

THE DIAPASON

JUNE, 2006



First Congregational Church, Kalamazoo, Michigan
Cover feature on pages 30–31

Oct/Nov 2006 & Feb/Mar 2007

ensemble amarcord

Men's a cappella vocal quintet, Leipzig

"Move over King's Singers, Hilliard Ensemble, and Chanticleer: There is a new male a cappella group on the international classical music scene...as pleasing as it was sophisticated."
(*The Salt Lake Tribune*, UT)

"The five alumni of Leipzig's St. Thomas Boys Choir (as in, the one Bach used to direct) sing together about as well as anybody I've ever heard....world-class. If you're looking for classical a cappella, it just doesn't get much better than this."
(Hanna Stotland, *Recorded A Cappella Review Board*)

"Great popular success."
(*Green Bay Press-Gazette*, WI)

"One of Europe's top vocal groups."
(*The Barrie Examiner*, Ontario, Canada)

"From start to finish this was virtuoso music making."
(*The Diapason*, Chicago)

"Performed flawlessly."
(*Richmond Times-Dispatch*, VA)

"These guys can do anything."
(*Leipziger Volkszeitung*)

"The singing is beyond criticism."
(*Choir & Organ*, England)

"One of Europe's finest a cappella quintets. Ravishing performances."
(*The American Organist*, New York)



February 2007

Texas Boys Choir

Gold Medal Winner, 2004 Choral Olympics, Bremen, Germany

The Texas Boys Choir, which Igor Stravinsky called "the best boys choir in the world," has been a professional touring organization for well over half a century and operates its own school in Fort Worth. This Grammy Award winning choir has added changed voices to its treble choir to greatly increase its range of performance, which includes its trademark songs of the American west and patriotic songs.

"FINESSE AND VERSATILITY: The Texas Boys Choir functions within the secular tradition of the Vienna Choir Boys but with a vivacity that only can be described as American...As Cowboy Choirboys the young musicians really tickled the imagination. The boys danced with glee and made a point of communicating delight at every theatrical moment."
(*Worcester Telegram*, MA)

"Almost excruciating purity."
(*The New York Times*)

"A burst of Texas exuberance...Patriotic songs brought the concert to a rousing conclusion."
(*Pittsburgh TribuneReview*)

"Angels probably sound like the Texas Boys Choir."
(*The Washington Post*)



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THE DIAPASON

A Scranton Gillette Publication

Ninety-seventh Year: No. 6, Whole No. 1159
Established in 1909

JUNE, 2006
ISSN 0012-2378

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

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Cover: Wicks Organ Company, Highland,
Illinois; First Congregational Church,
Kalamazoo, Michigan 30

www.TheDiapason.com

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

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Letters to the Editor

In the wind questions

I enjoyed reading "In the wind . . ." in the February issue, providing readers of THE DIAPASON with "the questions."

I would like to respond to Question no. 6 concerning justifying the cost of purchasing and maintaining a pipe organ. I am of the view that the question must be directly linked to a church's requirements for worship.

What must be in place for a congregation to have an appropriate (or "right" or "correct") spiritual experience? For many western Christian denominations, an organ is central to fostering and sharing a congregation's spirituality through the medium of music. The value and practical usefulness of the organ, as a support for congregational worship, has been proved through 400 years of Christian choice to install and maintain these instruments on all the continents of the Earth.

If music is a requirement for worship, installing an organ not only provides for that requirement, but it also represents a commitment of a congregation to invest in keeping organ music alive, fostering new organ compositions, the continuation of the organ craft and industry, and, of course, the need for organists—for now and for future generations.

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

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

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

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

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

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

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That the organ be a pipe organ rather than a digital instrument is not so straightforward. The decision is linked more to the congregation's longer-term commitment and purse strings than to the immediate issue of requirements for worship.

If posed with the question about using the funds for the needy, I would argue that it is not possible to directly compare the requirements for worship with the requirements to provide for those in need. And in any case, I would tend to think that a spiritually rich community of believers will be in a far better position to address the needs of those less fortunate. If music is a component in the fostering a rich spiritual commitment, the question is answered.

Kevin Grose
Bonn, Germany

The author replies

In his thoughtful letter Mr. Grose has used language skillfully so that we can continue to chew on this important question. He talks about the organ being known worldwide as a primary instrument for music in worship, but when he opens his prose to consider instruments other than pipe organs, he distinguishes between pipe organs and

digital instruments. I'm reminded of a cliché popular among organ enthusiasts in the late 1960s—the height of the Revival. Political-rally style buttons were produced that said *Eine richtige Orgel hat Pfeifen* (A real organ has pipes). Weren't we the rebels?

I've worked as consultant and as organbuilder with many organ committees and organ task forces, and most have raised the question of justification: With all the poverty and suffering in the world, how can we spend this kind of money on ourselves? Of course, it's up to each parish to answer that question. Government buildings are designed and furnished to represent the power and dignity of civic responsibility. Likewise,

throughout the history of the church, its buildings have been expressions of the power of faith. The furnishings of those buildings—from pipe organs to stained-glass windows to silver communion sets, even to landscaping—demonstrate the commitment of a community of faith to the community at large.

Of course, every church cannot have a pipe organ. A pipe organ is expensive. It can dominate a church's worship space. It is almost always more complicated to decide to purchase a pipe organ than one of the several other options. But the experience of singing with a congregation led by a great pipe organ is like no other.

John Bishop

Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its annual summer organ recital series on Sunday evenings at 6 pm (preceded by a carillon recital at 5:30 pm): June 4, Robert Grogan; 6/11, Gail Archer; 6/18, Peter Latona; 6/25, Russell Weismann; July 2, Louis Perazza; 7/9, Domenico Severin; 7/16, Richard Fitzgerald; 7/23, Hans Uwe Hielscher; 7/30, Leo Abbott; August 6, Paul Murray; 8/13, Oddmund Opşjon; 8/20, Marsha Long; 8/27, Richard Pilliner. For information: 202/526-8300; www.nationalshrine.com.

The Charlotte, North Carolina Chapter of the American Guild of Organists presents the 28th annual summer recital series. A free-will offering is taken to help defray expenses and to offer scholarships to organ students in the Charlotte, North Carolina area. All organists playing recitals on the series are members of the Charlotte Chapter. Recitals take place at 7:30 pm unless otherwise noted:

June 4, Christ Episcopal Church, J. Michael Grant and Christopher Brayne; 6/11, Myers Park United Methodist Church, Lee Northcutt, with baritone; 6/18, Plaza Presbyterian Church, student recital featuring the Stigall Scholarship recipient and students of the Charlotte Chapter AGO; 6/25, St. John's Episcopal Church, Karen Hite Jacob and Carolina Pro Musica;

July 2 (6 pm), Covenant Presbyterian Church, Mary McFarland, carillon recital; 7/9 (4 pm), Myers Park Baptist Church, Royal School of Church Music Evensong, Gerre Hancock, conductor, Bruce Neswick, organist; 7/16, First Baptist Church, Daniel Hannemann; 7/23, Calvary Church, John Cleaveland; 7/30, St. Alban's Episcopal Church (Davidson), Henry Lebedinsky;

August 6, Dilworth United Methodist Church, Florence Jowers; 8/13, First United Methodist Church (Gastonia), Jay Oden; 8/20 (5 pm), Myers Park Baptist Church, Timothy Belflowers; 8/27, Covenant Presbyterian Church, Stephen and Susan Talley, with violin. For information: Robert Kennedy, 704/548-3358, rkmaestro@aol.com or Monty Bennett, 803/328-9504, rmb10@aol.com.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its concert series on Sundays at 3:30 pm: June 4, Dunwoodie United Methodist Church Chancel Choir; 6/11, James Tevenan; 6/18, guitarist Mauro Correa with the Latin American Chamber Music Society; 6/25, David Brock. For information: 415/567-2020 x213; www.stmarycathedralsf.org.

The Friends of the Kotschmar Organ (FOKO) presents its summer 2006 concert series at Merrill Auditorium, Portland, Maine, with guest organists from Australia, Russia, Germany, France, and Italy as well as from across the United States. Concerts begin at 7:30 pm:

June 13, Ray Cornils with Kotschmar Festival Brass; 6/20, Felix

Hell; 6/27, Amy Johansen; July 6, Walt Strony; 7/11, Daniel Zaretsky; 7/18, Maurice Clerc; August 1, Hans Hielscher; 8/8, Rob Richards; 8/15, Massimo Nosetti; 8/22, Michael Kleinschmidt; 8/29, Thomas Heywood.

The Kotschmar Memorial Organ, built in 1912 by the Austin Organ Company, is this nation's oldest working municipal organ: five manuals, 6,800 pipes. For information: 207/883-9525; www.foko.org.

The 2006 meeting of the **Midwestern Historical Keyboard Society** takes place June 15–17 at Notre Dame University, South Bend, Indiana. Presenters include Martha Folts, Nancy Metzger, Kathleen Scheide, Carol lei Breckenridge, David Kelzenberg, and others. For information: 574/631-6691; CCE@nd.edu.

The Cathedral of St. Patrick, New York City, continues its organ recital series on Sundays at 4:30 pm: June 18, Andrew Henderson; July 16, Domenico Severin; 7/30, Vincent De Pol; August 13, Carl MaultsBy; 8/27, Sylvia Chai. For information: www.saintpatrickscathedral.org.

Old Presbyterian Meeting House, Alexandria, Virginia, presents its summer organ recital series; 30-minute organ recitals take place at 5 pm, followed by a reception and the summer 6:30 pm Sunday evening worship services: June 18, Mary Mozelle, with trumpet; 6/25, Diane Heath; July 9, Edward Moore; 7/16, Jason Abel. For information: www.opmh.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: June 18, dedicatory concert of the church's new organ console, Emma Lou Diemer, Mahlon Balderston, David Gell; August 5, Old Spanish Days Fiesta Concert; 8/27, Abendmusik, trumpet and organ. For information: www.trinitysb.org.

The Church Music Association of America presents its Summer Music Colloquium, June 20–25, at the Catholic University of America, Washington, D.C. The colloquium features instruction in chant and the Catholic sacred music tradition, participation in chant and polyphonic choirs, nightly lectures and performances, along with daily celebrations of liturgies in both English and Latin at the Basilica of the National Shrine of the Immaculate Conception.

Attendance is open to anyone interested in improving the quality of music in Catholic worship. It is the CMAA's 16th annual colloquium. Growing awareness and appreciation of chant and its solemnity has generated particular interest about the conference this year. "The greatest need of liturgy today is the restoration of the sense of the sacred," writes CMAA president William Mahrt of Stanford University. "Music has a principal role, since it expresses that sense of the sacred and sustains it through time."

The faculty for the week includes

Professor Mahrt, who is also the new editor of the quarterly journal *Sacred Music*, chant instructor Amy Zuberbueler (Ward Center, San Antonio, Texas), schola conductor Scott Turkington (Stamford, Connecticut), music professor Kurt Poterack (Christendom College), choirmaster Horst Buchholz (Denver Philharmonic Orchestra), and the eminent church musician Fr. Robert Skeris (Ward Center, CUA).

The cost of the conference, which includes room, board, and materials, is \$485. A special day rate is available for \$50. Register online at <www.musica.sacra.com> or write The Ward Center, Catholic University, Washington, D.C. 20064; contact: <skeris@cua.edu>.

