³²

Voicing and tonal finishing

In 1980 Steuart became associated with the Schoenstein firm in San Francisco, which marked still another chapter in his career, one that would grow and distinguish his work today. He worked closely with Jack Bethards, Schoenstein president, in the major renovation of the epic Aeolian-Skinner organ in the Mormon Tabernacle in Salt Lake City, where he did most of the flue voicing. Bethards does extensive consulting coast-to-coast, and when he concludes that the major problem with an organ is inferior tonal work, he often recommends Steuart, who, working with his assistant Wendell Ballantyne, has had nationwide assignments: New York, Georgia, Texas, and North Carolina. Reworking an older instrument almost always begins with a

**Holy Cross Roman Catholic Church,
Santa Cruz, California
Steuart Goodwin, San Bernardino,
California, Opus 10, 1988**

GREAT		
8'	Open Diapason	61 pipes
8'	Flute Ouverte	61 pipes
4'	Octave	61 pipes
4'	Flute d'Amour	61 pipes
2'	Fifteenth	61 pipes
III	Cornet (TC) (8', 2 2/3', 1 1/2')	147 pipes
IV	Mixture	244 pipes

SWELL		
8'	Stopped Diapason	61 pipes
8'	Salicional	61 pipes
8'	Vox Celeste	49 pipes
4'	Flute Harmonique	61 pipes
8'	Oboe	61 pipes
8'	Trumpet	61 pipes
Cymbelstern Tremolo		

PEDAL		
16'	Sub Bass	30 pipes
16'	Bourdon	30 pipes
8'	Octave	30 pipes
4'	Super Octave	30 pipes
16'	Trombone	30 pipes

Source: Goodwin records. See also Organ Historical Society, 1988 *Organ Handbook*, pp. 83-85.

sensitive new organist, and one job leads to another. This work typically involves removing sizzle and chuff, increasing foundation tone, repitching a mixture with new breaks, and replacing unsuitable pipes. With his fine reputation as a voicer and finisher, when prospects hear his work, they want the same thing. For example, Steuart's current work at the Covenant Presbyterian Church in Charlotte, North Carolina, is the direct result of his work at Myers Park Baptist Church there. Goodwin's recent theatre work includes voicing, in collaboration with Lynn Larsen, a large theatre and romantic instrument in the home of Adrian Phillips in Phoenix, Arizona, and completing a mostly seven-rank Wurlitzer organ in his own home in Highland. His much admired



Yale University

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and School of Music



FACULTY

Thomas Murray, *Professor of Organ*
Martin Jean, *Professor of Organ*
Jeffrey Brillhart, *Organ Improvisation*

DEGREES OFFERED

Master of Music
Master of Musical Arts
Artist Diploma
Doctor of Musical Arts

Church Music Studies curriculum available. Full tuition scholarships awarded to all Institute students. Generous stipends available to qualified applicants.



1889 Felgemaker as rebuilt by Goodwin for Holy Cross Roman Catholic Church, Santa Cruz

tonal work on the epic four-manual, 26-rank Wurlitzer in Plummer Auditorium, Fullerton, led to his election to the governing board of the Orange County Theatre Organ Society.³³

Summary

In a varied career marked by many accomplishments, Steuart Goodwin represents the individual organbuilder, working alone or in collaboration with others, a vital segment in the spectrum of organbuilding in America today. Long neglected but deserving of greater recognition, the work of these persons may well assume greater significance in the future of the trade and the instrument. Beginning with a rich musical background, often both instrumental

and vocal, which continues, they acquire the knowledge and skills of building the pipe organ through travel, reading, observation and apprenticeship. In their deep commitment to the King of Instruments, they gladly sacrifice more lucrative occupations. Today and tomorrow, amid the manifold and far-reaching changes in our culture, the majestic pipe organ is recognized as a work of art and the work of an artist. There can be no better example of this truth than the life and work of Steuart Goodwin. ■

R. E. Coleberd is a contributing editor to THE DIAPASON.

For research input and critical comments on earlier drafts of this paper, the author gratefully acknowledges: Edward Ballantyne,



Steuart Goodwin in January 2007



Goodwin's tonal finishing associate, Wendell Ballantyne, at the Aeolian-Skinner organ in Myers Park Baptist Church, Charlotte, North Carolina in 1991

Jack Bethards, Ken W. List, Albert Neutel, Donald Olson, Michael Quimby, Robert Reich, Manuel Rosales, Jack Sievert, and R. E. Wagner.

Notes

1. Coleberd, Robert E. Jr., "The Place of the Small Builder in the American Organ Industry," THE DIAPASON, November 1966, pp. 44-45.
2. Coleberd, op. cit.
3. Jack M. Bethards, letter to author, November 16, 2006.
4. Rosales to author, January 4, 2007.
5. Goodwin, memorandum to author, September 15, 2006, p. 1. See also Uwe Pape, *The Tracker Organ Revival in America*, Berlin, 1977, p. 418.
6. Leslie P. Spelman, known to his friends by his middle name Pratt, was a native of Covert, Michigan, who in six years' study at Oberlin College, 1922-1928, obtained three degrees: Bachelor of Music, Bachelor of Arts, and Master of Arts in History of Music and Art, as well as the AGO Associate certificate in his junior year. He began his teaching career in 1928 at Williams Woods College in Missouri, and in 1930 traveled to France for study with Joseph Bonnet and Nadia Boulanger, where he also served as organist of the American Church in Paris. In 1932 he was appointed head of the music department at Meredith College in North Carolina and became a Fellow of the AGO in 1933. He succeeded Arthur Poister (who moved to the University of Minnesota) at the University of Redlands in 1937, where he would spend the balance of his career. He was named director of the school of music in 1952 and retired in 1968. In 1975 the AGO published his book: *Organ Plus, A Catalogue of Ensemble Music for Organ and Instruments*. Among his organ students were Max Miller, Gerhardt Krapf, George Ritchie, and Larry King. He died in La Jolla, California, at the age of 97. D. Steuart Goodwin, "Leslie P. Spelman: A Versatile and Beloved Teacher at Eighty-Eight," *The American Organist*, August 1991, pp. 44-46.
7. Goodwin, memorandum, op. cit., p. 2.
8. Roberta Bitgood, *Swell to Great*, subtitled "A Backward Look From My Organ Loft," published in 2000.
9. Steuart Goodwin, résumé.
10. Goodwin, memorandum, op. cit., p. 6.
11. Raymond C. Boese graduated from the University of Redlands in 1949 with a B.A. in music and received an M.M. in organ the following year. In the 1950s he did graduate work at Harvard, where he was a chapel organist, and taught at Earlham College in Richmond, Indiana, where he was organist and choir director at First Friends Church. He taught at Drake University and was music director at University Christian Church in Des Moines. He spent a year in Europe studying organ with Flor Peeters in Belgium and Jean Langlais in Paris, and was a student at the Royal Conservatory in Antwerp. In 1955 he joined the music faculty at St. Olaf College in Minnesota, also serving Macalester Presbyterian Church in St. Paul. In 1957 he was awarded a Fulbright scholarship for organ study with Helmut Walcha and harpsichord with Frau Maria Jaeger, in Germany. For many years Boese was a recitalist-lecturer in the Arts Program of the Association of American Colleges. In 1975 he received a faculty research grant to study the Orff Schulwerk method of teaching music. Promoted to full professor in 1972, he took early retirement in 1982. He died in Redlands, California, at the age of 64. *Redlands*

Steuart Goodwin & Co. Opus List

1. 1970. Two-manual, six-rank tracker practice organ. Now in home of Dr. Harold Knight in Dallas, Texas.
2. 1972. Two-manual, 11-rank tracker, 4th Ward, Church of Jesus Christ of Latter-day Saints, Riverside, California.
3. 1974. One-manual, four-rank portable rental organ. Now in home of Bruce and Mary Elgin, Altadena, California.
4. 1976. Three-manual, 35-rank tracker, Trinity Episcopal Church, Redlands, California. With components of an 1852 Jardine from Rome, New York, obtained through the Organ Clearing House.
5. 1977. Two-manual, 17-rank tracker, St. Mark's Episcopal Church, Upland, California. Rebuild of E. & G. G. Hook & Hastings #734, 1873, obtained through the Organ Clearing House.
6. 1978. Two-manual, four-rank practice organ in the home of Frances Olson, Mount Baldy Village, California.
7. 1978. Two-manual, six-rank unit organ, now in St. John's Episcopal Church, Corona, California.
8. 1979. Two-manual, 13-rank electro-pneumatic, First Baptist Church, Colton, California.
9. 1984. Two-manual, 13-rank tracker, Our Lady of the Rosary Cathedral, San Bernardino, California. Rebuild of Moller #1701, 1913, obtained through the Organ Clearing House.
10. 1988. Two-manual, 23-rank tracker, Holy Cross Church, Santa Cruz, California. Based on A. B. Felgemaker #506, 1889, enlarged and considerably modified visually and tonally.
11. 1991. Two-manual, 11-rank, electric action, Stake Center, Church of Jesus Christ of Latter-day Saints, Simi Valley, California. Incorporates many pipes and parts of Moller #5482, 1928, obtained through the Organ Clearing House.
12. 1992. Two-manual, 13-rank electro-pneumatic, Fontana Community Church, Fontana, California. Incorporates console and many pipes from the church's 1920s Spencer organ.
13. 1993. Three-manual, 38-rank, electric slider chests, First Christian Church, Pomona, California. Extensive tonal revisions. Based on Hook & Hastings #2240 with prior modifications and additions by Ken Simpson and Abbott & Sieker.
14. 1995. Two-manual, 19-rank, electric and electro-pneumatic, St. Timothy Lutheran Church, Lakewood, California.
15. 1995. Two-manual, 12-rank, electro-pneumatic, St. George's Episcopal Church, Riverside, California.

Other work

The tonal finishing team of Steuart Goodwin and Wendell Ballantyne has done extensive work on organs in California, Georgia, North Carolina, New York, Texas and Utah. Steuart has worked on many case design and voicing projects with Rosales Organbuilders and Schoenstein & Co. For photographs and details visit <www.goodwinorgans.com>.


- Daily Facts*, May 12, 1988, p. A4, col. 1. Also, THE DIAPASON: October 1950, p. 40, col. 1; February 1955, p. 29, col. 1; August 1957, p. 19, col. 1; May 1961, p. 17, col. 2.
12. THE DIAPASON, advertisement.
 13. Goodwin, memorandum, op. cit., p. 2.
 14. Program, University of Redlands, School of Music, senior recital, Steuart Goodwin, composer, May 11, 1964.
 15. E. Power Biggs, letter to Institute of International Education, October 21, 1963.
 16. Goodwin, memorandum, op. cit., p. 3.
 17. This was the organ in the old church, begun by R. B. Druyschot in 1683 and finished by him in 1686. See E. J. Hopkins and E. F. Rimbault, *The Organ*, Fritz Knuf, The Netherlands, 1987, Vol. 3, pp. 334-335.
 18. Goodwin, memorandum, op. cit., p. 6.
 19. Steuart Goodwin, opus list.
 20. Goodwin interviews with the author, October 17, November 8, 2006.
 21. Goodwin, memorandum, op. cit., p. 4.
 22. Lundahl, Mark, "An old-fashioned organ builder," *San Bernardino Sun-Telegram*, October 14, 1978, pp. B7, 9.
 23. Stuck, Nelda, "Goodwin readies Casavant for workshop," *Redlands Daily Facts*, January 11, 1987, p. A6.
 24. Dedication booklet, Trinity Episcopal Church, Redlands, October 24, 1976, p. 3. *Redlands Daily Facts*, October 23, 1976.
 25. Dennis Tristram, "Organs are built to last 100 years," *Riverside Daily Press*, September 26, 1972, pp. B1, 3.
 26. Trinity Episcopal Church, dedication program, op. cit., p. 4.
 27. Recital program, Stennis Waldon, July 13, 1980, Mark Lundahl, op. cit.
 28. Goodwin interview, October 17, 2006.
 29. Goodwin interview, November 8, 2006.
 30. Goodwin, e-mail to author, November 17, 2006.
 31. Goodwin interview, November 8, 2006.
 32. St. George's Episcopal Church, Riverside, dedication program, October 22, 1995.
 33. Goodwin interviews, op. cit.

TENTH ANNUAL Albert Schweitzer Organ Festival/USA North American Competition


High School Division

FIRST PRIZE: \$2,000
Provided by Ahlborn - Galanti Organs
Other prizes also awarded


Panel of Judges



Paul Jacobs



Diane Meredith Belcher



Frederick Hohman

College/Young Professional*

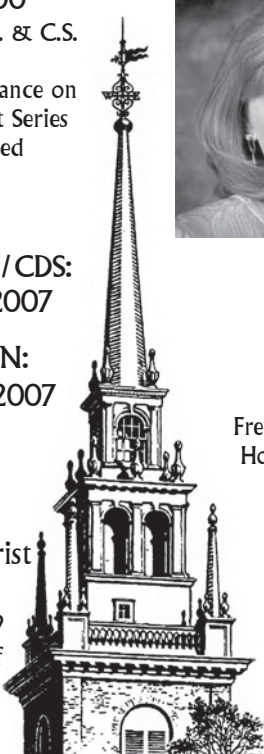
FIRST PRIZE: \$3,500
Provided in part by J.H. & C.S. Odell Organ Builders
This includes an appearance on our 2007-2008 Concert Series
Other prizes also awarded
*Through age 26

AUDITION TAPES/CDS:
Due on June 1, 2007

THE COMPETITION:
September 7-9, 2007

For Information & Application:

First Church of Christ
250 Main Street
Wethersfield, CT 06109
www.firstchurch.org/asof
860.529.1575 Ex. 209
music@firstchurch.org



PAST JUDGES: Colin Andrews, Diane Meredith Belcher, Benjamin Doby, Paul Fejko, Janette Fishell, Frederick Hohman, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver

New Organs



**Johnson Organ Company, Inc.,
Fargo, North Dakota
Voorhees Recital Hall, Jamestown
College, Jamestown, North
Dakota**

This is the third pipe organ for Voorhees Recital Hall. The first was a small tracker (builder unknown), and the second was a three-manual Hillgreen-Lane from ca. 1956. The college has long had an active organ department, which included Susan Hegberg, William Kuhlman, and Davis Folkerts among its instructors.

The musical arts have always played an important role at the college, an affiliate of the Presbyterian Church. Negotiations for this instrument, which uses several revoiced Hillgreen-Lane stops, began in 1998 when it was learned that there would be a significant gift from the estate of the late William Schlossman, who built the West Acres Shopping Center in Fargo. Before the hall received its organ, a major renovation and upgrade took

place, which included the removal of heavy curtains on the stage. Stained glass windows were restored, and the acoustics greatly improved.

The new organ consists of 30 stops and 40 ranks fully encased across the balcony. The manual chests are all Johnson-made slider, with electro-pneumatic unit chests. The manual divisions have schwimmer regulators. The console is of red oak with Carpathian elm burl, Johnson-made rosewood keys and pedalboard. The stop knobs are of grenadilla. The oak case has gold highlights with a basket weave screen of Chinese red. Installation was done by Lance E. Johnson and his crew from the Fargo shop. Tonal finishing was by James Gruber and Johnson voicer Mike Johnson.

The inaugural recital was played by college organ instructor William Wojnar. At the recital, Anna-Jane Schlossman, widow of William Schlossman, was recognized for her generous gift.

—Lance E. Johnson

GREAT	SWELL	POSITIV	PEDAL
16' Quintaton	8' Flûte Bouchée	8' Holzgedackt	32' Untersatz (derived)
8' Open Diapason	8' Viol d'Gamba	4' Gemshorn	16' Principal
8' Spitzflute	8' Viol Celeste TC	4' Rohrflöte	16' Bourdon
4' Octave	4' Prestant	2' Principal	16' Quintaton (Gt)
4' Bourdon	4' Flûte à Fuseau	1½' Quinte	8' Principal (ext)
2½' Twelfth	2½' Nazard	III Cymbal	8' Flauto Dolce (ext)
2' Fifteenth	2' Flûte Conique	8' Krummhorn	4' Choralbass (ext)
V Mixture	1½' Tierce		III Mixture
8' Trumpet	III Plein Jeu		16' Trombone (ext. Gt)
	16' Basson TC (ext)		8' Trompette (Sw)
	8' Trompette		4' Clarion (Sw)
	8' Hautbois		
	4' Clarion (ext)		
	Tremulant		



**Levsen Organ Company,
Buffalo, Iowa
St. Paul's Episcopal Church,
Atlanta, Georgia**

Some have called St. Paul's Episcopal Church of Atlanta, Georgia, the "Cathedral on Peyton Road." Newcomers may not realize the creation of its pipe organ is fully intertwined with the building's history.

The congregation, in existence for well over a century, is the second largest Episcopal church in the United States with a historically African-American congregation. At one time worshiping above a drugstore, the burgeoning membership knew the importance of planning, so a first-phase structure was built. It would become a fellowship hall once a new sanctuary was created. A bequest of \$133,000 from the estate of the late Mrs. Alva Evans launched the project.

Music has always been important to this church. Organist/choirmaster Dr. Calvin Grimes, also on staff at Morehouse College, knew the little 50-year-old pipe organ would not be able to fill a larger sanctuary, so he steered the church toward building a new pipe organ. Shortly after, Levsen Organ Company of Buffalo, Iowa, received a business reply card from St. Paul's in response to a bulk mailing sent to the Atlanta area. They were chosen to build the new organ. The sanctuary was to be designed by architects Stanley, Love-Stanley, PC, with continuous input from Levsen Organ Company.

It was decided that the room's aesthetic and acoustic design would fully integrate the organ, which would be set to the left of the altar to allow for greater movement of congregants in the front. The organ would have 22 ranks and MIDI interface. Hard plaster walls along with ceiling and quarry tiles on the floor would aid the acoustics. An array of large windows directly behind the altar would allow those in attendance to see the dense green woods outside, with the circular platforms of the pulpit, organ console, and altar representing the Holy Trinity.

But it wasn't to be that easy. Funding problems caused the organ to sit in Buffalo for nearly two years before its installation. Once the instrument was in place, the first notes played in front of several dozen members caused some tears of joy and relief. Although utilizing the American Classic tonal design, the unusually good acoustics allowed for some deviations from standard voicing procedures that were received with wide approval.

Frank Allan, Bishop of Atlanta, was present at the dedication, symbolically pounding the door with his staff to herald the entrance of the Reverend Edward Warner's congregation. Atlanta Mayor Bill Campbell, local legislators, the architect, builders, and Rodney Levsen were also present.

Trey Clegg, current organist/choirmaster, said although there are only 22 ranks, the acoustics make it sound more like 60. The church presents a regular organ concert series and has five adult choirs, a teen choir, and two children's choirs, all of which are beautifully supported by this instrument.

—Tamara Fudge, D.Mus.
Moline, Illinois

GREAT
8' Principal
8' Holzgedeckt
8' Dolcan
8' Erzähler Céleste (Swell)
4' Octave
4' Koppelflöte
2' Fifteenth
IV Mixture
8' Trompette (Swell)

SWELL
8' Rohrflöte
8' Erzähler
8' Erzähler Céleste
4' Gemshorn
4' Rohrflöte (ext)
2½' Nazard
2' Blockflöte
1½' Tierce
III Mixture (prep)
8' Trompette
4' Oboe
Tremolo

PEDAL
16' Subbass
16' Lieblich Gedeckt (softwind)
10½' Quintbass (32 notes)
8' Principal
8' Pommer (ext)
4' Choralbass
16' Trompette (ext)
8' Trompette (Swell)
4' Oboe (Swell)



**ORGAN
SUPPLY
INDUSTRIES**

CREATIVITY

The ability to originate rather than imitate.

A hallmark of Organ Supply Industries is our unmatched skill at creating solutions to our customers' unique problems. In meeting your needs, we pledge to control costs through the use of innovative techniques, specialized machinery, and imaginative craftsmanship. Our ability to provide you with the standard or custom-crafted materials you require is unrivaled in the industry. No matter what you need, we're only a phone call away.

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

Cover feature

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, Opus 34
Mt. Pleasant Lutheran Church (ELCA), Racine, Wisconsin

From the designer and builder

Did you know that the Jetsons are parishioners of Mt. Pleasant Lutheran Church, Racine, Wisconsin? You know them: George, Jane (his wife), daughter Judy, and his boy, Elroy. Outside the world of futuristic fiction, they must have had an influence in the design of this church building, which is locally known as “The Space Ship Church.” Built in 1975, it is a dish with an inverted saucer as its roof; large plate glass windows surround its perimeter, filling in the space at which the two join.

This building’s unique shape determines how it is accessed and used—functionally and liturgically. Ahead of its time in terms of accessibility, upon entering at ground level, one enters the lower level fellowship areas and upper level worship area by a series of switch-back ramps that wind around the building’s diameter. Liturgically, this is a church in “three-quarter round,” which presents its own challenges for communion and processional traffic flow.

The building’s shape also determines its acoustical environment, and therefore the limits of a pipe organ’s physical and tonal design. Consultant Scott Riedel guided the church in improving the acoustics and creating a better area for music-making, by altering the shape of the walls facing the congregation, filling in gaps between ceiling beams, and replacing the carpeting in the choir’s seating area with hardwood flooring. And, in fact, sound is now heard more clearly and evenly through the room, especially in the outer ring of seating at the edge of the room’s diameter. But, the remaining carpet and pew coverings do their work too well, absorbing bass frequencies.

We were able to observe this phenomenon clearly before the church’s former organ was removed. The 16’ pedal sounds were weak in the church, but in the lower level fellowship hall, the tone boomed to overtake normal conversation.

The organ chamber, while perfectly sited across the front of the worship area, is horizontal in nature, with a maximum ceiling height of 14’. Congregational seating comes to within four feet of the organ’s left side; the choral singers are about eight feet from the right side. The wide layout, and very present location of the organ, demanded that the design be practical, and required a very gentle touch in its scaling and voicing. Since the pipes could not be elevated above the congregation’s heads, the sound is produced directly at the level of people’s ears, requiring very refined voicing. The enclosed accompanimental divisions of the organ needed to be located to the right, nearer the choir, which meant that the Great needed to be on the left. People on the left side of the organ would be only four feet away from the Great Mixture. Oh, yes, there were also four steel roof support columns in the organ chamber, which could not be moved, and had to be worked around.

Those of you who have followed our work, or played our instruments, know that our organs have a smooth, warm, pervading, and significantly grand tone. They can be bright when they need to be, but the various stops are not inherently so. (The last thing we want to do is voice the high pitches in the mixtures to be bright!) Our organs are not crowned by high-pitched mixture-work (as in neo-classic organs), but by the heroic blend that results from mixtures and reeds singing together, reinforcing unison pitch. In the case of this church, we needed to fill the entire building (basement included) with bass frequencies, and gradually decrease the intensity of tone as the pitches rose, in order to have



Buzard Opus 34



Mt. Pleasant Lutheran Church, Racine, Wisconsin

the organ sound smooth, balanced in the tonal spectrum, and consonant with our artistic style. To have achieved the balance it has—whether one is sitting next to the Great Mixture, or in the outside ring—is a testament to the organ’s solid construction, painstaking attention to scaling, and countless hours of listening and adjusting the sounds in the church. Our head voicer, Brian Davis, was promoted to the position of tonal director as a result of this organ’s success in the face of such overwhelming challenges.

The visual design’s “prime directives” were to bring order to random asymmetry, lead the eye toward the center of the worship area, emphasize what little verticality the space actually has, and give a dignified prominence to a steel sculpture in front of the organ—the base of the church’s three-bladed steeple, which pierces the roof and ascends to a needle point in the sky.

The three arms of the steeple are of unequal width, connected by horizontal welded rods, and form a sculpture in the nature of a cross. Original descriptions of the sculpture allude to the Trinitarian symbolism of its three blades. The organ chamber is located immediately behind the sculpture, the center portion curved in the outline of the stone font, the sides on a slightly reverse curve as the chamber returns to the side walls. Aside from the planned asymmetry of the steel sculpture, the exact dimensions and precise placement of the organ chamber behind the sculpture could not be ascertained until the old organ was removed

and the chamber developed by moving offices and closets previously flanking the former instrument. The chamber space itself was asymmetrical as registered to the centrally located sculpture.

We decided to design the organ’s façade in three sections, not only to emphasize the Trinitarian symbolism, but to give us some practical constructional flexibility in reconciling the many dimensional variables. Even though everything was accurately constructed in the shop to careful measurements taken once the organ chamber was constructed, we still needed to do more woodworking on-site than we would have liked, or than other situations have ever required.