VocalEssence presents Swedish baritone Håkan Hagegård and the Ensemble Singers on June 20 at Bethel University, St. Paul, Minnesota. The program will include works by Otto Olsson, Eskil Hemberg, Edvard Grieg, and Ola Gjeilo, along with the world premiere of Sven David Sandström's *Five Pictures from the Bible*. For information: 612/624-2345; <www.vocalescence.org>.

Trinity Church Wall Street, New York City, presents the Trinity Church International Organ Festival Summer 2006. The six concerts of this festival take place on Thursdays at 1:00 pm from June 29 through August 3. The series opens on June 29 with Alexander Fiseisky playing works of Bach, Mendelssohn, Franck, Homilius, and Glazunov. For information: <www.trinitywallstreet.org>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, continues its summer series of recitals: July 1, Gordon Turk; 7/5, Daniel Zaretsky; 7/8, Gordon Turk; 7/12, Hans Hielscher. For information: 732/775-0035; <www.oceangrove.org>.

The Berghaus Organ Company will present Cherry Rhodes in concert on July 7 at 7:30 pm at Queen of All Saints Basilica, Chicago, Illinois. The concert immediately follows the 2006 AGO convention in Chicago, and is presented as a part of the Music of the Masters concert series of the basilica, Rev. Wayne F. Priest, pastor, Dr. Kenneth Sotak, director of music. Ms. Rhodes' program includes works of Bach, Lidon, Dupont, Mader, Mozart, Fleury, and Hopkins. The program is open to the public without charge. For further information, contact Dave McCleary, 708/544-4052, <dmcclary@berghausorgan.com>.

The Illinois American Choral Directors Association presents Summer Re-Treat July 12-14 at Illinois Wesleyan University, Bloomington, Illinois. Presenters include Timothy Brown, Karen Brunssen and David Brunner. For information: <www.il-acda.org>.

The World New Music Festival takes place July 14-29 in Stuttgart, Germany, sponsored by the International Society for Contemporary Music. The festival will stage some 70 works from over 50 countries. For information: <www.wnmf2006.de>.

The Festival Van Vlaanderen/Brugge Musica Antica takes place July 22-August 5. Events include an

organ competition, demonstrations, and lectures; the finalists of the competition will play the Mozart *Fantasia in f minor* and the Sammartini *Concerto No. 1 in A* on August 2. Concert offerings include Guido Marini on harpsichord, fortepiano, and organ, with Marco Beasley, tenor, on July 23 in Stadschouwburg; Lorenzo Ghielmi and Johannes Geffert will present solo recitals. There will also be an organ trip on July 30, with concerts by Michel Bouvard in St-Omer, Jean Ferrad in Stavele, and Jan Vermeire in Haringe. For information: <www.musica-antiqua-com>.

The 2006 Boston Organ Academy will be presented by the Old West Organ Society, July 25-August 1, led by Yuko Hayashi and Jon Gillock. The schedule includes two daily masterclasses and a final concert, with repertoire by Frescobaldi, Buxtehude, Couperin, Bach, Franck, Vierne, Tournemire, Durufle, and Messiaen. For information: 508/435-6167; <Phrygian@aol.com>.

The 3rd International Organ Competition "Francesco d'Onofrio" takes place September 5-10 in Carunchio, Italy at the Church of S. Giovanni Battista. The competition is open to organists of all nationalities without age limit. First prize is 3,500, second prize 1,500, and third prize 1,000 euros. Judges include Jürgen Essl, Lorenzo Ghielmi, and Francesco Di Lernia. For information: <www.carunchio.net>.

The Choir of Trinity Church, Wall Street, New York City, presented the world premiere of Robert Levin's completion of Mozart's *Mass in C Minor*, K. 427, with the Rebel Baroque Orchestra conducted by Owen Burdick on April 2. Levin's reconstruction in 1991 of the *Requiem*, K. 626, led to his work on the C-Minor Mass. The resulting 90-minute work is 50 percent longer than the version usually performed, with seven of the 19 movements new.

The Ruth and Clarence Mader Memorial Scholarship Fund has announced that **Randall D. Engle, Carolyn Shuster Fournier and Tina Frühauf** have been selected to receive research grants in 2006. Mader Fund grants range from \$200 to \$1000, and preference is given to projects leading to publications related to organs or organ music. Research projects selected for funding this year represent a wide variety of interests, ranging from Dutch Calvinist church history and German-Jewish culture to contemporary French organists and builders.

Randall Engle plans to expand the research he has already completed regarding the pipe organ controversy that took place in Dutch churches from the earliest years of the Reformation to 1641: a controversy resulting from John Calvin's prohibition of musical instruments in church. Engle will conduct archival research in the Netherlands. He holds the degrees Master of Theology in Sacred Music as well as Master of Divinity, and he is currently completing a Ph.D. degree at the University of Wales, with a concentration in theology.

Dr. Carolyn Shuster Fournier, a French-American organist and musicologist, is currently engaged in writing a series of articles based on interviews with French organ builders and organists, as well as an article about Joseph Ermend-Bonnal. A Mader Fund grant

will assist with expenses involved in completing research for these articles. Dr. Fournier is titular of the Aristide Cavaillé-Coll choir organ at La Trinité Church, Paris.

A Mader Fund grant has been awarded to Dr. Tina Frühauf to support research in preparation for an English-language edition of her monograph, *Orgel und Orgelmusik in deutsch-jüdischer Kultur* (Hildesheim: Georg Olms, 2005) [*Organ and organ music in German-Jewish culture*]. Included in the new edition will be additional information concerning the continuation of German-Jewish music culture in countries of exile, and an analysis of the role of the organ in the synagogue in the United States. Dr. Frühauf holds the position of Editor, Répertoire International de Littérature Musicale, at the Research Foundation of the City University, New York.

Information about Ruth and Clarence Mader Memorial Scholarship Fund research grants may be obtained from the website <www.maderfund.com>, or from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767 (e-mail address: <ocochse@worldnet.att.net>).

The Friends of the Kotschmar Organ administers The Kotschmar Memorial Trust Scholarship Fund and recently named this year's recipients. Any student of the organ, orchestral instruments or voice who is a resident of greater Portland, between the ages of 10-18 (grades 4-12) or 19-25, is eligible for the scholarship. The three scholarship recipients include Brittany Haskell, an organ student and a senior at the University of Southern Maine. Haskell is the organist of the South Freeport Congregational Church and will be attending the Westminster Choir College in the fall. Sara Sturdivant is completing her master's degree in voice performance at the University of Southern Maine. Jiyeon Kim is a freshman at Deering High School.

The Kotschmar Memorial Trust Scholarship was established in 1911. Friends of the Kotschmar Organ was founded in 1981. For information: <www.foko.org>.

The Detroit Symphony Orchestra has announced an international competition for new orchestral works by women composers. The Elaine Leebom Memorial Award for Female Composers will have an original work premiered by the DSO and is accompanied by a \$10,000 prize plus expenses incurred in creating the work. Deadline for applications is June 30. For information: 313/576-5161; <www.detroitssymphony.com>.



Ensemble Amarcord

Ensemble Amarcord has swept both classical categories in the 2006 Contemporary A Cappella Recording Awards (CARA), winning both Best Classical Album and Best Classical Song. In addition, Ensemble Amarcord also won the runner up CARA in both categories for 2006. Nominations for the 2006 CARAs were made by an international panel of 57, and the awards were decided by a separate panel of 56 international music professionals.

Best Classical Album was *Nun Komm der Heiden Heiland*, and the runner up was *Incessament*, both by Ensemble Amarcord. Best Classical Song was *Sanctus Incessament*, and the runner up was *Sic Deus Dilexit*, both from the CD *Incessament* by Ensemble Amarcord. Both winning CDs are available on line in North America from <www.towerhillrecordings.com>.

Ensemble Amarcord is composed of five former choristers of the St. Thomas Boys Choir in Leipzig who have emerged in the past few years as continental Europe's most celebrated men's a cappella quintet. The group has won a number of top international prizes in the field, including the Grand Prix Choir Competition in Spain (1995), the International Mendelssohn Competition (1999), the German Music Competition (2000), the International Choir Competition in Finland (1999), and the first Choir Olympiad in Austria (2000). In 2002 the ensemble took top honors in the Deutscher Musikwettbewerb. They have performed throughout Europe and Asia as well as in North America. At home in Leipzig, they recently performed their tenth anniversary concert in the Gewandhaus, and two months later performed there twice with the Gewandhaus Orchestra.

The ensemble is represented in this country by Phillip Truckenbrod Concert Artists (www.concertartists.com) in Hartford, Connecticut, and regularly tours here twice per concert season.

Appointments



Maria Helena Vieira da Costa-Tharp

Maria Helena Vieira da Costa-Tharp has been appointed organist of St. Paul's Ev. Lutheran Church, New



Ashley Holbrook and Robert Horton

On April 12, organ students of **David Pickering at Graceland University** in Lamoni, Iowa played in an organ masterclass taught by Robert Horton, assistant professor of music at Dordt College in Sioux Center, Iowa. On April 13, Dr. Horton played a recital of works by Buxtehude, Franck, Bach, and Decker on the university's Casavant organ. Pictured are organ student Ashley Holbrook and Robert Horton.

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York, New York, where she is responsible for playing for all services and for the development of the church choir program. St. Paul's Church is located in the Chelsea district of Manhattan and is one of the last remaining thoroughly German-speaking parishes in the New York City area. Their 1897 instrument, one of the few surviving organs from the builder Jardine, exists today in its original condition and is maintained by James Konzelman.

Maria Helena Tharp, Portuguese by birth but educated in Germany, holds church music and organ degrees from the Hochschule, Dortmund, Germany, and the degree from the International Language School for Foreign Studies, Dortmund, obtaining business language fluency diplomas in German, Portuguese, Spanish, English and French. She held three previous church positions in Germany prior to moving to New York. She and her husband, Stephen Tharp, have presented performances in Europe with organ duo repertoire, including transcriptions.

Here & There

Ed Broms recently presented jazz concerts with his trio and conducted the choirs of St. Mary's Church, Holliston, Massachusetts, in works of Fauré and Pergolesi. The Broms Organ Trio played a series of concerts presenting the complete works of jazz legend John Coltrane at Eastern Nazarene College in Quincy, Massachusetts. St. Mary's Choir and Youth Choir presented Fauré's *Requiem* and Pergolesi's *Stabat Mater* in a Lenten concert on March 26.

Dubbed a true "Renaissance Man" by *The Boston Globe*, Ed Broms has performed with leading rock, jazz and classical musicians on bass, organ and voice. Currently music director and organist at St. Mary's, Broms was organist at Holy Name Parish 1996-2004. He recently became adjunct faculty at Eastern Nazarene College after a 7-year run with the Blue Man Group. He leads several of his own ensembles including The

Broms Organ Trio, BROMS (rock) and Rooster (blues), and is currently producing two other music series, *The Works* featuring the complete works of The Beatles, and an organ recital series to benefit the Holy Name Organ Trust Fund. For information on the Musica Eclectica concerts: <www.musica-eclectica.org>; information about The Broms Organ Trio: <arcproductions@verizon.net>.