The center section, being behind the flat-black steel sculpture, needed some visual grounding, but not heaviness. The former organ was basically dark, with lots of black grille-cloth, which made the steel sculpture disappear. We therefore displayed the centrally located large wood pipes in a light, natural finish in the center section, with the horizontal bright polished copper reed resonators wrapping themselves around the sculpture from above and behind. This central display is symmetrical, and acts as a perfect backdrop to gently soften the tension created by the wide-versus-narrow blades of the sculpture in front. The low octave of the 8’ Pedal Principal flanks this display of the wood pipes, the pipes being mounted on toeboards that follow the curve of the font, to act as a transition to the façade’s side elements.

Buzard Opus 34
33 stops, 40 ranks

- GREAT (4" wind)**
 16' Lieblich Gedeckt
 8' Open Diapason
 8' Flûte à Bibéron (wide chimneys)
 8' Viola da Gamba
 4' Principal
 4' Spire Flute
 2½' Nazard
 2' Fifteenth
 1½' Tierce
 1½' Mixture IV
 8' Trompette
 Tremulant
 Cymbalstern
 8' Festival Trumpet (Solo)
 Great to Great 16', UO, 4'
 Swell to Great 16', 8', 4'
 Solo to Great 16', 8', 4'
- SWELL (4" wind)**
 8' Violin Diapason
 8' Stopped Diapason
 8' Salicional
 8' Voix Celeste (gg)
 4' Principal
 4' Harmonic Flute
 2' Recorder
 2' Full Mixture IV
 16' Bassoon
 8' Trompette
 8' Oboe
 4' Clarion
 Tremulant
 8' Festival Trumpet (Solo)
 Swell to Swell 16', UO, 4'
 Solo to Swell 8'
- SOLO (4" wind)**
 8' Harmonic Flute
 4' Flute Cœlestis II (Ludwigtone)
 4' Open Flute
 8' Clarinet
 8' Festival Trumpet (horizontal)
 Tremulant
 Chimes
 Solo to Solo 16', UO, 4'
 Swell to Solo 16', 8', 4'
- PEDAL (4" wind)**
 32' Subbass (1–12 digital)
 32' Lieblich Gedeckt (1–12 digital) (Gt)
 16' Open Diapason (in façade from FFF)
 16' Bourdon (stopped wood)
 16' Gedeckt (Gt)
 8' Principal
 8' Bass Flute (ext 16')
 8' Spire Flute
 4' Choral Bass (ext 8')
 4' Open Flute (ext 16')
 16' Trombone
 16' Bassoon (Sw)
 8' Trumpet (ext 16')
 8' Festival Trumpet (Solo)
 Great to Pedal 8', 4'
 Swell to Pedal 8', 4'
 Solo to Pedal 8', 4'

John-Paul Buzard Pipe Organ Builders
 112 W. Hill St., Champaign, IL 61820
 ph: 800/397-3103; fax: 217/352-1981
 jpbuzard1@aol.com
 www.buzardorgans.com



Façade and steel sculpture



Façade arched outer flats



Organ and piano

In order to provide motion, rhythm, and verticality to this horizontal instrument, the left and right sides feature the largest of the polished tin Principal pipes, mounted on casework with a toeboard "sill" lower than that of the center section. The façade pipes' feet are significantly lower than the windchests in

the organ, so we had to hide the chests and reservoirs behind them with black felt to eliminate potential visual confusion. The pipes on the outside edges are supported by arched toeboards, rising above the façade's sill (or impost if this were an organ case), which we enamelled blue to relate to other colors in the



View from the console

room. The largest Pedal Principal pipes we could fit in the façade are from 16' FFF, which sit on the floor, to break the horizontal line of the sill and challenge the height of the central steel sculpture. As the compass of this stop ascends, the smaller pipes are racked up on the sill, but the mouth line forms one continuous rising arch, leading the eye inward. Subtle touches of pipe spacing from the edges of the upright casework members were added to subtly influence one's viewing of the "symmetrically asymmetrical organ."

The tonal design of this instrument is fairly typical of what we do, with the exception of the four-stop Solo Organ, which is at home on the bottom manual keyboard. The Great, Swell, and Pedal are full and well developed, consonant with our style. The Solo offers some evocative coloristic sounds and the flexibility of a third keyboard in a situation in which there was neither room nor money for a full Choir Organ. Usually our organs' solo reeds are Tubas. But, in this close acoustic, we were extremely concerned that the high volume, located so close to the listeners, would drive them all out onto Green Bay Road and us out of town on a rail! We therefore opted to make these Trombas, on lower pressure with slightly more open shallots for a relatively dark tone, but at a solo volume in balance with the rest of the organ. The Great 8' Trumpet is truly a luxury. This Trumpet is a beautifully blending chorus reed and also very useful for solo work. The Swell reed battery, though, is what's worth writing home about! Here's the power in the organ, beautifully tailored for its uses in a wide variety of contexts, but it is never too loud in the room. The Swell 16' Bassoon, which plays in the Pedal as well, perfectly balances not only the Swell battery, but also the Great full chorus for those many times when it is used as a "pointed" pedal reed and the darker, heavier Trombone would be too much.

It has been a pleasure to work with the people of Mt. Pleasant Lutheran Church, and consultant Scott Riedel, on this new instrument. Pastor Stephen Samuelson, music director Joshua Brown, and the organ committee fell in love with our instruments after hearing the organ we built at St. David's Episcopal Church, Glenview, Illinois. Their vision for how the new organ would transform their unique worship space was inspiring. It was our privilege to be given the challenges and create something truly beautiful.

—John-Paul Buzard

From the organist and director of music

Like any good Lutheran, I must start with a confession. Five years ago, when I pulled up to Mt. Pleasant Lutheran Church for my first interview, I thought "Who designed this thing, Frank Lloyd Wright? It embodies disappointing American church architecture with its wide squat room, plenty of carpet and more wasted space than the

inside of an SUV!"

Fortunately, like any good Lutheran, I put my trust in God's abiding grace, and returned to Mt. Pleasant as their organist and director of music to discover the beauty of this building. A ribbon of windows keeps the outside world in plain sight, and the roof line surrounds the building with a crown of thorns. The triune tower rises up from the baptismal font, punctuating this architectural statement, which has served as the church's very best evangelism tool since its completion 30 years ago!

The church's former small organ had been assembled in an ad hoc manner through the years, and suffered from the oppressive acoustical environment and poor chamber layout. With the able guidance of Scott Riedel and Associates, the church crafted a plan to remodel the sanctuary, double its reverberation time, and replace the aging organ. The organ committee considered many fine builders. John-Paul Buzard's warmth of tone, quality of workmanship, and, to quote the Senior Pastor Stephen Samuelson, "bang for the buck," all contributed to the church's final selection of his firm.

This unique American church required an equally unique American organbuilder. John-Paul Buzard and his team tackled the church's twin challenges of odd architecture and unforgiving acoustics with great aplomb. In the process they demonstrated that the best organbuilders, particularly for American churches, need a flexible approach to fit a wide range of applications. From high gothic architecture with grand acoustics to restrained "prairie style" architecture with limited acoustics, John-Paul Buzard has adapted and delivered stunning results while maintaining his tonal style and uncompromising quality.

Opus 34, the result of three years' careful planning and execution, has both matched and enhanced the sanctuary's architectural style. More importantly, it has brought an entirely new dynamic to the worship life of the congregation. With a tonal scheme based on a wide array of 8' pitches, the organ fully supports the congregation's singing and easily fills the room with sound. The two complete principal choruses allow the organ to lead congregations of varying sizes, from 10 to 600. The wide selection of reed and flute stops offers ample color and variety for responding to hymn texts and playing repertoire.

The organ was first played for worship on Reformation Sunday 2006, and Mary Preston will play the inaugural recital this month. I am grateful to all of the Buzard staff who worked at a strenuous pace to deliver and install our organ, and to Scott Riedel for his insight and guidance throughout the project. Finally, a special thanks to the staff, worship and music and organ committees, and members of Mt. Pleasant Lutheran Church who had the long-term vision required to undertake this project.

—Joshua Brown

Summer Institutes Workshops & Conferences

Albert Schweitzer Organ Forum
June 1-3, Königsfeld, Germany.
Wolf Kalipp, Gottfried Schütz, Werner Zager, others.
Contact: <www.organpromotion.org>.

Yale Organ Week 2007
June 10-15, New Haven, Connecticut.
Delbert Disselhorst, Martin Jean, Thomas Murray, John Schwandt, Ann Elise Smoot.
Contact: <www.yale.edu/ism/organweek>.

AGO Pipe Organ Encounters
For students age 13-18: June 12-16, Oklahoma City; June 24-29, De Land, Florida; July 8-13, Richmond, Virginia; July 15-20, Athens, Ohio; July 22-27, Northampton, Massachusetts, Spokane, Washington; for adults, June 24-29, Waco, Texas.
Contact: <www.agohq.org>.

AGO Regional Conventions
June 17-20, Atlanta, Georgia; June 18-21, Lincoln, Nebraska, and Dallas, Texas; June 24-27, Providence, Rhode Island; June 25-28, Columbus, Ohio; July 1-5, Portland, Oregon, and New York City; July 2-5, Baltimore, Maryland.
Contact: <www.agohq.org>.

Montreat Conferences on Worship & Music
June 17-23, 24-30, Montreat Conference Center, Montreat, North Carolina.
Rehearsals, workshops; choirs, handbells, organ, visual arts. John Ferguson, Tom Trenney, Judith Willoughby, many others.
Contact: 888/728-7228, ext. 5288; <pam@ctr.pcusa.org>, <www.pam.pcusa.org>.

Baroque Performance Institute
June 17-30, Oberlin Conservatory, Oberlin, Ohio.
Daily coaching and masterclasses.
Contact: 440/775-8044;
<www.oberlin.edu/summer/bpi/Default.html>.

University of Michigan Summer Harpsichord Workshops
June 18-22, 25-29, Ann Arbor, Michigan.
Bach's English Suites and Two-Part Inventions; harpsichord fundamentals of playing and repertoire, with Edward Parmentier.
Contact: 734/764-2506;
<eparment@umich.edu>.

Sacred Music Colloquium 2007
June 19-24, Catholic University of America
"Liturgical Music and the Restoration of the Sacred." Horst Buchholz, Scott Turkington, others. Gregorian Mass settings, music of Palestrina, Byrd, Tallis, Josquin, others.
Contact: <MusicaSacra.com>.

Dietrich Buxtehude Weekend
June 22-24, Alkmaar, The Netherlands.
Lectures, concerts, coaching. Pieter Dirksen, Pieter Van Dijk, Michel Bouvard, Andrea Marcon, others.
Contact: <www.alkmaarorgelstad.nl>.

Liturgical Music Conference
June 25-28, St. John's University, Collegeville, Minnesota.
"Liturgical Music Ministry." Kim Kasling, Lynn Trapp, others.
Contact: 320/363-3371;
<dguertin@csbsju.edu>.

28th Annual International Organ and Church Music Institute
June 25-28, University of Michigan.
Lectures, masterclasses, concerts. Richard Benedum, Marijim Thoene, Michele Johns, Margarete Thomsen, others.
Contact: Marilyn Mason, 734/764-2500;
<mamstein@umich.edu>.

ImprovFest: Organ Improvisation Workshop
June 25-29, Eastman School of Music, Rochester, New York.
Gerre Hancock, Rick Erickson, others.
Contact:
<www.rochester.edu/Eastman/summer>.

Boston Organ Academy
June 25-29, Old West Church, Boston.
Yuko Hayashi and Jon Gillock offer two masterclasses daily.
Contact: 978/290-3835; <www.oldwestorgansociety.org>.

Teaching Hymnology
June 25-29, Calvin College, Grand Rapids, Michigan.
Workshop with Bert Polman.
Contact: <www.calvin.edu/scs/2007/seminars/polman>.

Iowa State University Keyboard Explorations 2007
June 25-30, Ames, Iowa.
Explorations of carillon, harpsichord, pipe organ, and piano. William David, Paula Forrest, Michael Giles, Tin-Shi Tam, May Tsao-Lim, Lynn Zeigler.
Contact: 515/294-2027;
<www.music.iastate.edu>.