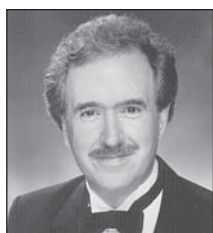
Peter Richard Conte's recording *Magic!* has been reissued on the Gothic label (G 49248). Recorded in 1999 for the Dorian label on the Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia, the program includes Mussorgsky, *Night on the Bare Mountain*; Wagner, *Wotan's Farewell* and *Magic Fire Music (The Valkyries)*; Dukas, *Sorcerer's Apprentice*; Nicolai, *Overture to The Merry Wives of Windsor*; Elgar, *Cockaigne Overture* and "Nimrod" from *Enigma Variations*. The reissue of *Magic!* accompanies the release of a new recording featuring



Peter Richard Conte

Conte on the Wanamaker organ, *Midnight in the Grand Court* (Gothic G 49247), and joins the recent release *The Wanamaker Legacy* (G 49240). For further information: <www.gothicrecords.com>.

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Director, International Organ Festival
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Faculty
National Conservatory
Dijon, France



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Gainesville, Florida



Janette Fishell
Organist/Lecturer

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University of Alabama
Tuscaloosa, Alabama



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Angela Kraft Cross
*Organist/Pianist/Composer/
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College Organist and
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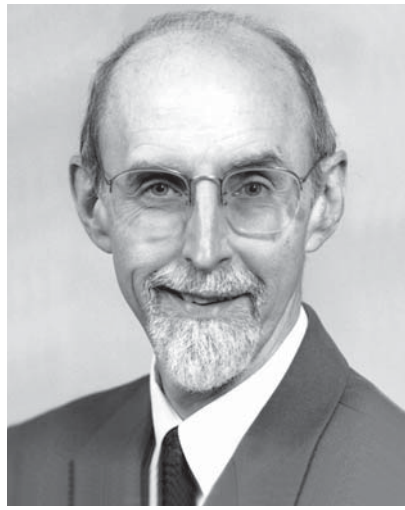


Craig Cramer

Craig Cramer, professor of organ and artist in residence at the University of Notre Dame in Indiana, has been invited to perform in Germany on the 1727 König organ in Steinfeld, the 1748 Gottfried Silbermann in Nassau, the 1692 Schnitger in Norden, and in the Netherlands on the 1725 Hagerbeer/Schnitger in Alkmaar, the 1727 Müller in Leeuwarden, the 1643/1814 Bader/Timpe in Zuphen, and the 1696 Schnitger in Noordbroek in two separate trips this summer. On another trip, he will take his students on a study tour of historic organs in the Netherlands. Craig Cramer is represented by Penny Lorenz Artist Management (www.organists.net).

Grant Edwards is featured on a new recording, *A Musical Feast*, on the Pro Organo label (CD 7181). Recorded on the Bond organ of St. Stephen's Episcopal Church, Seattle, Washington, the program's 20 selections are arranged as a meal, from canapé and apéritif to dessert and coffee, and include works by Warlock, Charpentier, Kodály, Bach, Bédard, Widor, Franck, Albright, and Bovet. For information: 866/927-3923; <www.zarex.com>.

Quentin Faulkner, AAGO, SMD (Union Theological Seminary) has retired from the University of Nebraska-Lincoln. Before coming to Nebraska in 1974, he served for three years as assistant organist of the Cathedral Church of St. John the Divine, New York City. In addition to teaching organ at the University of Nebraska-Lincoln, he developed a series of courses in church music. From 1983-85 he was Chair of the AGO National Committee on Educational Resources. During the winter semester 1998-99 he was Fulbright Guest Professor at the Evangelische Hochschule für Kirchenmusik, Halle/Saale, Germany.



Quentin Faulkner

Dr. Faulkner has performed numerous organ recitals in the U.S. and in Europe (in particular, on historically significant organs); with his wife, Dr. Mary Murrell Faulkner, he recorded *Duetto—Early Music for Keyboard—Four Hands* (Pro Organo CD 7049). He is the author of *J. S. Bach's Keyboard Technique: A Historical Introduction* (1984), *Wiser than Despair*, a book on the history of ideas in church music (1996), and *Basic Bach*, an edition of Bach's *Orgelbüchlein* and three free works (1997). His articles have been published in many journals, including *THE DIAPASON*, *The American Organist*, the *Bach-Jahrbuch*, *Liturgie*, *SOUNDINGS*, and *Musik und Kirche*.

In 1992 the University of Nebraska-Lincoln honored him with an award for distinguished teaching. In 1997 Union Theological Seminary, New York City, granted him its Unitas (distinguished alumnus) Award, and in 1998 Westminster Choir College conferred on him a Distinguished Alumnus award. He and his wife serve as musicians for St. Mark's-on-the-Campus Episcopal Church in Lincoln.

Faythe Freese, associate professor of organ at the University of Alabama, is featured on her third recording, *Roaring Ranks with Faythe Freese* (ArKay label #6176), on the Glätter-Gotz/Rosales organ at United Church of Christ in Claremont, California. The repertoire includes Howells's *Psalm Prelude, Set 2, No. 3*, Distler's *Orgelpartita, "Wachet auf ruft uns die Stimme"*, Bach's *Canonic Variations on "Vom Himmel hoch da komm' ich her"*, Dupré's *Symphonie-Passion "Crucifixion"* and "Résurrection," and Vierne's *Sixième Symphonie "Final"*. The CD may be purchased from ArKay Records or directly from Dr. Freese at The University of Alabama, 175 Moody Music Building, Box



Faythe Freese

870366, Tuscaloosa, AL 35487-0366; \$16 plus \$2 shipping. Faythe Freese is on the roster of Concert Artists Cooperative; <ConcertArtistsCooperative.com>.



Felix Hell

Felix Hell will perform for the RCCO's Brott Summer Music Festival in Hamilton, Ontario: a solo recital on July 18 at Christ Church Cathedral; July 19, two "organ crawl" recitals at St. Paul's Presbyterian Church and at the Church of the Ascension in Hamilton. The festival will conclude at Centenary United Church with an orchestra concert featuring the Saint-Saëns' *Symphony No. 3* with the National Academy Orchestra of Canada under Boris Brott. Hell is a graduate of the Curtis Institute of Music and a master's degree and Artist Diploma candidate of the Peabody Institute in Baltimore. For details: <www.felix-hell.com> or <www.brottmusic.com>.

Dan Locklair's choral work *Pater Noster*, a motet setting of the Lord's Prayer for SATB choir, divisi, a cappella, has been released on four recordings in 2004 and 2005. The latest recording of the work is a performance by The Choir of Men and Boys of St. Thomas Church, New York City (*American Music from Saint Thomas*) on the Koch label (Koch Classics KIC-CD-7567). The disc also features the second recording of Locklair's *Brief Mass* in its only available performance by a choir of men and boys. Other recently released CDs feature performances by The Choir of the Abbey School of England on the Priory label (PRCD 787), Vocal Arts Ensemble of Durham, North Carolina (Arsis Audio CD 145), and Cathedral Choral Society of Washington, DC (Arsis Audio CD 150).

Locklair's *Rubrics—A Liturgical Suite for Organ* was featured in a recital by Thomas Trotter at Symphony Hall in Birmingham, England on February 6. For information: <www.locklair.com>.



Sylvie Poirier and Philip Crozier

Montreal-based organ duettists **Sylvie Poirier and Philip Crozier** announce their eighth organ duet commission. Composed by **Denis Bédard** between November 2005 and January 2006, the *Variations sur un theme original pour orgue quatre mains* is the composer's fourth organ duet and the second commissioned from him by Poirier and Crozier. It will receive its first performance by them in the Cathédrale de Langres, France on July 23 as part of the 400th anniversary celebrations for Jeanne Mance, a co-founder of Montreal who came from Langres. Subsequent performances this summer are scheduled in Austria, Germany, and Finland, with its North American première at St. James United Church, Montreal, Canada on August 29.



George Ritchie

George Ritchie has retired from the University of Nebraska-Lincoln and as an active recitalist from the Karen McFarlane Artists management. He has been with McFarlane management for 27 years, and he will continue to be represented by the management for workshops and masterclasses. Dr. Ritchie was the Marguerite Scribante Professor of Organ and Music History at UNL, where he taught for 33 years. His organ students won regional and national playing competitions, and, with his colleague Quentin Faulkner, he co-chaired 24 organ conferences. Recently, he received the university-wide Annis Chaiken Sorensen Award for Distinguished Teaching in the Humanities.

Before coming to UNL, he was Chapel Organist at Duke University. He has performed throughout the United States and Canada and in Europe and has been a featured artist and lecturer at national conventions of the American Guild of Organists and at the International Congress of Organists in Montreal. He has been in demand throughout North America for lecture-demonstrations, workshops and masterclasses, often focusing on Bach performance practices and on modern and early playing techniques. He has been an adjudicator for national organ playing competitions.

Dr. Ritchie is co-author with George Stauffer of the book *Organ Technique: Modern and Early*, published by Oxford

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University Press. His critically acclaimed recordings include eleven CDs on the Raven label surveying the complete organ works of J. S. Bach recorded on significant historically inspired American organs. He has also recorded three CDs on the Titanic label.

Ritchie has served as a member or chair of several national committees of the AGO, as well as dean of the Lincoln Chapter, state chairman of Nebraska, and councillor for Region VI. He earned a doctor of music degree from Indiana University in 1975, a master of sacred music degree from Union Theological Seminary in 1967, and master of music and bachelor of arts degrees from the University of Redlands (California) in 1964 and 1963. He has done specialized organ study in Frankfurt under a German Government Grant with Helmut Walcha and in Paris with André Isoir. In 1977 he was a National Endowment for the Humanities Fellow at Harvard University, studying with Bach scholar Christoph Wolff.



Albert Russell

Albert Russell is featured on a new recording, *The Aeolian-Skinner Legacy, Volume II: Albert Russell Plays Three Great Organs*, playing the organs at The Riverside Church, New York City; Philharmonic Hall, Lincoln Center, New York City; and National Presbyterian Church, Washington, D.C., in previously unreleased private recordings dating from 1957 to 1973. The CD contains over 70 minutes of music by Bach, Dupré, Elmore, Langlais, Mozart, Near, and Roger-Ducasse. A 16-page booklet accompanies the disc, complete with stoplists, photos, and program notes written by noted Aeolian-Skinner authority Charles Callahan.

Albert Russell has served as organist and choirmaster at Asylum Hill Congregational Church, Hartford, Connecticut, chairman of organ and church music at Hartt College, University of Hartford, university organist and instructor of organ at Wesleyan University, Middletown, Connecticut, instructor of organ at Peabody Conservatory, Baltimore, and instructor in organ at the College of Church Musicians, Washington Cathedral. He has also taught organ

at the American University and the Catholic University of America. He has played recitals throughout the country, and was formerly under the concert management of Roberta Bailey. Mr. Russell served as program chairman for the 1982 AGO national convention in Washington, chairman for the Southern New England AGO regional in Hartford in 1963, and has served as judge for the Ft. Wayne Competition. He is retired organist-choirmaster of St. John's Church, Lafayette Square (Church of The Presidents) after having served there for twenty years. The compact disc may be purchased online at <www.vermontorganacademy> or by mail from The Vermont Organ Academy, 118 N. 4th St., Easton, PA 18042 (\$15 postpaid).



Jonathan Ryan

Jonathan Ryan won first place in the 2006 Arthur Poister National Organ Competition in Syracuse, New York on March 25. Mr. Ryan resides in Rochester, New York, where he is currently a candidate for the master's degree in organ performance and literature at the Eastman School of Music, and studies organ with David Higgs. Additionally, he is director of music and choirmaster at St. Anne Roman Catholic Church in Rochester, artistic director of the church's concert series "Music at Saint Anne," and university organist at the University of Rochester. Ryan received the bachelor of music degree with academic honors from the Cleveland Institute of Music, where he studied organ with Todd Wilson, and has won numerous organ competition prizes including first prize in the 2004 Albert Schweitzer National Organ Competition (Young Professional Division), first prize in the 2003 Augustana Arts-Reuter National Undergraduate Organ Competition, and second prize and the audience prize in the 2004 Miami International Organ Competition.

Richard J. Tappa was honored at a reception on April 23 at the Covenant Presbyterian Church of Sherman, Texas, celebrating his retirement after more than 40 years of service. Although he has a doctorate in music theory from Indiana University, Tappa has always



Richard J. Tappa

stated that "my master's degree from Union Theological Seminary in New York City has prepared me for the role I love best—that of a church musician." During his tenure at Covenant he also held the position of professor of music and college organist at Austin College. Dr. Tappa has been a member of the Dallas AGO Chapter since 1965.

Tappa holds the BMus degree from the University of Wisconsin, Madison, the MSM from Union Theological Seminary, New York City, and the Ph.D. from Indiana University. His organ teachers include Irene Eastman, Paul Jones, Hugh Porter, Harold Friedell, Oswald Ragatz, David Craighead, Clyde Holloway, and André Marchal. Previous church organist positions include McFarland Lutheran Church, McFarland, Wisconsin; St. John's Lutheran Church and First Baptist Church, Madison, Wisconsin; North Christian Church, Columbus, Indiana; Freehold Methodist Church, Freehold, New Jersey; First Presbyterian Church, Springfield, Illinois; and First Presbyterian Church, Sherman, Texas; and he also taught at Indiana State University, Terre Haute, and Milligan College, Tennessee. Tappa's future plans include enjoying time with his family and being able to play the organ following his own personal goals on a more relaxed schedule.



Mark Cleveland, Maxine Thevenot, Mary Lynn Place Badarak

On March 15, at the Cathedral Church of St. John, Albuquerque, New Mexico, Maxine Thevenot, organ, and Mark Cleveland, flute, performed the world premiere of *Petite Suite* by Mary

Lynn Place Badarak. *Petite Suite* comprises five movements: Prelude, Allemande, Sarabande, Pastorale, and Gigue. Badarak received her bachelor's and master's degrees in composition at the University of California, Riverside, and her doctorate in music theory from Northwestern University. For several years she was a member of the Atlanta Symphony Chorus under Robert Shaw, and recently she has worked with Alice Parker at the Melodious Accord Institute. Dr. Badarak was the founding director of the Santa Cruz Chorale and has taught music theory and composition at the University of Northern Iowa, the University of California Santa Cruz, Georgia State University, Clayton College, and at Spelman College in Atlanta, Georgia.



Joe Utterback

Jazzmuzze, Inc. announces new commissioned works by Joe Utterback. Frederick A. Tripodi, organist of St. Mary R.C. Church in Greenwich, Connecticut, commissioned a jazz-influenced setting of "Jesus Loves Me" for his new CD, *Music at St. Mary's*. Cellist Clancy Newman commissioned *Jazz Nocturne*, based on Utterback's tune "Night Song"; the work portrays two New Orleans jazz musicians, separated by Hurricane Katrina, rejoining in a celebratory dialogue. First Parish (UU), Framingham, Massachusetts, commissioned the anthem *Sky-Born Music* (SATB, soprano soloist, optional quartet), with text adapted by Utterback from an Emerson poem. The work's premiere included the choir of First Parish, directed by Andrew Shenton and accompanied by Utterback, who also performed a Saturday night jazz piano concert for the parish and participated in the worship services the next morning. For information: 732/747-5227.

James Welch will be joined by a string ensemble in a performance of Mozart's *Church Sonatas* (K. 244, 67, 336) as part of the Music@Menlo chamber music festival. The program takes place July 25 and 26 at St. Mark's Episcopal Church, Palo Alto, California. For information: <www.musicatmenlo.org>.

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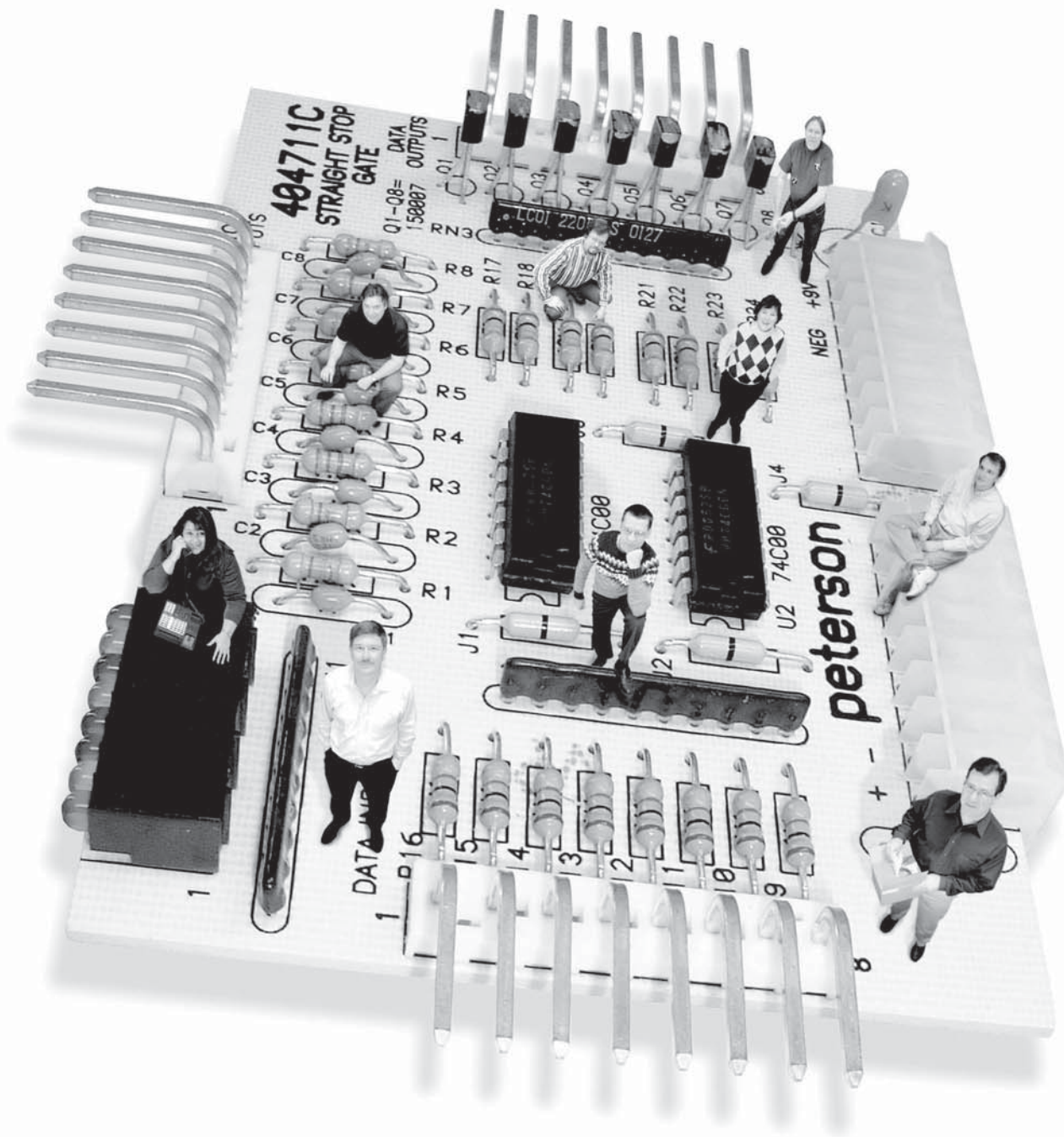
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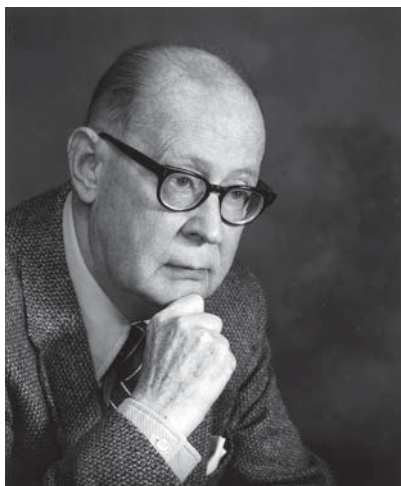
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Nunc Dimittis



Heinrich Fleischer

Heinrich Fleischer, noted organist and teacher, died on February 28 in Crystal, Minnesota, a Minneapolis suburb, at the age of 93. The cause of death was the result of respiratory complications following the flu. At his death, Dr. Fleischer was Emeritus Professor of Music at the University of Minnesota.

Heinrich Fleischer was born April 1, 1912, in Eisenach, Germany. A direct descendant of Martin Luther, he studied at the same Latin school where both Luther and J. S. Bach had earlier attended. Fleischer's keyboard instructors were Rudolf Mauersberger in Eisenach and Michael Schneider in Weimar. Thereafter he studied with Karl Straube, the Thomaskantor, who was the preeminent German organist and teacher of his time. In 1937, at age 25, Fleischer was called back by Straube to join the Leipzig Academy organ faculty. At the same time he became university organist at the historic Paulinerkirche, where he played a series of three inaugural recitals to critical acclaim. During the period of his Leipzig appointments, he was active as editor, lecturer at church and musicological conferences, and choral conductor. He received his Ph.D. in musicology from Leipzig University in 1939 with a dissertation on the 18th-century Dresden composer, Christlieb Siegmund Binder.

In 1941, during World War II, Fleischer was drafted into the German Army. He served in the Signal Corps in the Soviet Union until 1943, when a severe auto accident ended his military service.

In 1948 Fleischer left Leipzig and found asylum in Ravensburg, West Germany. A short time later he moved to America, and in 1949 accepted a visiting professorship at Valparaiso University. While still teaching at Valparaiso, he became university organist at Rockefeller Chapel on the University of Chicago campus. His recitals at the chapel, played on the large E. M. Skinner organ, were well received. Perhaps a high point was reached with his performance of Bach's *Clavierübung III*, a work that in the 1950s was infrequently played in its entirety.

Fleischer became a United States citizen in 1957. In America, Fleischer's professional life was marked by an even greater activity than that of his German period. He published a number of annotated practical editions of 17th- and 18th-century organ masters, and launched the popular and influential *Parish Organist* series. With Valparaiso, Chicago, and later Minneapolis as his home base, he became a prolific concertizing organist, touring the country from the Atlantic to the Pacific, from the Gulf of Mexico north into Canada, presenting hundreds of organ recitals. In addition, he refined and deepened his

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approach to the performance of Bach, Reger, and contemporary composers such as Johann Nepomuk David. An unpublished *Organ Method*, which explores organ technique in new and valuable directions, attests to his pedagogical wisdom and acumen.

Fleischer's tenure at the University of Minnesota covered the years from 1959–82. Significant performances during this time included Reger's op. 73 and Bach's *Art of Fugue* (unpublished edition), both of which he repeated in various venues throughout the country. Together with his teaching and duties as university organist, Fleischer held church organist positions at Grace University Lutheran Church and later, after 1968, at the First Unitarian Society of Minneapolis.