French & British Organ Music Seminars
June 24-29, Britain; June 29-July 7, Paris; July 7-13, Germany.
Play and study on noteworthy organs, Marie-Louise Langlais, Daniel Roth, Naji Hakim, David Goode, Michael Grüber, Stefan Engels, others.
Contact: 800/805-9571;
<www.bfoms.com>.

ATOS Grand Organ Tour
July 1-5, New York, New York.
Cameron Carpenter, Peter Richard Conte, Jelani Eddington, Simon Gledhill, Walt Strony, others.
Contact: <www.atos.org>.

Association of Anglican Musicians 2007 Durham Conference
July 2-9, Durham, UK.
Workshops, liturgies, performances.
Contact: <www.anglicanmusicians.org>.

The Chorus of Westerly Choral Symposia
July 7-13, 14-20, Camp Ogontz, New Hampshire.
David Willcocks, Richard Marlow.
Contact: 401/596-8663;
<www.chorusofwesterly.org>.

Association of Lutheran Church Musicians Biennial Conference
July 8-12, Houston, Texas.
Concerts, lectures, hymn festival.
Contact: <www.alcm.org>.

PAM Westminster Conference 2007
July 8-13, Westminster College, New Wilmington, Pennsylvania.
Contact: 888/728-7228 x5288;
<www.pam.pcusa.org>.

Oundle International Summer Schools for Young Organists
July 8-13, 15-22, 24-29, Oundle, England.
For ages 14-22; lessons, concerts; Colin Andrews, David Briggs, Clive Driskill-Smith, Thierry Mechler, Robert Quinney, Anne Page, others.
Contact: <www.oundlefestival.org.uk>.

Berkshire Choral Festival
July 8-15, 15-22, 22-29, 29-August 5, August 5-12, Sheffield, Massachusetts; July 17-24, Canterbury, England.
Rehearsals, classes, lectures, concerts; Grant Gershon, David Hayes, Frank Nemhauser, Don McCullough, Kathy Romey.
Contact: 413/229-8526;
<www.choralfest.org>.

NPM National Convention
July 9-13, Indianapolis, Indiana.
Contact: <www.npm.org>.

Fédération Francophone des Amis de l'Orgue 23rd International Congress
July 9-13, France and Spain (Biarritz, Bayonne, Bilbao, San Sebastian Baigorri, St. Jean Pied de Port, Loyola, Azkoitia, Guernika, etc.). Susan Landale, Elke Völker, Noël Hazebroucq, others.
Contact: 33+380-77-93-96;
<gueritey@ffao.com>;
<www.ffao.com/congres.htm>.

Illinois ACDA Summer Re-Treat
July 11-13, Illinois Wesleyan, Bloomington, Illinois.
Richard Bjella, Joseph Flummerfelt, Linda Spevacek.
Contact: <www.il-acda.org>.

Organ Historical Society Convention
July 12-17, Indianapolis, Indiana.
Ken Cowan, Robert Hobby, Marilyn Keiser, Thomas Murray, Carol Williams, Chris Young, others.
Contact: <www.organsociety.org>.

Hymn Society Conference
July 15-19, Ottawa, Ontario.
John Bell, Andreas Teich, Paul Westmeyer, others.
Contact: <www.thehymnsociety.org>.

Association Jehan Alain Cours d'Interpretation d'Orgue
July 15-29, Romainmôtier, Switzerland.
Courses in improvisation, interpretation, harmonium, Bergamo, Petrali, Alain, Frescobaldi, 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/>.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) National Convocation
July 16-19, St. Louis, Missouri.
Michael Burkhardt, Felix Hell, Robert Ray, Arnold Sherman, others.
Contact: <www.fummwa.org>.

Summer Choral Conducting Symposium
July 16-20, University of Michigan.
Masterclasses, rehearsals, score study, reading sessions; Jerry Blackstone, Paul Rardin, Julie Skadsem.
Contact: 734/764-5429;
<canom@umich.edu>.

American Guild of English Handbell Ringers National Seminar
July 18-21, Dallas, Texas.
Contact:
<www.agehr.org/learning/seminar.asp>.

National Association of Church Musicians Summer Conference
July 18-21, Camarillo, California.
Steve Amerson, Bob Burroughs, Charles Bruffy, others.
Contact: <www.nacmq.org>.

International Organ Academy
July 19-28, Porrentruy, Switzerland.
Lessons, concerts on the Ahrend organ in the former Jesuit Church, with Michael Radulescu.
Contact: <www.promusica.ch>.

ATOS Theatre Organ Adventure
July 20-23, Wheaton, Illinois.
For participants up to 25 years of age. Jelani Eddington, Jonas Nordwall, Donna Parker, Jeff Weiler.
Contact: <www.atos.org>.

René Clausen Choral School
July 21-25, Moorhead, Minnesota.
Craig Arnold, Anton Armstrong, René Clausen.
Contact: 1-888-René-Clausen;
<www.reneclausen.com>.

Saessolsheim Organ Academy
July 22-29, Alsace, France.
Classes, lessons, recitals; Baroque Italian and German music, organ duets, improvisation; Freddy Eichelbeger, Francis Jacob, Benjamin Righetti, Claude Roser, others.
<http://perso.wanadoo.fr/asamos/>.

Mount Royal International Summer School
July 22-31, Mount Royal College, Calgary, Canada.
Simon Preston, David Yearsley, Thomas Murray, Neil Cockburn; classes, lessons, recitals.
Contact: 403/440-7769; <www.mtrocal.ca/conservatory/intsumschool.shtml>.

Long Island Choral Festival
July 23-28, Garden City, New York.
Verdi *Requiem*; conducting techniques of Robert Shaw.
Contact: <www.lichoralfest.org>.

IAO Congress 2007
July 23-28, Glasgow, Scotland.
Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals. Kevin Bowyer, Gillian Weir, others.
Contact: <www.iao.org.uk>.

Festival Van Vlaanderen, Brugge Musica Antiqua
July 27-August 8, Bruges, Belgium.
Recitals, exhibitions, and vocal and instrumental competitions.
Contact: <www.musica-antiqua.com>.

55. Internationale Orgeltagung 2007
July 29-August 4, Graz, Austria.
Concerts, visits to organs.
Contact: <www.gdo.de>.

Baroque Instrumental Program
July 29-August 10, Vancouver, BC, Canada.
Harpsichord, fortepiano, harpsichord regulation workshops; Jacques Ogg, Ton Amir, others.
Contact:
<www.earlymusic.bc.ca/vemp.htm>.

Royal Canadian College of Organists National Convention
July 30-August 2, Edmonton, Canada.
Recitals, workshops, worship services, social events, displays.
Contact:
<www.rcco.ca/upcoming_events.htm>.

Canford Summer School of Music
July 30-August 20, Sherborne, Dorset, UK.
Concerts, choral and organ courses; Sue Hollingworth, David Lawrence, Julian Wilkins, Nigel Perrin, Margaret Phillips.
Contact: +44 (0) 20 8660 4766;
<www.canfordsummerschool.co.uk>.

- *Respect for Tradition*
- *Vision for the Future*
- *Passion for Reliability*
- *Enabled with Innovative Technology*

WE BELIEVE BACH WOULD APPROVE.

How About You?

An Unmatched Feature Set In A Compact Package That Is Easy to Operate and Install



Virtuoso
PIPE ORGAN CONTROL SYSTEM

WWW.IOTI.COM
877.GO2.IOTI ✦ 877.462.4684

South German Organ Academy
August 2-5, Ottobeuren & Weingarten, Germany.
Franz Raml; classes, lessons, recitals.
Contact: <www.organpromotion.org>.

Corsi di Musica Antica a Magnano
August 16-26, Magnano, Italy.
Clavichord, fortepiano, organ, harpsichord, choral conducting, organ building; Bernard Brauchli, Luca Scandali, Georges Kiss, Giulio Monaco, others.
<www.musicaanticamagnano.com>.

30th International Organ Week
September 9-17, St. Andreas-Kirche, Korschenbroich, Germany.
Naji Hakim, Ewald Kooiman, Wolfgang Seifen, Henning Dembski.
Contact:
<www.orgelfreundeskreis.de/Orgelwoche/orgelwoche.html>.

PAM Conference
October 17-20, Dallas Texas.
Contact: 888/728-7228 x5288;
<www.presbysmusic.org/>.

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
Fred Jodry, with Schola Cantorum of Boston; Christ Church, Westerly, RI 4 pm
CONCORA; St. John's Episcopal, West Hartford, CT 4 pm
David Chalmers; Cathedral of St. Patrick, New York, NY 4:45 pm
Harold Stover; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Singing Boys of Pennsylvania; St. Peter Lutheran, Allentown, PA 4 pm
David Higgs; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Thierry Escaich; Basilica of the National Shrine, Washington, DC, accompanist at Mass, 12 noon; recital, 7 pm
Kent Trittle; Greene Memorial United Methodist, Roanoke, VA 4 pm
Parry, *Blest Pair of Sirens*; Church of the Covenant, Cleveland, OH 10 am
Todd Wilson; Washington Avenue Christian Church, Elyria, OH 3 pm
Anders Paulsson; Masonic Auditorium, Cleveland, OH 3 pm
Anthony & Beard; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Georgia Festival Chorus; Peachtree Road United Methodist, Atlanta, GA 5 pm
Paul Jacobs; St. Mark's Episcopal, Grand Rapids, MI 8 pm
LeMoyné-Owen College Concert Choir; Second Congregational, Memphis, TN 4 pm
Sally Cherrington Beggs; Cathedral of the Holy Angels, Gary, IN 3 pm
Martin Jean; Frank Moody Music Building, Tuscaloosa, AL 2 pm
Rutter, *Requiem*; First Presbyterian, Arlington Heights, IL 4 pm
Lorenz Maycher, with soprano; Christ Church Cathedral, New Orleans, LA 4 pm

16 APRIL
Choral concert; Battell Chapel, Yale University, New Haven, CT 5 pm
Alistair Nelson; Woolsey Hall, Yale University, New Haven, CT 8 pm
Eric Lebrun; Brick Presbyterian, New York, NY 8 pm
Paul Jacobs, workshop; Trinity Lutheran, Grand Rapids, MI 8 pm

17 APRIL
Craig Cramer; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm
Jean Krinke; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
Thierry Escaich; Chapel, University of St. Thomas, St. Paul, MN 8:15 pm

18 APRIL
Sonia Kim; Christ Church Episcopal, New Haven, CT 12:45 pm
Gerre Hancock; St. Bartholomew's, New York, NY 7:30 pm

19 APRIL
Russell Weismann; Church of the Holy Family, New York, NY 12:45 pm

20 APRIL
Ray Cornils; Trinity Church, Boston, MA 12:15 pm
Vaughn Mauren; Trinity College Chapel, Hartford, CT 7:30 pm
Joan Lippincott, workshop; Proclamation Presbyterian, Bryn Mawr, PA 11 am

Joan Lippincott; Proclamation Presbyterian, Bryn Mawr, PA 8 pm
+Paul Davis; Christ Lutheran, Baltimore, MD 7:30 pm
Mark King; St. John's Episcopal, Hagerstown, MD 7:30 pm
David Hurd; Christ & St. Luke's Episcopal, Norfolk, VA 8 pm
R. Monty Bennett, with Charlotte Symphony; Friendship Missionary Baptist Church, Charlotte, NC 8 pm
André Lash; Christ United Methodist, Greensboro, NC 7:30 pm
David Higgs; St. Joseph Cathedral, Columbus, OH 7:30 pm
Todd Wilson, with the Toledo Symphony; Peristyle Theater, Toledo, OH 8 pm
Barbara MacGregor, with trumpet; Holy Trinity Lutheran, Akron, OH 8 pm
Ullrich Böhme; Berea United Methodist, Berea, OH 8 pm
John Scott; Christ Church Cathedral, Nashville, TN 8 pm

21 APRIL
William Ness; First Baptist, Worcester, MA 7:30 pm
Ryan Jackson; Christ Church Episcopal, New Haven, CT 5 pm
Jieun Newland; Woolsey Hall, Yale University, New Haven, CT 8 pm
Joan Lippincott, workshop; Proclamation Presbyterian, Bryn Mawr, PA 10 am
Bach, *Mass in B Minor*; Severance Hall, Cleveland, OH 2:30 pm
Todd Wilson, with the Toledo Symphony; Peristyle Theater, Toledo, OH 8 pm
Choral concert; Rockefeller Chapel, Chicago, IL 8 pm

22 APRIL
Stephen Cook; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Vernon Williams; Christ Church, New Brunswick, NJ 6:30 pm
Carol Williams; Heinz Memorial Chapel, Pittsburgh, PA 4 pm
Alan Morrison; Media Presbyterian, Media, PA 7 pm
Bruckner, *Requiem*; First Presbyterian, Lynchburg, VA 4 pm
American Brass Quintet; Grace Episcopal, The Plains, VA 5 pm
Todd Wilson; Westwood First Presbyterian, Cincinnati, OH 3 pm
Robert Moncrief; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Paul Jacobs; First Congregational, Traverse City, MI 4 pm
Scott Montgomery; St. Gregory's Episcopal, Muskegon, MI 4 pm
Craig Cramer; St. Paul Lutheran, Michigan City, IN 4 pm
+Mary Preston; Mt. Pleasant Lutheran, Racine, WI 4 pm
Chicago Chorale; Lake Forest College, Lake Forest, IL 3 pm
Erik Suter; Bethany Lutheran, Crystal Lake, IL 4 pm
Merlin Lehman; St. Luke's Episcopal, Evanston, IL 4 pm
Gospel Choir concert; Lutheran School of Theology, Chicago, IL 4 pm
David Higgs; Benson Great Hall, Bethel University, St. Paul, MN 4 pm

23 APRIL
Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm
Margaret Wilson; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm
John Butt; House of Hope, St. Paul, MN 4 pm

24 APRIL
Yale Schola Cantorum; Beinecke Rare Book Library, New Haven, CT 5:15 pm
Marek Kudlicki; Cathedral Church of St. Luke, Orlando, FL 7:30 pm
Tom Ferry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 APRIL
Zachary Hemenway; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
K. Scott Warren; St. Ignatius Loyola, New York, NY 7 pm
Vincent Edwards; St. Bartholomew's, New York, NY 7:30 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomington, IL

WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Peter J. Basch 261 7th St Hoboken, NJ 07030
Cordibus@aol.com 201-653-5176 Fax 201-659-0421

Director of Music & Organist Holy Redeemer Parish
6502 Jackson St West New York, NJ 07093

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

Keith Bigger



J.W. Steere
1825-1900

Phone 718/528-9443
E-mail k_bigger@yahoo.com

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA

DAVID CHALMERS

CONCERT ORGANIST
GLORIAE DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST

A. Mus. D.
UNIVERSITY OF IOWA

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858
SOLO Shelly-Egler
RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

A Professional Card in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

ELLEN KURTZ

FUNK

M.Mus., A.A.G.O.
Concord, California

Organist / Pianist

Michael Gailit

gailit@aol.com
http://www.gailit.at
St. Augustine's Church
Conservatory / University (Vienna)

CHRISTOPHER GARVEN

Organist & Music Director
Church of the Good Samaritan
Paoli, Pennsylvania

John M. Gearhart III

B.A., M.Mus.
St. John the Divine (Episcopal)
2450 River Oaks Blvd.
Houston, TX 77019

ROBERT GLASGOW

PROFESSOR EMERITUS
The University of Michigan
Ann Arbor

Antone Godding

Nichols Hills
United Methodist Church
Oklahoma City

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

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

A two-inch
Professional Card
in THE DIAPASON

For information on rates and
specifications, contact:

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

JAMES HAMMANN DMA-AAGO

University of New Orleans
Chapel of the Holy Comforter

Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

David Lowry

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

Christopher Marks

University of Nebraska-Lincoln
csmarks.organ@gmail.com
(315) 278-1410



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

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

WILL HEADLEE

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

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.

St. John's Univeristy
Collegeville, MN 56321

DAVID K. LAMB, D.MUS.

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

BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER

PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

William H. Murray

Mus.M., F.A.G.O.

Fort Smith, Arkansas

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

The American Organist, 1980



Mary Mozelle
Associate Organist

The National
Presbyterian Church
Washington, DC

703.898.9609

www.PipeOrganPro.com

"The Sights and Sounds
of the Pipe Organ"

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings

Renée Anne Louprette, with choir and orchestra; St. Ignatius Loyola, New York, NY 8 pm

26 APRIL

Felix Hell, complete Bach works; Wesley United Methodist, Bethlehem, PA 7:30 pm

27 APRIL

Elaine Dykstra; Trinity Church, Boston, MA 12:15 pm

Joseph Gramley, percussion; Immanuel Congregational, Hartford, CT 7:30 pm

Felix Hell, complete Bach works; Wesley United Methodist, Bethlehem, PA 6 pm, 8:15 pm

John Scott; St. Ann's, Washington, DC 8 pm

Henderson, *From Darkness to Light*; St. James Episcopal, Birmingham, MI 7:30 pm

Marek Kudlicki; Cathedral of the Assumption, Louisville, KY 7:30 pm

Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Haydn, *Mass in Time of War*; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

Bradley Hunter Welch; Shryock Auditorium, Carbondale, IL 7:30 pm

28 APRIL

Enrico Contenti; Battell Chapel, Yale University, New Haven, CT 1 pm

Britten, *War Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm

Choral concert; Church of St. Joseph, Bronxville, NY 7 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm

Felix Hell, complete Bach works; Wesley United Methodist, Bethlehem, PA 1 pm, 4 pm, 8 pm

Keith Reas; Franciscan Monastery, Washington, DC 12 noon

29 APRIL

Paul Bisaccia, piano; First Congregational, East Hartford, CT 2 pm

Gospel music concert; South Church, New Britain, CT 4 pm

Ken Cowan; St. Paul's on the Green, Norwalk, CT 4 pm

Robert Moncrief; Rye Presbyterian, Rye, NY 4 pm

John Sittard; First Presbyterian, Ithaca, NY 4 pm

Arthur LaMirande; Cathedral of St. Patrick, New York, NY 4:45 pm

Naomi Shiga; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Michael Diorio; Christ Church, New Brunswick, NJ 6:30 pm

Felix Hell, complete Bach works; Wesley United Methodist, Bethlehem, PA 2 pm, 5 pm, 8:15 pm

Joseph Gramley, percussion; First Presbyterian, Germantown, Philadelphia, PA 3 pm

Paul Jacobs; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

John Weaver; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

Paul Skevington, with trumpet; St. Luke Catholic Church, McLean, VA 4 pm

Kevin Kwan; Church of the Covenant, Cleveland, OH 4 pm

Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 4 pm

Bradley Hunter Welch; Irvington United Methodist, Indianapolis, IN 4 pm

Fauré, *Requiem*; First United Methodist, Columbus, IN 9 am

John Sherer; St. Chrysostom's, Chicago, IL 2:30 pm

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

30 APRIL

Felix Hell, complete Bach works; Wesley United Methodist, Bethlehem, PA 7:30 pm

1 MAY

Mary Louise Peeples; St. Paul's Episcopal, Winston-Salem, NC 7 pm

Craig Cramer; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm

Judy Campen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 MAY

Parker Kitterman; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Anthony Newman; St. Bartholomew's, New York, NY 7:30 pm

Simon Preston; St. Paul's Episcopal, Wilmington, NC 7:30 pm

3 MAY

Taverner, *Missa Gloria Tibi Trinitas*; Church of St. Luke in the Fields, New York, NY 8 pm

Choral concert; St. Mary's College, South Bend, IN 7:30 pm

4 MAY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

Paul Jacobs; Brevard College, Brevard, NC 7:30 pm

Jack Mitchener; St. Michael's Episcopal, Raleigh, NC 8 pm

5 MAY

Jessica French; Battell Chapel, Yale University, New Haven, CT 2 pm

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

Aaron David Miller; First Presbyterian, Lockport, NY 7 pm

Alan Morrison, with brass; Kimmel Center, Philadelphia, PA 11 am

Choral Evensong; St. Paul's Episcopal, Doylestown, PA 6 pm

Choral concert; Emmanuel Church, Chestertown, MD 7:30 pm

Gerre Hancock, improvisation workshop; Church of the Covenant, Cleveland, OH 1:30 pm

Ensemble Voltaire; Christ Church Cathedral, Indianapolis, IN 7:30 pm

6 MAY

Ian Watson; Wesley United Methodist, Worcester, MA 12:15 pm

Choral Evensong; Trinity Episcopal, Hartford, CT 5 pm

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

Ken Cowan; Trinity Cathedral, Trenton, NJ 3 pm

Giorgio Parolini; Christ Church, New Brunswick, NJ 6:30 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 3 pm

The American Boychoir; Good Shepherd Lutheran, Southampton, PA 3 pm

Cantate; First Presbyterian, Lynchburg, VA 3 pm

Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 4 pm

Gerre Hancock, conducting the Covenant Choir; Church of the Covenant, Cleveland, OH 4 pm

Simon Preston; St. Paul's United Methodist, Rochester, MI 4:30 pm

Choral concert; Christ Church Cathedral, Indianapolis, IN 4:30 pm

Derek Nickels; St. Luke's Episcopal, Evanston, IL 5 pm, following 4 pm Evensong

Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

Paul Jacobs; Emmanuel Episcopal, LaGrange, IL 4:30 pm

7 MAY

Monteverdi, *Vespers* (1610); Christ Church Cathedral, Indianapolis, IN 7:30 pm

8 MAY

Trinity Choir; Trinity Church, New York, NY 6 pm

Paul Jacobs; All Saints Episcopal, Atlanta, GA 8 pm

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

9 MAY

Daniel Moriarty; St. Bartholomew's, New York, NY 7:30 pm

Cj Sambach; West Lawn United Methodist, West Lawn, PA 4 pm (INformance), 7 pm

Nick Schmelzer; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

10 MAY

Andrew Henderson & Renée Anne Louprette, organ, piano and harpsichord, with dancers; Church of St. Ignatius Loyola, New York, NY 7:30 pm

11 MAY

Jeremy Bruns; Trinity Church, Boston, MA 12:15 pm

Cj Sambach; United Methodist Church; Saratoga Springs, NY 7 pm INformance

12 MAY

John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm

Donald Sutherland; Franciscan Monastery, Washington, DC 12 noon

Simon Preston; Spivey Hall, Clayton State University, Morrow, GA 8:15 pm

13 MAY

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

Philip Baker; Cathedral of St. Patrick, New York, NY 4:45 pm

Giorgio Parolini; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gwendolyn Toth; Christ Church, New Brunswick, NJ 6:30 pm

Chanson; St. James Episcopal, Lancaster, PA 7 pm

Aaron David Miller; Monroe Street Methodist, Toledo, OH 7 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 5 pm

David Ouzts, with flute; Church of the Holy Communion, Memphis, TN 3 pm

15 MAY

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

Andrew Scanlon; Trinity Episcopal, Haverhill, MA 7:30 pm

Thomas Murray, masterclass; Central Synagogue, New York, NY 10 am; recital 12 noon

Frances Nobert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 MAY

William Trafka, with brass; St. Bartholomew's, New York, NY 7:30 pm

A four-inch Professional Card in THE DIAPASON

No additional charge for photos

For information on rates and specifications, contact
Jerome Butera, 847/391-1045
jbutera@sgcmail.com

Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm
Choral Evensong; Church of the Holy Communion, Memphis, TN 5:30 pm

17 MAY
Singing Boys of Pennsylvania; St. Stephen Catholic Church, Allentown, PA 7 pm
Bach, Cantata 128, St. Lorenz Lutheran, Frankenmuth, MI 7 pm
Paul Bisaccia, piano; St. Paul's Episcopal, Chattanooga, TN 7 pm

18 MAY
Patrick Hawkins; Trinity Church, Boston, MA 12:15 pm
Wayne Peterson, AGO Guild service; First Presbyterian, Jeffersonville, IN 7 pm
Scott Montgomery; Westminster Presbyterian, Peoria, IL 7:30 pm

19 MAY
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Three Choir Festival; Rockefeller Chapel, Chicago, IL 8 pm

20 MAY
Dvorák, *Requiem*; Kent Hall, Westerly, RI 4 pm, 6:30 pm
The American Boychoir; St. John's Episcopal, Essex, CT 4 pm
CONCORA; Church of St. Thomas the Apostle, West Hartford, CT 7:30 pm
David Jackson; First Presbyterian, Ithaca, NY 4 pm
Huff, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
John Walker; Church of the Immaculate Conception, Montclair, NJ 4 pm
Patrick Hawkins; Christ Church, New Brunswick, NJ 6:30 pm
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 3 pm
Brahms, *A German Requiem*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
David Spicer; St. Paul's Lutheran, Ardmore, PA 7 pm
Mendelssohn, *Elijah*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Huw Lewis; Asbury United Methodist, Delaware, OH 4 pm
Durufle, *Requiem*; St. Mary's College, South Bend, IN 7:30 pm
The Callipygian Players; St. Chrysostom's, Chicago IL 2:30 pm