In 1990, during his retirement years, the *Heinrich Fleischer Collection* was established in the Martin Luther College Library, New Ulm, Minnesota. Here can be found his books, annotated performing scores, recital programs and reviews, unpublished writings, and other materials related to his life and career. Prominent items in the collection include *Heinrich Fleischer: the Organist's Calling and the Straube Tradition*, a University of Minnesota Ph.D. dissertation, 1989, by Kathryn Schenk; and *Perspectives on Organ Playing and Musical Interpretation: A Festschrift for Heinrich Fleischer at 90*, published in 2002 by a committee of former students (available from the Organ Historical Society).

Heinrich Fleischer's professional life reveals a man who understood the rich heritage into which he had been born, and who was able to transform it into a viable and living legacy. It is a testimony to his memory that today his students, and, in turn, their students, are adhering to his teaching and performance goals, and are actively championing excellence in the art of organ playing.

Heinrich Fleischer is survived by his daughter and son-in-law, Monica and Eugene Kelly, and two granddaughters, Mia and Amy, of Plymouth, Minnesota; his son and daughter-in-law, Peter and Virginia Fleischer of Pass Christian, Mississippi; and his brother, Konrad Fleischer, together with a nephew and grandnephew, as well as nieces and grandnieces, all living in Germany.

—Ames Anderson
Bruce Backer
Charles Luedtke

Here & There

Breitkopf & Härtel's Leipzig Edition of the Works of Felix Mendelssohn Bartholdy, Vols. 6–8, of the organ works, has been awarded the German Music Edition Prize for Best Edition 2006; the edition was praised for containing "valuable new findings for musicians" and for its "meticulous presentation." Edited by Christian Martin Schmidt, the volumes comprise compositions with opus numbers (SON 411; 158 euros), those without opus numbers, from 1820–41 (SON 412, 110 euros), and without opus numbers, from 1844–45 (SON 413, 140 euros). For information: <www.breitkopf.com>.

Carus Verlag Berlin has announced new editions and CDs. The Stuttgart Mozart Editions present the complete sacred vocal works of Mozart in new Urtext critical editions; each volume includes information on the history of the work, questions of scoring, sources, and performance history. Other new choral collections include the international choral series *Carmina mundi*; vol. 1, *Makumbé*, edited by María

Guinand (Carus 2.302), presents Latin American repertoire, and vol. 2, *Open the Gates*, edited by Maya Shavit (Carus 2.504), presents compositions from Israel for female choir. Also for women's choir is vol. 3 in the series *Rarities of the Romantic Era*, edited by Dieter Zeh (Carus 40.740). New CDs include C.P.E. Bach: *Concerti per il Cembalo* (Carus 83.184), played by Rien Voskulien, and Rheinberger's secular choral work *Vom Goldenen Horn* (Carus 83.177). For information: <www.carus-verlag.com>.

GIA Publications has announced new releases: *The St. Francis Collection of Free Accompaniments to Hymn Tunes* (G-4859, \$24.95) features 80 settings that range in style from simple to ornate by John Ferguson, Gerre Hancock, Wilbur Held, Austin Lovelace, Robert Powell, Geoffrey Shaw, Norman Coke-Jephcott, and others, compiled by the Rev. Canon Dirk van Dissel of Australia.

O Sing the Glories: Seventeen Anthems (G-6702, \$22.50), by Alice Parker, is a collection of the composer's most popular commissioned works from the last 25 years.

I Will Not Sing Alone (G-6512, \$17.95) is an eclectic collection of music for praise, meditation and lament in the tradition of the Wild Goose Resource Group.

Shine Like Stars (CD-660, \$16.95) is a recording of choral works by Carl Schalk sung by the Kapelle of Concordia University, River Forest, Illinois.

For information: 800/GIA-1358; <www.giamusic.com>.

Regent Records has announced new releases. *A Thing Most Wonderful* (REGCD 225) features the Ripon Cathedral Choirs, directed by Andrew Bryden, with organist Thomas Leech, in music for Holy Week and Easter.

The English Cathedral Series, Vol. XII, Ripon (REGCD 224) features Andrew Bryden playing works by Hollins, Darke, Harris, Ireland, Jackson, Butler, and Willan.

La Nativité—Organ Music for Christmas (REGCD 230) features Rupert Jeffcoat at the Coventry Cathedral organ in works by Leighton, Messiaen, Krzanowski, and Harvey.

Baroquery (REGCD 222) features Peter King playing the Klais organ at Bath Abbey in works of Buxtehude, Pachelbel, Albinoni, Bruhns, Ximenes, Blow, de Grigny, Couperin, and Bach.

A Malvern Mixture (REGCD 233) is the first recording of the new Nicholson organ at Malvern Priory, played by Andrew Wilson, with works by Handel, Lemare, Whitlock, Bizet, Maxim, Buxtehude, Gárdonyi, Rawsthorne, Elgar, and Hollins. For information: <www.regentrecords.com/>.

Fabry, Inc. of Antioch, Illinois, has announced the commissioning of the following projects: St. Peter's Evangelical Lutheran Church, Chasburg, Wisconsin, and First United Methodist Church, Forreston, Illinois—replacement of aging relay and combination action with the ICS-4000 from Peterson Electro-Musical Products; Franciscan Sisters of the Sacred Heart, Frankfort, Illinois—releathering of the 10-rank 1969 Möller; Culver Military Academy, Culver, Indiana—complete releathering of the 66-rank 1951 Möller, replacement of all DC wiring, console rebuild and the upgrading of the combination action and switching system with the ICS-4000; Christ Presbyterian Church, Madison, Wisconsin—tonal additions to the 52-rank, 1963 Möller, reservoir releathering, electric component upgrades including the DC voltage control system, ICS-4000 installation, rebuild of 4-manual console, and the

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| | | |
|-------------------------|--------------------------|--|
| 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 | |

addition of a 2-manual console in the front of the church.

Fabry, Inc. Pipe Organs is now in its 51st year, with David G. Fabry, the third generation of Fabry in the pipe organ business—starting with Gustav Fabry, who worked to build the Midmer-Losh at the Atlantic City Convention Hall, followed by David J. Fabry, his son, who brought the company to where it is now. Joined by Philip A. Spessart, Fabry, Inc. maintains over 400 pipe organs in Illinois, Indiana, Michigan, Wisconsin, Iowa, Florida, and Arizona. Fabry, Inc. now also brokers used pipe organs and has available an extensive used part and pipe inventory. For information: 847/395-1991; <www.fabryinc.com>.

C.B. Fisk, Inc. has released the latest issue of their newsletter, *The Pipeline*. Volume 17, No. 1 includes information on Opus 126, for St. Paul's Episcopal Church in Greenville, North Carolina, updates on Opus 127, St. John's Episcopal Church, Tallahassee, Florida; Opus 129 (III/45), California Polytechnic State University, San Luis Obispo; Opus 130, Orange County Performing Arts Center, Costa Mesa, California; and Opus 132 (II/30), Kobe International University (Yashirogakuin); new recordings made on Fisk organs, concerts and recitals on Fisk instruments, and a profile of woodworker extraordinaire Joshua Greenberg. For information: <www.cbfsk.com>.

Rodgers has initiated a new lead-free manufacturing process in anticipation of the European Union's leadership in reducing potential environmental hazards. Rodgers is part of Roland Corporation, which has announced its intention to achieve compliance with the RoHS (Restriction of Hazardous Substances) directive being adopted by European Union countries in an effort to reduce exposure to toxic waste in the environment. RoHS restricts the use of lead, mercury, cadmium, hexavalent chromium, polybrominated biphenyls, and polybrominated diphenyl ethers in products sold or used in the EU after July 1, 2006.

Current electronic organ manufacturing processes use small amounts of some of the restricted substances in circuit board manufacturing. In order to eliminate these substances from the manufacturing process, Roland and Rodgers undertook a massive campaign to secure compliance from vendors throughout the supply chain.

"As we go forward in 2006, one of the major business challenges facing the electronic organ industry is compliance with RoHS," said Duane Kuhn, Rodgers Director of Sales & Marketing. "Rodgers Instruments LLC is making substantial investments in new circuit board manufacturing equipment and processes to enable us to achieve RoHS compliance."

More information is available at <www.rodgersinstruments.com>.

Carillon News

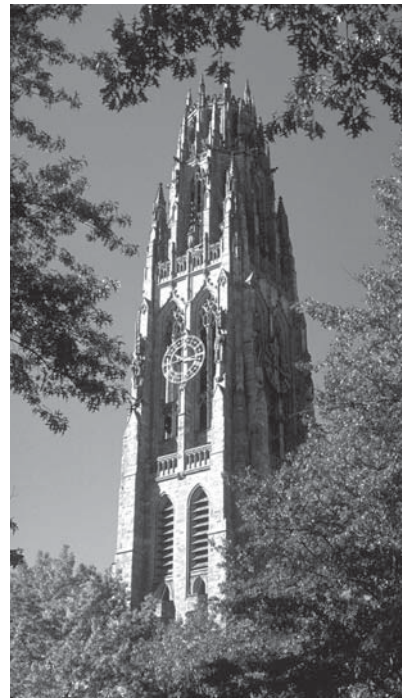
by Brian Swager

Yale Congress

The 64th Congress of the Guild of Carillonners in North America will take place at Yale University in New Haven, Connecticut, from Tuesday, June 20 through Friday, June 23. A pre-congress trip to Trinity College, Hartford, and Simsbury Methodist Church in Simsbury will take place on Monday, June 19. A post-congress trip to the Riverside Church in New York City will follow the congress on Saturday, June 24.

Members of the Yale University Guild of Carillonners will play a welcoming recital. Other congress recitalists will be Jeremy Chesman, Ellen Dickinson, Margo Halsted, Roy Lee, Eddy Mariën, Milford Myhre, Sara Elias, Tiffany Ng, Christine Power, and Lara Walter. A silent auction and music sale will benefit the Ronald Barnes Scholarship Fund.

Harkness Tower, Yale's most recognized landmark, elicits a range of



Harkness Tower

responses. Rejecting its collegiate gothic splendor, Frank Lloyd Wright

quipped that the only place to live in New Haven was in the tower itself, where one need not look at it. In 2004, Paul Goldberger, architecture critic of *The New Yorker*, rhapsodized in *Yale in New Haven: Architecture & Urbanism*, "The way in which Harkness Tower makes a transition from a solid base to an increasingly light, airy top, almost dematerializing as it rises, is remarkable, and has no precise precedent."

Architects may dispute as they please, but Harkness Tower offers to carillonners the Yale Memorial Carillon, cast by John Taylor Bell Founders in 1921 and 1964. These 54 bells comprise the eighth largest carillon by total weight in North America and one of the finest. The keyboard ranges from G in the bass octave to C in the treble octave. The carillon transposes down one semitone, with the 6.7-ton bourdon sounding an F-sharp. In June 2005, John Taylor Bell Founders completed a refurbishment of the carillon.

Send items for Carillon News to Dr. Brian Swager, c/o The Diapason, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Harpichord News

by Larry Palmer



SEHKS presidents [from left]: Founder George Lucktenberg, John Brock, John Shannon, Larry Palmer, Karen Hite Jacob, Karyl Louwenaar Lueck, H. Joseph Butler, Elaine Funaro, Ardyth Lohuis, Peter DeWitt, Calvert Johnson, Andrew Willis. —Drawing by Jane Johnson.

SEHKS 2006

Perhaps not all roads, but sufficient ones led to Rome (Georgia), where the Southeastern Historical Keyboard Society held its 26th annual gathering at Shorter College March 8–10. Focused on the keyboard music of Wolfgang Amadeus Mozart, the group also celebrated all twelve of its presidents, each of whom participated in the program.

Several spoke (Shannon on the barrel organ, Jacob on SEHKS' history); others played Shorter's elegantly voiced mid-20th-century Walter Holtkamp Sr. organ (Butler, Brock, and Lohuis, with violinist Robert Murray); harpsichord (Funaro); or fortepiano (Louwenaar, whose Mozart *Rondo in A minor* tugged at the heart, and Willis, soloist in Mozart's insouciant *Concerto in F*, K. 459, with the fledgling Atlanta Baroque Orchestra under John Hsu). Those who both spoke and played included host DeWitt (muselaar), Johnson (organ), Palmer (harpsichord), and Lucktenberg (demonstrating bits of the same Mozart works on harpsichord, fortepiano, and his 1942 Steinway grand piano).

A signed, limited edition print of Jane Johnson's witty caricature was present-

ed to each president at the Society's business luncheon.

Seasoned SEHKS presenters included mini-recitalists Judith Conrad (clavichord), Elaine Dykstra (organ), Gail Olszewski (fortepiano), and Iberian music specialist Linton Powell. New to these programs were Luis Sanchez, Marie-Louise Catsalis, and Robert Holm. Youthful vigor marked Michael Tsalka's fortepiano program and that of the Canadian duo Ian Robertson and Sara-Anne Churchill, who gave a scintillating and sensitive reading of Mozart's *Sonata in D* for two claviers, K. 448, using fortepiano and harpsichord.

In a featured Friday evening concert at nearby Reinhardt College, inimitable and amiable jazz harpsichordist Don Angle, possessor of one of the world's finest harpsichord techniques, showed it to musical advantage in the warm acoustical bloom of the new Falany Center's concert hall.

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

First Congregational Church

PALO ALTO, CALIFORNIA

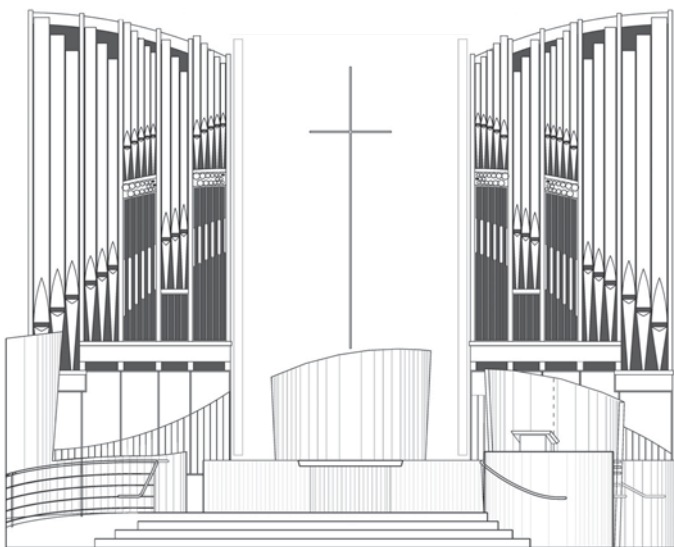


Image courtesy of John Miller Architects © 2005

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

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In the wind . . .

by John Bishop

Yesterday was Easter. I've spent the last three weeks roaring around New England in a flurry of organ tuning. As I moved from church to church I had the feeling that organ tuners get to see and smell more lilies than anyone besides florists. Each place I went had a more glorious display than the last. It's a treat to witness the excitement of preparation in so many parishes and a privilege to play a part in that excitement by working to see that organs are at their best.

I think of all those sanctuaries now, the morning after. There's a particular aroma—the mingling of white lilies and candle smoke. That aroma in turn mingles with the springtime sunshine as the sexton clatters around the nave straightening hymnals and gathering the bulletin inserts that name the donors and memorials for “this year's Easter flowers.”

The organist left on vacation last night, to return in ten days to a choir room piled high with choral music left from the Holy Week services and the task of planning the music for the next liturgical cycle (dare I say that it's only 32 Sundays until the beginning of Advent?). One of the trumpet players left behind his music stand and his check—we'll hear from him soon. Otherwise, things will be quieter until Pentecost and Church School Sunday.

As for me, I lost my last mixture-tuning brush under a rackboard on Good Friday afternoon—I need to make a new batch. My car is full of tools, cleaning supplies, and the hardware store bags that supplied a dozen miscellaneous improvised repairs. There's a long list of non-organ-repair phone messages on my desk, and heaven knows how many e-mails.

In the last few weeks I've visited about 30 organs. I've oiled blower motors, unstuck keys, tuned reeds (lots of reeds!), replaced pouches, adjusted tremulants, regulated actions, cleaned keyboards, vacuumed under pedalboards (I always keep the pencils I find), and removed potted plants from the tops of consoles. I've removed the remains of moths, flies, mice, and one bat from critical locations in organ chambers. I've stood in the nave and listened to balances between organ and choir, and I've played passages for organists so they can hear their registrations. I even did a lunchtime music store errand for an organist—we are a full-service organ company!

A busy season of maintenance visits is a fine time to reflect on the majesty of the pipe organ. Each one is different. Each has its quirks. Some pipe organs are mediocre, nondescript, even poor. A fine pipe organ of any style, description, or size is an artistic treasure. In the February 2006 edition of this column, I posed the rhetorical question: which is better, tracker or electric action? There is no limit to how this question might be answered, but if I would propose a *correct* answer to my own rhetorical question, it would be: “A good organ is a good

organ—a poor organ is a poor organ.”

I suppose the next question is how do you define a “good” organ? I'll give it a whirl and I'll be pleased to hear what you readers have to add.

1. A good organ is the product of an organbuilder's artistic vision and philosophy, not the product of mass-production. Many instruments built by large firms certainly are good organs—as long as the leadership of the firm conceives their products as artistic creations.

2. A good organ is designed and built to be a credible vehicle for the presentation of great compositions of organ music. (I'm not addressing the question of whether every organ should be able to present many different styles of music.)

3. A good organ is compatible with its surroundings. It must be of a size and scale appropriate to the room it's in. It must add to, not detract from, the architecture of its home.

4. A good organ has mechanical and structural integrity, which is synonymous with comfort and ease of playing, reliability of performance, and economy of maintenance.

5. A good organ has the metaphysical qualities necessary to excite the senses and move the emotions of both players and listeners.

These are all relative qualities, difficult to describe, easy to debate. How do we define *good*? What makes a good bottle of wine? What constitutes a good sermon, a good college course, or a good day? *I may not be able to define it, but I know it when I see it.* What makes a good meal? One that “does the job” by filling you up, or one that presents a subtle combination of flavors—perfectly cooked and beautifully presented—that goes beyond simple nutrition or satiation to reveal the philosophy and artistry of the chef? Can this analogy apply to the organ?

The rapid advance of digital sound creation and reproduction has complicated this debate. In his editorial letter published in the April issue of THE DIAPASON responding to the February 2006 edition of this column, Dr. Christoph Tietze wrote, “I believe that the almost universal acceptance of electric action is partially responsible for the growing acceptance of electronic instruments today, for it is only one step further from fooling the fingers to fooling the ear also.” I suggest that fooling the fingers is hardly the point. How the music-making happens is between the instrument builder, the composer, and the performer—perhaps an unholy alliance, and certainly often an ongoing argument. The effective performer is free to add comment to the music but that presentation is always subject to the listener's judgment. It should make no difference to the listener whether the keyboard is electric or mechanical—what does matter is whether the performer is comfortable with the instrument, whatever it is. As long as we have different performers, it must be acceptable to have different instruments.

Another reader responded to Dr. Tietze's letter by carrying the debate a step further saying, “all art is, to a certain extent, fakery . . . There are some awful pipe organs . . . and it is [unreasonable] to claim that for all time and

everywhere on earth, NO electronic organ would be better than such.”

As an advocate of the pipe organ, I am disinclined to compare them with digital substitutes. And I reject the idea that all art is fakery. Rather, I say that real art is real, and imitation or substitute art is fakery. One might say that a digital musical instrument is analogous to a print of a famous painting. It might be a very good print—I took a look at the online store of the Museum of Modern Art in New York (MoMA) and saw a print of a painting by Mark Rothko for \$175—but it's still a print.

As I scrolled through the MoMA catalogue, I didn't see any copies of poor art. The marketing people have chosen outstanding art to reproduce and offer for sale. I can understand replacing an ugly original painting with a reproduction of something excellent. Does that describe some purchases of electronic instruments? If so, the person I'm most disappointed in is the builder of the inadequate pipe organ.

My analogy has a serious flaw. It's easy to say that I'd rather view an original artwork than a reproduction, but while I have been in a few private houses that have original masterworks on the walls, I realize that such luxuries are not available to many of us. An original masterwork might be worth a million times the price of a reproduction (the MoMA store sells reproductions of Monet's *Water Lilies* for \$17.95). This ratio does not apply to pipe organs and their substitutes. If a pipe organ cost a million times as much as a digital one, perhaps even I would have second thoughts.

While I accept that some churches choose to replace pipe organs with substitutes, I do not accept the claim or even intimation that “you can't tell the difference.” Of course we can tell the difference. We might choose the substitute anyway, but we can tell the difference. We can tell the difference between fresh-squeezed orange juice and frozen concentrate. We can tell the difference between a burger from the backyard grill and one from a fast-food joint. We can tell the difference between a live symphony orchestra and a recording of one. We can tell the difference between real flowers and plastic flowers.

We've all heard the economic arguments comparing pipe organs with electronic instruments. Does it take two, three, even four electronics to produce a combined life expectancy equal to that of a pipe organ? Depends on the organ. We often hear the claim that a pipe organ will last a hundred years between renovations. But consider this story. For the past twenty years I have maintained a large tracker-action organ that was built in the early 1970s—it was just over ten years old when I first tuned it. Since then we've replaced the original solid-state combination action and drawknob motors, the slider motor controls, and the leather of the schwimmers. When the largest pipes of the 16' Posaune collapsed, we repaired and reinforced the resonators and built new supporting racks. And when the original “space-age” lubrication of the sliders turned to glue, we took all the pipes out of the organ, cleaned and lubricated the sliders, and retuned everything. The total cost of these repairs far exceeded the original price of the organ. In most ways this is an excellent instrument, but if it was not owned by a parish that is truly committed to having a fine pipe organ, it could well have been replaced by a substitute.

I'm fortunate that my work keeps me in constant contact with the best (as well as the worst) pipe organs. For example, I'll be in New York City this weekend where I'll have to cull a long list of wonderful opportunities to experience great music in worship. There's nothing quite like the experience of singing hymns in a huge church with a thousand souls in the congregation, a brilliant choir, monumental organ, and imaginative organist. I confess that I'm often unable to sing because of the lump in my throat. The organist improvises an interlude, the swell boxes open, the choir adds a descant, and I melt. Feel free to accuse me of sentimentality when I sling an old cliché, *that's what it's all about.*

It's a natural extension of such an experience to want to try to emulate it at home. Visit the church of St. Sulpice in Paris and realize what Widor had in mind as he wrote his music. That famous *Toccata* wasn't intended as a five-and-a-half-minute machine-gun volley of virtuoso notes, but a series of long rolling chords, four to a measure. Because so many of us revere it as a masterpiece, we play it on whatever organ we have, in whatever acoustical environment—but it's a distortion of scale.