21 MAY
David Christiansen; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY
Alan Morrison, with brass; Verizon Hall, The Kimmel Center, Philadelphia, PA 11 am
Brad Althoff; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 MAY
James Litton; St. Bartholomew's, New York, NY 7:30 pm

25 MAY
Joanna Elliott; Trinity Church, Boston, MA 12:15 pm

26 MAY
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Scott Hanoian; Franciscan Monastery, Washington, DC 12 noon

27 MAY
Kimberly Hess; Cathedral of St. Patrick, New York, NY 4:45 pm
Andrew Moore; Christ Church, New Brunswick, NJ 6:30 pm
Bach, Cantata 108; St. Luke Church, Chicago, IL 10:30 am

30 MAY
St. Bartholomew's Boy & Girl Choristers; St. Bartholomew's, New York, NY 7:30 pm
John Scott; St. Mary Episcopal, Richmond, VA 7:30 pm

**UNITED STATES
West of the Mississippi**

15 APRIL
Raymond Johnston; St. Mark's Episcopal Cathedral, Minneapolis, MN 4 pm
Ty Woodward; American Lutheran Church, Prescott, AZ 3:30 pm
Brent Hylton; Pinnacle Presbyterian, Scottsdale, AZ 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Maxine Thevenot; Grace Cathedral, San Francisco, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

16 APRIL
Alison Luedecke, with Millennia Too!; All Souls Episcopal, Point Loma, CA 7:30 pm

19 APRIL
Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

20 APRIL
Gillian Weir; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm
Frederick Swann; First Church of Christ, Scientist, San Diego, CA 8 pm

21 APRIL
Larry Smith, masterclass; St. Olaf College, Northfield, MN 9 am
The American Boychoir; First Presbyterian, Tyler, TX 7 pm
Ken Cowan; LDS Conference Center, Salt Lake City, UT 7:30 pm

22 APRIL
David Higgs; Hennepin Avenue United Methodist, Minneapolis, MN 4 pm
John Ferguson & Catherine Rodland, with band; St. Olaf College, Northfield, MN 7:30 pm
Carlene Neihart; St. Mary's Episcopal, Kansas City, MO 2 pm
The American Boychoir; Woodway United Methodist, Waco, TX 4 pm
Daniel Goltz & Kraig Scott; St. Mark's Cathedral, Seattle, WA 2 pm
Youth Choir Celebration; Episcopal Church of the Resurrection, Eugene, OR 10:30 am
Jeremy Filsell; Los Altos United Methodist, Los Altos, CA 4 pm

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY
CHICAGO, IL 60625

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

**STEPHEN G. SCHAEFFER
D.M.A.**

The Cathedral Church
of the Advent
Birmingham, Alabama 35203

**ROBERT L.
SIMPSON**

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback

COMMISSIONS & CONCERTS
732 . 747 . 5227

David Wagner DMA

Madonna University
Livonia, Michigan
KMZT-FM
Los Angeles, California
dwagner@madonna.edu

**SALLY SLADE WARNER, AAGO, ChM
Carillonneur**

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

KARL WATSON

ST. RAYMOND'S CHURCH
PARKCHESTER

Cherie Wescott

Concerts • Masterclasses • Coaching

405/942-3958

e-mail: mimiscott1517@yahoo.com

**A Professional Card in
THE DIAPASON**

For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

Davis Wortman

ST. JAMES' CHURCH
NEW YORK

RONALD WYATT

Trinity Church
Galveston

Marcia van Oyen

mvanoyen.com

Plymouth First United Methodist Church, Plymouth, Michigan

CHARLES DODSLEY WALKER, FAGO

TRINITY EPISCOPAL CHURCH
Box 400
SOUTHPORT, CT 06890

SYLVIE POIRIER

PHILIP CROZIER

ORGAN DUO

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

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



Iain Quinn
Director of
Cathedral Music



Maxine Thevenot
Associate Organist-
Choir Director

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Carol Williams

San Diego Civic Organist

Website: www.melcot.com

E-mail: carol@melcot.com



AMERICAN
PUBLIC MEDIA™

Pipedreams®

A radio program for the king of instruments

A #0714 - *Arising to the Day*...musical meditations on the theme of
Easter resurrection.

P #0715 - *Those Gospel Preludes*...composer William Bolcom
provides glimpses into the creation of these beguiling re-
imaginings of familiar American tunes.

R #0716 - *From "C" to Shining "C"*...works of the Couperin Family
provide a fog-free introduction to music in French Classic style.

2 #0717 - *The Weaver's Tale*...we celebrate one of America's
foremost veteran teachers, church musicians, and recitalists with
his own performances, words and compositions.

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



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

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

23 APRIL

David Higgs, masterclass; Hennepin Avenue United Methodist, Minneapolis, MN 6 pm
The American Boychoir; Grace Lutheran, Conroe, TX 7:30 pm

Peter Richard Conte; Benaroya Hall, Seattle, WA 7:30 pm

24 APRIL

Erik Suter; First Presbyterian, Wichita, KS 7:30 pm

The American Boychoir; Wesley United Methodist, Beaumont, TX 7:30 pm

25 APRIL

The American Boychoir; St. Dunstan's Episcopal, Houston, TX 7:30 pm

27 APRIL

The American Boychoir; St. Luke's United Methodist, Houston, TX 7:30 pm

Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm

Paul Jacobs; St. John's Cathedral (Episcopal), Denver, CO 7:30 pm

Choir of Men and Boys; Grace Cathedral, San Francisco, CA 7 pm

28 APRIL

VocalEssence; Orchestra Hall, Minneapolis, MN 8 pm

William Ness; Pacific Union College Church, Angwin, CA 4 pm

29 APRIL

VocalEssence; Orchestra Hall, Minneapolis, MN 2 pm

Ernest Whitmore, with Grace Church choir; Grace Episcopal, Siloam Springs, AR 7:30 pm

Haydn, *The Creation*; First-Plymouth Congregational, Lincoln, NE 7:30 pm

Martin Rost; Christ the King Lutheran, Houston, TX 5 pm

Gerre & Judith Hancock; St. Mark's Episcopal, San Antonio, TX 4 pm

Jonathan Dimmock, organ and harpsichord; Cathedral Church of St. John, Albuquerque, NM 4 pm

Rick Erickson; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Douglas Cleveland; Plymouth Church, Seattle, WA 4 pm

John Renke; Grace Cathedral, San Francisco, CA 4 pm

Carol Williams; Balboa Park, San Diego, CA 2 pm

4 MAY

The American Boychoir, with Amarillo Boychoir; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

Joan Lippincott; St. Mark's Cathedral, Seattle, WA 7:30 pm

Charles Raasch; Trinity Lutheran, Manhattan Beach, CA 12:15 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

5 MAY

Jan Kraybill, workshop; First Baptist, Fayetteville, AR 9 am

Samuel Soria; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

6 MAY

Jan Kraybill; First Baptist, Fayetteville, AR 3 pm

Charles Callahan & Lorenz Maycher, workshop; First United Methodist, Omaha, NE

David Higgs; Trinity Episcopal, Tulsa, OK 5 pm

Bach, Cantata 146; Christ the King Lutheran, Houston, TX 5 pm

Bradley Hunter Welch; First Baptist, Abilene, TX 7 pm

Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm

J. Melvin Butler, with trumpet; Grace Lutheran Church, Tacoma, WA 3 pm

Carole Terry; Trinity Lutheran, Lynnwood, WA 7 pm

Anna Myeong; Grace Cathedral, San Francisco, CA 4 pm

Alison Luedecke, with Millennia Too!; St. Stephens Episcopal, Belvedere, CA 4 pm

Carol Williams; Balboa Park, San Diego, CA 2 pm

7 MAY

Charles Callahan & Lorenz Maycher, with orchestra; First United Methodist, Omaha, NE

The American Boychoir; First Presbyterian, Oklahoma City, OK 7 pm

8 MAY

Simon Preston; Visitation Catholic Church, Kansas City, MO 7 pm

The American Boychoir, with Boston Avenue UMC Children's Choir; Boston Avenue United Methodist, Tulsa, OK 7:30 pm

10 MAY

The American Boychoir; Covenant Presbyterian, Sherman, TX 7:30 pm

11 MAY

Martin Jean; St. Andrew's Lutheran, Mahomet, MN 7:30 pm

Michael Britt; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

13 MAY

John Morabito; Grace Cathedral, San Francisco, CA 4 pm

Todd Wilson; St. James Episcopal, Los Angeles, CA 6 pm

18 MAY

Bernstein, *Chichester Psalms*; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 5/20

Alison Luedecke, with Peninsula Symphony; Fox Theater, Redwood City, CA 8 pm

Cinnabar Women's Chorus; Knox Presbyterian, Santa Rosa, CA 5 pm

Ty Woodward; Westminster Presbyterian, Escondido, CA 7 pm

Simon Preston, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm, also 5/19

19 MAY

Alison Luedecke, with Peninsula Symphony; Flint Theater, Cupertino, CA 8 pm

20 MAY

Mendelssohn, *Elijah*; Christ Church Cathedral, Houston, TX 4 pm

Gerre & Judith Hancock; Grace Cathedral, San Francisco, CA 4 pm

Simon Preston, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 2 pm

Erik Suter; First Congregational, Los Angeles, CA 4 pm

Simon Preston; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

22 MAY

Simon Preston, choral masterclass; Memorial Church, Stanford, CA 7 pm

23 MAY

Simon Preston; Memorial Church, Stanford, CA 8 pm

27 MAY

Gail Archer; Christ Church Cathedral, Houston, TX 4:15 pm

Choral Evensong, Christ Church Cathedral, Houston, TX 5 pm

Gary Desmond; Grace Cathedral, San Francisco, CA 4 pm

INTERNATIONAL

15 APRIL

David Drury; St. John's Cathedral, Brisbane, Australia 3 pm

Paul Derrett; Westminster Abbey, London, UK 5:45 pm

Alan Morrison; Westminster United Church, Winnipeg, MB, Canada 8 pm

18 APRIL

Clive Driskill-Smith, with percussion; Symphony Hall, Birmingham, UK 7:30 pm

19 APRIL

Maurizio Croci, with Ensemble Orlando; Eglise des Cordeliers, Fribourg, Switzerland 8 pm

20 APRIL

Lubbert Gnodde; Chapelle de l'Hôpital des Bourgeois, Fribourg, Switzerland 12:15 pm

21 APRIL

Michel Bouvard; Cathédrale St-Nicolas, Fribourg, Switzerland 8 pm

Anthony Hammond; St. George's Cathedral Southwark, London, UK 1:05 pm

22 APRIL

Manfred Theilen; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

Luigi Ferdinando Tagliavini, with cornetto; Abbazia, Payerne, Switzerland 5 pm

Martin Rein; Westminster Abbey, London, UK 5:45 pm

24 APRIL

Stephanie Burgoyne; All Saints' Kingsway, Toronto, ON, Canada 12 noon

27 APRIL

Carol Williams; The Esplanade Theatre, Singapore 7:30 pm

28 APRIL

Stephen Disley; St. Albans Cathedral, St. Albans, UK 5:30 pm

John Scott Whiteley; Bridlington Priory, Bridlington, UK 6 pm

Adrian Gunning; St. John the Evangelist, Islington, London, UK 7:30 pm

29 APRIL

Martin Stacey; Westminster Abbey, London, UK 5:45 pm

4 MAY

Stephanie Burgoyne; St. Jude's Brantford, Toronto, ON, Canada 12 noon

5 MAY

James Metzler; King's College Chapel, Cambridge, UK 6:30 pm

6 MAY

Mark King; Notre-Dame Cathedral, Paris, France 4:30 pm

James Metzler; Westminster Cathedral, London, UK 4:45 pm

Harri Viitanen; Westminster Abbey, London, UK 5:45 pm

8 MAY

Arthur LaMirande; Cathedral of the Good Shepherd (R.C.), Singapore 7 pm

10 MAY

Gillian Weir; St. Giles-in-the-Fields, London, UK 7 pm

11 MAY

Clement Carelse; St. Jude's Brantford, Toronto, ON, Canada 12 noon

Yoon Park; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

13 MAY

Wolfgang Zerer; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

18 MAY

Sophie-Veronique Cauchefier-Choplin; St. John's Cathedral, Brisbane, Australia 7:30 pm

Rob Waltmans; Cattedrale di S. Stefano, Biella, Italy 9 pm

Greg Walshaw; St. Jude's Brantford, Toronto, ON, Canada 12 noon

19 MAY

Rob Waltmans; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

20 MAY

Ashley Grote; Westminster Abbey, London, UK 5:45 pm

25 MAY

Mario Duella; Cattedrale di S. Stefano, Biella, Italy 9 pm

Joseph Calverley; St. Jude's Brantford, Toronto, ON, Canada 12 noon

26 MAY

Mario Duella; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Simon Johnson; St. Albans Cathedral, St. Albans, UK 5:30 pm

Letizia Romiti; Bridlington Priory, Bridlington, UK 6 pm

27 MAY


Simon Jacobs; Westminster Abbey, London, UK 5:45 pm



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



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



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



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



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




sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL
hear the difference.