A musical instrument should reflect the scale of its surroundings. A somewhat sassy example is to be reminded that bagpipes were conceived as *outdoor* instruments. Appropriate scale is critical to the success of a fine pipe organ. Designing a pipe organ is a balancing act—the struggle (it's almost always a struggle) to achieve balance between the musical needs of the parish, the available space, the available budget, and the builder's philosophy. Andy Rooney, the curmudgeonly commentator on ABC television's *60 Minutes*, once said he'd been eating working-day lunches in New York restaurants for decades and had never once been surprised by a check that was lower than he expected. Likewise, it's hard to imagine and nearly impossible to remember the organ project where there was both enough money and enough space!

In my opinion, including a digital 32' stop in a modest pipe organ in a modest building is a violation of scale—the building cannot support the development of that very special sound, and it sounds out of place. In other words, if the real thing wouldn't fit, the fakery doesn't belong. Likewise, we frequently see a digital instrument that emulates a pipe organ with 30 or 40 stops, installed in a sanctuary that seats fewer than 200 people. A pipe organ of 10 ranks would be plenty, but the buyers are beguiled with the grand specification and the resulting impressive console. With all due respect, I wonder if it's necessary to be able to play the music of Widor in every church building. It's the musical equivalent of stuffing a grove of 20-foot-tall plastic lilac and cherry trees into a sanctuary with an 18-foot ceiling. It's out of scale, so it's out of place.

I know that digital instruments are here to stay, and I know that many churches are delighted to own them. I've been working in and around pipe organs for almost 35 years, and I expect I'll always be advocating the pipe organ. But I agree with one thing said by the reader who responded to the response—there surely are awful pipe organs out there. My last word to the buyers and builders of pipe organs today: the future of our passion depends on excellence. Keep buying and building the best organs you can. ■



Photo: Lorraine Dotson

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Music for Voices and Organ

by James McCray

Spirit!

I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet.

—Revelation of St. John the Divine

Consider the word *spirit*. *Webster's Dictionary* offers 16 interpretations of it that range from the soul to something legal (in the spirit of the law). Church musicians focus on the Holy Spirit (Ghost), but also are motivated by such things as spirituals (ethnic spirit), enthusiastic loyalty (good spirit), and human life (the spirit of breath). Scientists in chemistry refer to it as a liquid, historians think in terms of spirit as a pervading animating principle (spirit of the Renaissance), and those who drink consider it alcohol. Spirit is a word that reaches in various directions.

The church year emphasizes it at Pentecost. On that special Sunday the music often refers to the descent of the Holy Spirit on the Apostles, and the hymn *Veni Sancte Spiritus* is used throughout the service. Other times of the year also use the word spirit such as the Spirit of Christmas, the Creator Spirit, or simply the Spirit of the Lord.

Most conductors have recorded their choirs at some point. Often, in hearing the recording, there seems to be something missing. In a concert, seeing facial expressions, bodily movements, and other attributes of a live performance enhances the music to a level that is higher than the mere recording of the sound. The recording often reveals errors that go unnoticed in the performance; it also distills the spirit of it. There is a certain quality of sterility that usually creeps in and dampens the enthusiasm first heard on the concert. That is natural. If that were not true then why would people pay to attend a live performance when they could buy a recording of it and enjoy the music in the confines of their home?

Music is important in the life of the church. Beethoven reminds us that "Music is the electrical soil in which the spirit lives, thinks, and invents." The connection of music and spirit is undeniable. Directors should remind their choirs of the valuable contributions they bring to the services. Percy Bysshe Shelley understood this when he wrote:

My spirit like a charmed bark doth swim
Upon the liquid waves of thy sweet singing.

All the music reviewed below contains the word *spirit* in the title. I hope you find something of interest for your choir, and it puts you in "good spirits."

The Spirit of the Lord, Kevin Siegfried. SATB and organ, ECS Publishing, No. 6335, \$2.05 (M).

Combining texts from Isaiah and Luke, this sectional setting has an organ part on three staves that is often built on ostinato patterns above a sustained pedal note. Above that, the chorus, which is frequently in unison or two parts, spins out a primarily syllabic melody. There are several tempo changes, brief areas of divisi, and wide contrasts of dynamics in this attractive setting.

Called and Gathered by the Spirit, Richard Hillert. SATB, children's choir, organ, brass quartet, timpani, and assembly, GIA Publications, G-5350, \$1.50 (M).

In this concertato there are four verses; the first is for children's choir and the congregation joins on two. The third stanza for adult choir uses SATB unaccompanied; the score also contains a version for SAB choir. On the back cover is the melody, which may be duplicated in the bulletin for use by the congregation. The anthem opens with a 4½-page instrumental prelude for brass and organ in rapid alternating phrases.

Instrumental parts are available from the publisher (G-5350 INST).

Spirit of God, Descend, arr. John Helgen. SATB, piano, and optional cello, Augsburg Fortress, 0-8066-7637-8, \$1.60 (E).

The cello part is included separately on the back cover and as an individual line in the choral score. There are three verses, one for unison women, one unaccompanied in four parts, and the last with a vocal descant above a primarily two-part setting. The music is easy, slow, and suitable for Pentecost.

Sing When the Spirit Says Sing, arr. Katy Strand. Two-part with piano and optional vocal solo, Choristers Guild, CGA912, \$1.40 (E).

This jazzy setting of the familiar tune uses syncopated rhythms in the keyboard, clapping, and a fast tempo. Designed for young voices, this will be a fun and easy setting. The keyboard part is simple, usually with one note in the left hand; there is an optional solo that often functions as an echo response to the choir.

Holy Spirit, Truth Divine, Bonnie Johansen-Werner. SATB, organ, and handbells (3 or 4 octaves), Alliance Publications, Inc. AP-1458, \$1.50 (M).

The anthem is based on a text by

Longfellow; the composer suggests that it is intended to not only convey the Pentecost messages, but also the mystery and power of the Holy Spirit. This may be used on most Sundays as a general anthem. It begins softly and continues to grow louder and more dramatic, but then toward the end returns to a quiet ending. The melody is chant-like in structure and mode. Very attractive anthem.

Spirit of God, Aaron David Miller. SATB unaccompanied, Paraclete Press, PPM00604, \$2.10 (M).

Using warm harmonies, some with dissonances, this sensitive anthem is primarily syllabic with mostly connected vocal lines that move diatonically having local skips. The gentle character remains relatively soft throughout.

When God the Spirit Came, William Braun. SATB, congregation, organ, and optional trumpet, Concordia Publishing House, 98-3782, \$1.65 (M-).

Subtitled "Give Thanks to God on High," this setting has two texts so that it may be used at different times throughout the church year. The second, which is more general in nature, is reproduced on the back cover with a congregational page. The congregation sings on three of the five verses, with the last one having only bursts of Alleluias

from the choir. The third (choral) verse is unaccompanied.

Be Filled with the Spirit, Craig Courtney. SATB, organ, and clarinet or viola, Beckenhorst Press, Inc., BP1548, \$1.50 (M-).

Taken from a cycle of anthems based on passages that make reference to singing, this is movement two and is based on Ephesians 5:18-20. The tuneful clarinet part introduces the theme, which is then sung in imitation by the choir above a simple organ background. The second half of the setting builds to a climax, then closes with a quiet Amen based on the theme and the opening organ material.

Spirit, Falling like a Dove, David Bridges. SATB and keyboard, Abingdon Press, 00687078X, \$1.50 (E).

There are four verses, with three in unison and only one in an unaccompanied four-part setting. The last has a descant above the melody. Easy vocal and keyboard music, which makes this of most interest to small church choirs.

Canticle of the Spirit, David Poole. SATB, dulcimer (or piano), optional flute, string bass, and percussion, Neil A. Kjos Co., 8992, \$1.50 (M).

The hammered dulcimer part may be played on a synthesizer or piano, and is



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a busy line that provides an interesting rhythmic background for the choral parts that are on two staves, often in unison. The three instrumental parts are on a separate score, with the single percussion line intended for two instruments such as a woodblock and a large hand drum. This work brings a unique character to the church choir performance, especially if a dulcimer is employed.

Book Reviews

A Guide to Musical Temperament, by Thomas Donahue. Scarecrow Press, Inc., 2005; 229 pp. Available from the Organ Historical Society (\$24.95 plus shipping), 804/353-9226, <www.ohscatalog.org>.

This relatively brief volume presents a thorough yet readily comprehensible overview of what many consider the tangled thicket of the history, theory, and practice of tuning and tempering keyboard instruments. Truly a *vademecum* for both the theoretically inclined and those who wish to experiment with keyboard temperaments, Donahue's *Guide* is both extensive and lucid—no easy task—while simultaneously making the subject accessible even for the moderately numerophobic.

The first section ("Main Material") explains the need and basis for temperament in a 12-note system, clearly and concisely presenting the problems, basic mathematics, and terminology needed to understand the underlying principles. Donahue facilitates this understanding with tables that demonstrate pitch and tuning relationships in whole-number ratios, decimal proportions, cents, and/or Hz. The second chapter explores various historical temperaments both well-known (Werckmeister III, Kirnberger III, Sorge, Neidhardt, etc.) and less frequently encountered (Barnes, Lindley, Rameau, et al.). Tables here show clearly which intervals are favored,

those that are tempered, their values in cents, and their comma-deviations from 'pure' tuning. This chapter is particularly helpful to those with limited familiarity with wolves, commas, and related concepts and terms by explaining various linguistic distinctions and sources of confusion, and ends with a useful table that classifies the 16 variant tunings discussed as belonging to meantone, modified meantone, well-tempered, or equal-tempered categories, and describes the principal characteristics of each. The chapter on "Musical Aspects" is particularly useful to the performer or technician selecting a temperament: Donahue presents in tabular format the sizes and characteristics of semitones and thirds, and discusses preferred and less usable keys.

The remaining chapters of "Main Material" are somewhat more technical in discussing how to generate tuning formulae, determine beat rates, and establish the sequence of steps in setting a given temperament. He provides worksheets for the practical musician/technician to calculate pitch relationships and beat rates for the chosen temperament, and describes the physical procedures involved, from selecting and using tuning forks through learning to listen for beat rates to distinctions in tuning approaches among harpsichords, clavichords, and fortepianos. His explanations are always lucid, despite the subject's inevitable complexity, and offer the reader many hints and clues to make accessible both understanding the underlying theory and carrying out the practical process. The sixth chapter lays out detailed steps for setting each of the 16 tunings described earlier, and the final chapter in this section provides a brief historical review.

The second section ("Supplementary Material") provides a substantial amount of more technical material, with discussions and tables of theoretical and equal-beating temperaments, near-equal temperaments, derivation of the cents equation, transposition of given temperaments, and tabular analyses of 17 tem-

peraments, showing beat rates, deviation from equal-tempered frequencies, semitone sizes, etc. The final two chapters provide instructions for, respectively, setting up computer spreadsheets to assist in both understanding and setting temperaments, and a musical notation method of instructions for setting 18 of the temperaments discussed.