Hupalo & Repasky Pipe Organs
1785 Timothy Dr. Unit 4
San Leandro, Calif. 94577-2313
510 483 6905
www.hupalorepasky.com



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

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



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

Advertise in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com



WOLFF & ASSOCIÉS
Facteurs d'orgues Organbuilders
info@orgelwolff.com www.orgelwolff.com
450-661-2073
1260, rue Tellier, Laval QC Canada H7C 2H2



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

Organ Recitals

GORDON ATKINSON, Melbourne Town Hall, Melbourne, Australia, October 4: *To a Wild Rose*, MacDowell, arr. Scott; *Carillon*, Sowerby; *Reflections*, Atkinson; *Elegy*, Thalben-Ball; *Psalm-Prelude No. 1, Set 1*, Howells; *Aria seriosa*, Karg-Elert; *Grand Choeur*, Salomé; *Cloches*, Fournier; *Choral in a*, Franck.

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 3: *Overture (Christmas Cantata)*, *Gottes Sohn ist kommen*, *Now Thank We All Our God*, Bach; *Noël in G*, Daquin; *Come, Come Ye Saints*, Diemer; *Winchester New, Autumn Rhapsody*, *Veni Redemptor Gentium*, *Meditation on St. Louis*, *Verbum Supernum Prodiens*, Balderston.

JAMES BARRETT, St. Paul Lutheran Church, Denver, CO, October 15: *Praeludium in d*, Böhm; *Nun freut euch, lieben Christen, gmein*, BWV 734, Bach; *Wir glauben all an einen Gott, Vater, Praeludium und Fuge in G-dur*, Krebs; *Fantasy in E-flat*, Saint-Saëns; *Episode*, Selleck; *Carnival*, Crandell; *A Diet of Worms*, Horvit.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, November 3: (pre-concert) *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue on the name Alain*, Duruflé; (post-concert) *Toccata and Fugue*, op. 59, no. 5-6, Reger; *Pastorale*, op. 19, Franck; *Of Things Hoped For*, Thomas.

FRANCESCO CERA, First Presbyterian Church, Springfield, IL, October 27: *Toccata sesta*, Rossi; *Bergamasca*, *Toccata per l'elevazione (Fiori Musicali)*, *Toccata V sopra i pedali (Il Secondo libro di Toccate)*, *Capriccio sopra l'Aria di Ruggiero (Capricci)*, Frescobaldi; *Passagagli*, *Sonata*, Pasquini; *Tocca-*

ta quinta tutta di salti, Kerll; *Sonata in F*, HWV 427, Handel; *Prelude and Fugue in C*, BWV 547, Bach.

PETER RICHARD CONTE, Church of St. John the Divine, Houston, TX, November 12: *Overture to Candide*, Bernstein, transcr. Conte; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Choral No. 2 in b*, Franck; *Comes Autumn time*, Sowerby; *Cortège et Litanie*, Dupré, transcr. Conte; *Fantasy on Nursery Tunes*, Elmore; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

ROBERT DELCAMP, The University of the South, Seawee, TN, November 3: *Allegro (Symphony in g*, op. 42, no. 6), *Salve Regina (Symphony in D*, op. 13, no. 2), *Andante cantabile (Symphony in f*, op. 13, no. 4), *Marche du Veilleur de Nuit (Bach's Memento)*, *Marche Pontificale (Symphony in c*, op. 13, no. 1), *Mystique (Trois Nouvelles Pièces*, op. 87), *Allegro vivace*, *Adagio*, *Toccata (Symphony in f*, op. 42, no. 5), Widor.

ANDREW DEWAR, First Presbyterian Church, Midland, TX, October 10: *Choral Fantasia on O God our help in ages past*, Parry; *Sonata for Organ in E-flat*, Bairstow; *Kaleidoscope*, op. 144, Karg-Elert; *Variations and Fugue on a theme by Mozart*, op. 132, Reger, arr. Abbing.

EMMA LOU DIEMER, Trinity Episcopal Church, Santa Barbara, CA, December 17: *Fantasy on Valet will ich dir geben & Hyfrydol*, Diemer; *Meditation on Picardy*, Gell; *Sussex Carol*, Wood; *For Advent, on Two Themes*, Benoit; *Angels We Have Heard on High*, Wood; *Kindle the Taper*, Balderston; *God Rest You, Merry People*, Elmore; *Go Tell It on the Mountain*, Diemer; *Christmas Is Here*, Wood; *Toccata Jubilosa*, Noble.

TANDY EDWARD DIX, McDaniel College, Westminster, MD, December 3: *Concerto in F*, op. 4, no. 4, Handel; *Divertimento*, Callahan; *Hymne*, op. 78, Jongen; *Sonata*, K. 61, *Sonata*, K. 62, Mozart; *Concerto in g*, op. 177, Rheinberger.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, November 17: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Allein Gott in der Höh dei Ehr*, BWV 662; *Toccata and Fugue in F*, BWV 540, Bach; *Sonate II*, Hindemith; *Scherzo*, op. 2, Duruflé; *Grande Pièce Symphonique*, op. 17, Franck.

THOMAS FOSTER, St. Chrysostom's Episcopal Church, Chicago, IL, November 19: *Plein Jeu*, Tierce en taille, Basse de Trompette, Recit, Grand Jeu (*Livre d'Orgue*), DuMage; *Prelude in E-flat*, Lemmens; *Minuetto*, *Scherzo (Dix Pièces)*, Gigout; *Choral Dorien*, Alain; *Trois Pièces*, op. 7, Barié.

DAVID HATT, with Stuart Alan Duke, baritone, and Carole Klein, trumpet, St. Mark's Episcopal Church, Palo Alto, CA, November 19: *Donne Secours*, *Processional in E-flat*, *Processional in D*, *Organ Variations on Praise the Lord, Ye Heavens Adore Him*, *Three Untitled Sketches*, *Serving You, Lord*, *Three Chorales for Two Performers, #3*, *A Mighty Fortress, God's Radiance*, *Processional in D*, *Processional in C*, *The King's Processional*, *When the Church of Jesus, O Shepherd of Souls*, *There Is Enough*, *Carol and Toccata on Puer nobis nascitur*, *Chorale and March in F*, *Andante in A*, *Trumpet Tune in E-flat*, *Lo*, *All Keys Are His*, *Variations on St. Anne*, *You Gave to Me a Soul*, *three untitled works*, *A Doce (A Wedding Song)*, *Wedding Hymn*, *A Little Lamb, I'm Sorry*, *Lord, for Those Who Cannot See*, Johnson.

HUW LEWIS, Christ United Methodist Church, Marietta, OH, December 3: *Where are all the merry shepherds going?*, Balbâtre; *Come, Savior of the Gentiles*, BWV 659,

Bach; *Theme and Variations for Christmas Night*, Monnikendam; *Sonata for Worship*, Fedak; *Passacaglia in c*, BWV 582, Bach; *Passepied*, Delibes; *Offertorium*, Gounod; *Fantasy and Fugue on the Name 'BACH'*, Liszt.

IAIN QUINN & MAXINE THEVENOT, The Cathedral Church of St. John, Albuquerque, NM, November 19: *Fête*, Langlais; *Scherzo (Dix Pièces)*, Gigout; *Five Liturgical Inventions*, Togni; At the Ballet (*Five Dances*), Hampton; *Carillon de Westminster (Pièces de fantaisie)*, Vierne; *Placare Christe servulis*, op. 38, Dupré; *Barcarolle*, op. 10, Rachmaninoff, arr. Quinn; *Pièce Héroïque*, Franck; *Introduction and Passacaglia*, op. post, Reger; *Max Cat Rag*, Dinda.

RUDY SHACKELFORD, with Clair Hillard, reader, Bethany United Methodist Church, Gloucester Point, VA, December 3: *Pictures at an Exhibition*, Mussorgsky, arr. John; *Sweetinck Variations*, Shackelford; *The Nutcracker Suite*, Tchaikovsky, arr. Hohman.

CHERIE WESCOTT, Trinity Episcopal Church, Tulsa, OK, December 12: *Love Came Down at Christmas*, Utterback; *Aeterna Christi munera (Five Preludes on Plainchant Melodies)*, Willan; *Fantasia in E-flat*, Saint-Saëns; *Roulade*, op. 9, no. 3, Bingham; *Stunde der Freude (Hora gaudiosa) (Five Pieces in Free Style)*, op. 132, no. 5, Bossi.

CAROL WILLIAMS, Canterbury Cathedral, Canterbury, UK, November 4: *Toccata in Seven*, Rutter; *Voluntary for Double Organ*, Z. 719, Purcell; *Dialogue (Troisième Livre)*, Marchand; *Marche Funèbre et Chant Séraphique*, Guilmant; *Toccata*, Paponand; *Larghetto*, Stravinsky; *Hungarian Dance No. 1*, Brahms, arr. Lemare; *Mozart Changes*, Gardonyi; *Adiemus: Songs of Sanctuary*, *Trumpeting Organ Morgan*, Jenkins; *Toccata Store Gud, vi lover deg*, Kleive.

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

BERGHAUS ORGAN CO.
 2151 Madison Street, Bellwood, IL 60104
 phone 708-544-4052 • fax 708-544-4058
 email: dmccleary@berghausorgan.com berghausorgan.com

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

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

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

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

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

Visit The Diapason website:
www.TheDiapason.com

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

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.90
Regular Classified minimum	18.00
Display Classified, per word	1.25
Display Classified minimum	25.00

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

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

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

THE DIAPASON • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 847/391-1044 • jrobinson@sgcmail.com

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

January February March April May June July August September October November December

Category _____ Regular Boldface

Ad Copy _____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ Date Sent _____

PAYMENT MUST ACCOMPANY ORDER

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 37.

POSITIONS AVAILABLE

St. Francis UMC, 2965 Kildaire Farm Road, Cary, NC 27518. Telephone 919/362-1666 x-28. Full-time organist/pianist/music associate. This is a full-time position, with benefits, that involves playing organ and piano for two traditional worship services and special services, accompanying the Chancel and Youth Choirs, directing two handbell choirs, and working in relationship with music staff and clergy. Salary is commensurate with candidate's experience. Position available May 1, 2007. Response deadline April 1, 2007. Please send résumé to Jim White, Director of Music Ministry, at above address or you may reach him at the above telephone number.

Goulding & Wood, Inc. is seeking a service technician for immediate employment. A minimum of three years prior experience is required. Starting salary well above industry standards. The successful applicant will have general knowledge of various action designs, extensive tuning background, and strong interpersonal skills. Voicing skills a plus. Please submit résumés or requests for more information to: Brandon Woods, Goulding & Wood, Inc., 823 Massachusetts Avenue, Indianapolis, IN 46204. Fax: 317/637-5236. Brandon@gouldingandwood.com, www.gouldingandwood.com.

Assistant Director of Music. Basilica of the National Shrine of the Immaculate Conception, Four Hundred Michigan Ave., NE, Washington, D.C. 20017-1566. 202/526-8300. The assistant director will work with the director of music in sustaining and growing a department dedicated to providing excellence in sacred music within and outside the context of liturgy. Requirements: excellent skills in organ performance, especially in the areas of accompanying and improvisation; proficiency as a conductor; administrative ability; knowledge of the Roman Rite. Master's degree or equivalent required. Competitive salary and benefits. Send letter of interest, résumé, and a list of references to Dr. Peter Latona, Director of Music. Applications will be considered as they are received.

POSITIONS AVAILABLE

Pipe organ factory in the Northeast is currently interviewing for positions in chest construction; pneumatic and small parts machining; design and pipemaking. Please forward cover letter and c.v. to: Austin Organs, Inc., 156 Woodland St., Hartford, CT 06105 or e-mail to: employment@austinorgans.com. Please, no phone calls. All inquiries answered with privacy and respect.

Foley-Baker Inc. of Tolland, CT has openings for two pipe organ technicians: general shop and field and also a voicer's assistant. Travel. All benefits including excellent matching 401K. Please send résumé to: Mikefoley@foleybaker.com or 42 N. River Rd., Tolland, CT 06084. 800/621-2624.

PUBLICATIONS/ RECORDINGS

Dudley Buck arranged *A Mighty Fortress*. Never recorded and rarely heard, his "Choral March" is now available as published in 1891. Includes historical and performance notes. Play it after singing the hymn. Everyone knows this melody! www.michaelsmusicsservice.com; 704/567-1066.

The **OHS Catalog** is online at www.ohscatalog.org. More than 4,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261 E-mail: catalog@organsociety.org.

Send recital programs to *THE DIAPASON*, 3030 Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

PUBLICATIONS/ RECORDINGS

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4 shipping for entire order (within USA). Order online at www.ohscatalog.org.

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

HARPSICHORDS/ CLAVICHORDS

Clavichord, built by Edward Kottick (2002), double strung unfretted, beautiful cherry case and stand with Louis XVI turned legs, ebony naturals and bone sharps, range of FF to f3, brass strung throughout. Excellent condition. 65" long, 19" deep, on the stand 31-1/2" tall. Asking \$10,000. For further information and pictures please see www.davidschrader.com/Clavichord-Kottick.htm. David Schrader, 773/262-3202 or DSchrader@att.net.

HARPSICHORDS/ CLAVICHORDS

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

PIPE ORGANS FOR SALE

Two manual and pedal 8-rank Wangerin pipe organ for sale. In good condition in the Detroit metro area. Currently located in a private residence but originally from a small rural church. Asking \$5,000. Buyer to remove. Please call before 10 pm Eastern Standard Time. 248/356-0896; mcclungave@comcast.net.

Home organ for hobby builder—console 3-manual/pedal; 12 ranks; Bourdon 16/8'; Gemshorn 8'; Rohrflute 4'; Voix Celeste 4'; Piccolo 2'; Tierce; Nazard; Larigot; Vox 8'; Oboe 8'; Cor Anglais 8'; 75% complete, 9" ceiling. Also blowers, reservoirs, relay board, power supply, pine frame; many other parts—pipes, chests, valves, etc. Location: SW Quebec, Canada. Buyer to remove and transport. Must sell due to illness. Terms: cash \$2000CAN, OBE. E-mail taylor@rocler.qc.ca or telephone 450/829-3153. Welcome to visit.

Schlicker organ, 6 ranks, 22 stops, semi-portable, 7' 8" high. Ample volume and tonal flexibility for medium size church. A wonderful organ in fine playing condition—all as originally built. Easy to transport and install quickly. \$27,000. Call for details: 863/427-2865.

Wilhelm studio organ. New six-stop two-manual instrument, with Bourdon 16' in the pedal. For additional information, send e-mail to: karl.wilhelm@sympatico.ca.

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

GLÜCK NEW YORK
ORGANBUILDERS

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

212.608.5651
www.glucknewyork.com



Attention Organbuilders
For information on sponsoring a color cover for *THE DIAPASON*, contact editor Jerome Butera, 847/391-1045 jbutera@sgcmail.com

Send a copy of *THE DIAPASON* to a friend: Editor, The Diapason, 847/391-1045; e-mail: <jbutera@sgcmail.com>

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail

Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com

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

Fenris
Pipe Organ, Inc.

9310 Dodd Road • Kilkeny, Minnesota 56052
(507) 334-2277

Muller
Pipe Organ Company

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

Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953

MEMBER INTERNATIONAL SOCIETY
OF ORGANBUILDERS ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

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

A.E. Schlueter
Pipe Organ Sales
and Service, Inc.

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

BELLS
CAST BRONZE BELLS • CHIMES

vanBergen
Established 1795

New AMERICAN RENAISSANCE CARILLON
1-800-544-8820
www.vanbergen.com • e-mail: van@vanbergen.com

THE DIAPASON 3030 W. Salt Creek Lane Suite 201 Arlington Heights, IL 60005 ph 847/391-1045 fax 847/390-0408 e-mail jbutera@sgcmail.com web www.TheDiapason.com

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 37.

PIPE ORGANS FOR SALE

1954 Moller 2/8, \$6,400—still in place, buyer to remove; 1962 Schantz 3/33, \$26,400—still in place, buyer to remove; 1925 Moller 2/10, \$8,000—still in place, buyer to remove; 1976 Berghaus 2/11, \$8,800—still in place, buyer to remove. *Parted out:* 1966 Moller 2/10—some pipework still available, contact for details; 195? Reuter 2/9—some pipework still available, contact for details. *Sold!* 1949 Moller 3/30; *Sold!* 1962 Wicks 2/4; *Sold!* 1969 Moller 2/3; *Just reduced!* 1964 Wicks 2/6, All new Peterson relay, new DC wiring, ready to ship now! Seller wants to liquidate! \$18,000 or best offer! Fabry, Inc. offers removal services and shipping F.O.B. Antioch, IL. Large used pipe inventory available and ready for use. Contact for available ranks and specifications. Fabry, Inc. 974 Autumn Drive, Antioch, IL 60002, tel: 847/395-1919, fax: 847/395-1991, e-mail: fabryinc@aol.com.

ELECTRONIC ORGANS FOR SALE

Baldwin Organ, 3-manual, model 645, 45 stops, 24 couplers. Microprocessor digital technology. Capture combination action, ample pistons and toe studs, two expressive divisions, crescendo, antiphonal, 5-channel audio. To ensure long future reliability, all main PC boards exchanged in 2006 for new Baldwin boards. A splendid organ. \$9000 or best offer. 863/427-2865.

REED ORGANS FOR SALE

George Prince 2-manual Melodeon. Rare pre-Civil War instrument in excellent original playing condition. Beautiful rosewood case. Lightweight. A real working instrument ideal for chapel use, a collector, or professional designer. \$10,000. 863/427-2865.

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

MISCELLANEOUS FOR SALE

Organ blower—Laukhuff Ventola for small organ with one or two stops; .10 hp, 36cfm at 2" pressure, standard 120 volts. \$645. Call Don, 830/606-1838.

Consoles, pipes, relays, magnets and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

Moller 8' Tuba, 5" pressure. Tellers 8' Tuba, 4" pressure; both, 73 pipes; either set \$800. Complete 16" Moller manual Bourdon, 97 pipes; chests and racks on 5" pressure, \$1500. Moller 8' Doppel Flute, 61 pipes; Clarinet 8', 61 pipes, 4" pressure, spotted metal, \$800. Austin 8' Oboe, 4" pressure, \$800. Austin Vox Humana, 4" pressure, \$300. Siedle Organ Company, 412/221-5484.

Shop equipment of retired organ builder: Delta Unisaw, 21" drillpress, Delta thickness planer, Delter long-table jointer, Delta 12" turret saw, chip collector, benches, shop trucks, numerous other items. Asking \$6400. Prefer to sell the entire package. Buyer to move. Contact Tom Rench, 1601 Circlewood Drive, Racine, WI 53402. 262/639-3473, mstulken@wi.net.

10' electric metal shear originally from the Aeolian-Skinner pipe shop. \$5,000 or best offer. Contact: Sandee at A. R. Schopp's Sons, Inc. 330/821-8406.

Atlantic City Pipe Organ—Moller: 3-manual drawknob shell, 1952, oak, \$500; Harp, \$500. Five-rank Tellers unit chest, \$900; 1932 Jame-son-designed Estey; Swell—8' Principal; Choir—8' Principal, 4' Open Metal Flute, Haskell Bass, Salicional and Celeste, Gamba. Visit <http://mywebpages.comcast.net/acorgan>. E-mail: acorgan@comcast.net. Phone 609/641-9422.

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

SERVICES/ SUPPLIES

Austin actions: Come to the source. Fast delivery. Guaranteed. 860/522-8293; www.austinorgans.com.

The Whistle Shop repairs and rebuilds pipe organs. Southwestern U.S. Also, maintenance and tonal work. Finest materials, expert workmanship. K.E.M. Pipe Organ Builders, Austin, TX. 800/792-8180.

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

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

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

**ALL REPLIES
TO BOX NUMBERS**
that appear
without an address
should be sent to:
THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005

SERVICES/ SUPPLIES

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

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

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

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

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

Harris Precision Products *Builders of high quality Pipe Organ Components*

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

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

HAGERSTOWN
ORGAN COMPANY, INC
*New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems*
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

J. H. & C. S. Odell
East Hampton, Connecticut • *web:* www.odellorgans.com
voice: 860-365-0552 *email:* info@odellorgans.com
PIPE ORGAN ARCHITECTS AND BUILDERS SINCE 1859
MEMBERS, AMERICAN INSTITUTE OF ORGANBUILDERS

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

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

Norman A. Greenwood
"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 • 704/334-3819 • fax 704/544-0856

GUZOWSKI & STEPPE
ORGANBUILDERS INC
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT. LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. MCMANIS
In Memoriam
March 17, 1913—December 3, 2004

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGANBUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA. 30108-0547
MICHAEL P. PROSCIA
PRESIDENT
ZACK BARNWELL, REED ORGAN DEPT.
JOEY SMITH, TECHNICAL ASSISTANT
MICHAEL PROSCIA
ORGAN BUILDER INC.
PROSCIA
ORGANS
TEL: (770) 258-3388
FAX: (770) 258-3355
E-MAIL: Prosciaorg@aol.com

THE DIAPASON
3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL

ENCLOSED IS
 \$70.00—3 YEARS
 \$55.00—2 YEARS
 \$35.00—1 YEAR

FOREIGN SUBSCRIPTIONS
 \$85.00—3 YEARS
 \$65.00—2 YEARS
 \$45.00—1 YEAR

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

Jacques Stinkens
Organpipes - since 1914
Your personal wishes are in good hands
Antonlaan 8 Tel. +31 30 - 691 3827 info@stinkens.nl
NL - 3701 VE Zeist Fax +31 30 - 692 0620 www.stinkens.nl

W. Zimmer & Sons
pipe organ builders
P.O. Box 520
Pineville, NC 28134
(803) 547-2073

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



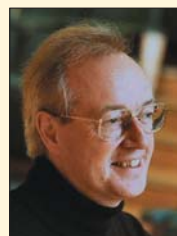
George Baker



Diane Meredith Belcher



Guy Bovet*



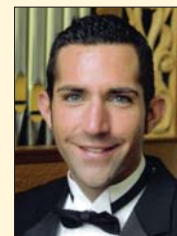
Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Scott Montgomery
 AGO National
 Competition Winner
 Available 2006-2008



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Winchester
 Cathedral, UK
 Andrew Lumsden, Director
 October 17-29, 2007

The Choir of Saint Thomas
 Church, NYC
 John Scott, Director
 Available 2008

The Choir of St. John's College
 Cambridge, UK
 West Coast USA Tour
 Spring 2009

*=European artists available
 2007-2008



Olivier Latry*



Joan Lippincott



Alan Morrison



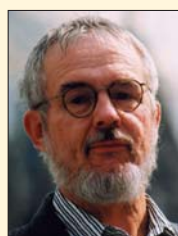
Thomas Murray



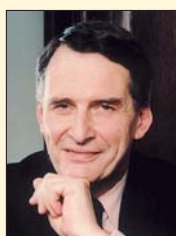
James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



Ann Elise Smoot*



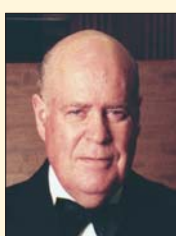
Erik Wm. Suter



Donald Sutherland



Thomas Trotter*



John Weaver



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:
www.concertorganists.com