Donahue's volume presents a complex and sometimes formidable subject comprehensively, clearly, and succinctly. Each chapter contains abundant bibliography and notes, and the book is recommended for those with either a theoretical or practical interest in the history, development, and application of temperaments.

—G. Nicholas Bullat
River Forest, Illinois

New Recordings

Johann Christoph Pez (1664–1716). Laura Cerutti, organ. TT 63:21, Centaur CRC2700, <www.centaurrecords.com>; available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Laura Cerutti is well known for her editions of early German and Italian keyboard music, especially of concerti by some of the lesser-known Baroque masters that she has transcribed for performance as keyboard solos on organ or harpsichord according to the practice of the time, following examples of arrangements by such luminaries among many others as J. S. Bach and J. G. Walther. For this CD she has taken four pieces by Johann Christoph Pez, who held posts in Bonn, Munich and Stuttgart: overtures in D and G-minor, *Concerto Sinfonia in A minor*, and a *Concerto Sonata in F*, and chosen to play them on the splendid organ in Weissenau Church, Regensburg, Germany. Built originally by Johann Nepomuk Holzhey in 1785, the organ was restored in 1989. It possesses three manuals: Hauptwerk with flue chorus from 16' to 2', a 6-rank Mixture, Cornet from G, and 8' and 4' Trumpets; Positiv with chorus to 2', 5-rank Cymbal, and Fagott (bass) and Hautbois (treble); and Echo with a smaller chorus to 2', 4-rank Cornet, Vox Humana, Cromorn (bass), Schalmey (treble) and tremulant. The Pedal has 16' and 8' Sub- and Octavbass, Violonbass 8', 4-rank Cornet, a wooden Bombard 16', and 8' and 4' Trumpets. The finely-balanced voicing gives just the right sound for these Italianate works, and Laura Cerutti applies a variety of most tasteful registrations.

The opening work, the *Overture in D*, contains eight movements, but the *Minuet* and *Rigaudon Trio* and *Da Capo* are allocated separate tracks. Right from the start, a firm bright sound prevails in the *Entrée* and the first *Aria* (Allegro in 3/4), and Cerutti's well-marked rhythmic steadiness in the dotted section of the opening is ear-catching. The second *Aria* (Presto in 4/4) is played on a clear, tinkling registration, and the concluding *Gigue*, although marked Presto, is characterized by articulation rather than speed. The dance movements are taken at a controlled tempo that allows the underlying rhythm and spirit of the dance to be communicated effectively.

The *Concerto Sinfonia in A minor* has six movements, all but the second head-

ed with tempo markings (*Allegro*, *Fuge*, *Grave*, *Presto*, *Adagio*, and *Prestissimo*); the most ear-catching is the second, a well-wrought fugue played here on the Trompet, which is penetrating without being strident, especially in the bass, and allows the counterpoint to shine. Again, the closing *Prestissimo* is clearly articulated, with passagework over detached chords. The shorter *Concerto Sonata in F* has three movements only—an *adagio-presto-adagio*, *fuge alla breve-liberamente-adagio*, and a concluding *allegro*. Here the free section in the middle of the fugue impresses with its compositional flexibility, akin to a north German toccata, well communicated by Cerutti.

The longest work on the CD at almost 21 minutes is the *Overture in G minor*, with seven movements. Another dotted opening is well presented on a bright, full chorus, the following fugue with a subject including notes repeated twice again being played with excellent effect on the Trompet. Two short *Arias*, both in 3/4, follow, the allegro being played on a 4' stop. A *Da-capo Rondeaux* and *Minuet* without *Trio* precede the final movement, a *Passacaglia* weighing in at over nine minutes. Cerutti varies the registration to keep the listener's interest as the piece unfolds, although, unlike the keyboard works by Georg Muffat and Johann Krieger in the same key, the variations do not build up to a virtuoso passagework finale.

Pez's visit to Rome and contact with other Italian-trained composers such as Kerll resulted in a strong Italian influence on his work; these transcriptions are played most stylishly by Laura Cerutti on an instrument that is singularly appropriate for the music. Her chosen tempi for the fast movements allow the phrases to breathe and impress through clearly and carefully articulated passagework, and not through sheer speed. This CD is strongly recommended as an example of the art of transcribing works written for one medium into another, the pieces chosen all being easy to listen to. It is to be hoped that Ms. Cerutti will add these four works to her list of publications.

—John Collins
Sussex, England

The Grand Organ of the Royal Albert Hall: First Recording of the Restored Organ. Gillian Weir, organist. Priory Records PRCD 859. <www.priory.org.uk>. Available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.


Fantasia and Fugue on "Ad nos, ad salutarem undam," St. Francis of Paola walking on the waves, Liszt; *Rhapsody No. 3 in C-sharp minor*, Howells; *Toccatina and Fugue* ("The Wanderer"), Parry; *Fanfara*, Cook; *Nimrod, Pomp and Circumstance March No. 1 in D*, Elgar; *Toccatina in D major*, Lanquetuit.

With its signature oval mirror set into the console, the organ of the Royal Albert Hall in London is surely one of Britain's most famous instruments. Yet it has not always been regarded as one of Henry Willis's finest creations. When the organ was first completed in 1871 everyone admired the Tuba Mirabilis and the other magnificent reeds, but the rest of the instrument seemed rather feeble by comparison. W. T. Best, who gave the dedication recital, spoke disparagingly to Willis of the diapasons

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being like gambas. The organ also had the acoustics of the hall itself to contend with, very lively but distinctly muddying. In the 1920s the powers that be at the Royal Albert Hall could no longer stand the situation and called in the Durham firm of Harrison & Harrison to rebuild the instrument. Arthur Harrison worked his magic on the flue choruses and made some changes to the reeds. The instrument could not longer be called anemic, but there were still those acoustics to contend with. Furthermore, Harrison could do little about the less than satisfactory internal layout of the instrument, which had a damaging effect on the egress of sound. Another rebuild by Harrison & Harrison in 1974 did little more than to intrude the usual mixtures and mutations that were popular at the time. Acoustical treatment of the hall around the same time ameliorated the acoustics somewhat, although they are still far from perfect.

By the beginning of the twenty-first century the Royal Albert Hall had an instrument that had never been entirely satisfactory, with a mechanism that was largely worn out, but that was nevertheless capable of producing some fine sounds and furthermore possessed a worldwide reputation for magnificence that it hardly deserved. John Mander was chosen as the organbuilder, and faced a well-nigh impossible task: how to create a fine concert organ for the Royal Albert Hall, preserving the pipework from the Henry Willis organ—much of which, however, was incompatible with the Arthur Harrison pipework, which also had to be retained. So the Willis and Harrison fluework was carefully restored, and the Harrison reeds were revoiced, making them a little less close-toned and taking them back more toward their original Willis concept. Most of the 1974 additions were, of course, removed. Most importantly, however, the need to provide all-new electro-pneumatic slider wind-chests gave John Mander the opportunity to revolutionize the layout of the instrument, and to provide for the proper egress of sound for the first time in the organ's history. Bearing in mind the difficulty of the task set before the organbuilder, the results are very much better than anyone could have possibly have imagined. Judging from the present recording, although the acoustics still exercise something of their muddying influence, it is very much to Mander's credit that now for the first time the Willis organ finally begins to deserve the international reputation it has enjoyed for so long.

New Zealand-born recitalist Dame Gillian Weir plays the Liszt *Ad Nos* on the first track of the recording. Her self-confident performance makes the most of the piece, showing restraint in the soft sections and abandon in the louder ones. She is careful in her phrasing not to allow the acoustics to muddy the effect. The famous Tuba figures prominently, as do the fine 32-foot stops at the end. The *Ad Nos* is followed by Lionel Rogg's transcription of a Liszt piano work, *St. Francis of Paola walking on the waves*. This refers to the legend of St. Francis of Paola propelling himself across the straits of Medina in 1464 using his cloak as a sail. The theme enters almost hesitatingly against a somewhat menacing background of waves, and builds to a triumphant climax, after which it ends in a gentler but still triumphant mood. The piece gives Gillian Weir an excellent opportunity to show off her virtuosity—not, of course, that she hasn't already done this in the *Ad Nos*.

Next on the compact disc is Herbert Howells's *Third Rhapsody*, which according to the leaflet was written on a single night early in 1918 when Howells was unable to sleep due to a German Zeppelin raid. The piece begins *fortissimo*, drops down to a quiet middle section, then builds up again at the end. It is one of the finest English compositions of its period, and Weir manages the numerous transitions seamlessly. Another fine composition of the same period is Hubert Parry's posthumously published *Toccata and Fugue*, first per-

formed in Westminster Abbey in 1921. Although less well-known than Parry's *Fantasia and Fugue in G*, it is equally virtuosic, and is again an excellent piece to show off the massive effects of which the Royal Albert Hall organ is capable. Parry named the piece after his private yacht, *The Wanderer*, though nobody quite seems to know why. The *Toccata* drops down to a gentle ending, at which point its theme reappears as the subject of the *Fugue*, and the piece then builds up again to a massive climax at the end. The complexity of the fugal writing displays Parry as the fine craftsman he was, as well as demanding considerable ability on the part of the player.

The English-born composer John Cook spent most of the last half of his life in North America. *Fanfare* is probably his best-known work and was written for the Festival of Britain in 1951. It provides a good opportunity to show off the Orchestral Trumpet stop (25 inches w.p.) on the Bombard division of the Royal Albert Hall organ, which provides an excellent foil to the Tuba Mirabilis (30 inches w.p.).

Gillian Weir then continues with transcriptions of two well-known pieces by Elgar. The first of these is William Harris's transcription of *Nimrod* from the *Enigma Variations*, a piece that seems to be enjoying remarkable popularity among organists at the present time. It is followed by William McVicar's tran-

scription of Elgar's *Pomp and Circumstance March No. 1*. This is well played, but I personally find the transcription a little fussy and much prefer Edwin H. Lemare's well-known arrangement of the same piece.

The final track on the recording is the *Toccata in D major* by Marcel Lanquett, a student of Marcel Dupré who was organist of Rouen Cathedral for much of his life. It is a typically French virtuoso toccata, which the leaflet characterizes as being a good lesser-known alternative to the ubiquitous Widor *Toccata*. In some ways, however, it is closer in feeling to the *Toccata* from Gigout's *Ten Pieces* than to the Widor.

This recording is lots of fun, and I thoroughly enjoyed it. It is good that the Royal Albert Hall organ is speaking forth once again, and moreover that it is speaking forth so well. And I think I can guarantee that those who like really massive organ sounds will very much enjoy this compact disc!

An American Album: Sowerby, Stebbins, Alter, Gershwin, Stover. Harold Stover plays the 1928 Ernest M. Skinner Organ, Cathedral Church of St. Luke, Portland, Maine. Albany Records TROY 765, <www.albanyrecords.com>. Available from the Organ Historical Society (\$15.98 plus shipping), 804/353-9226, <www.ohscatalog.org>.

Comes Autumn Time, Sowerby; *When Dusk Gathers Deep*, Stebbins; *Madrigal*, Sowerby; *Manhattan Serenade*, Alter; *Embraceable You*, Gershwin; *Fanfare*, Sowerby; *Nocturnes, Book 1: The Starry Night, Stover's Rag, The Song of Shadows*, Stover; *Mountain Music: At Evening, Quick Dance, Pilgrimage*, Stover.

Portland organist Harold Stover here plays a very eclectic and unusual program of music by American composers, including several of his own compositions, on the fine and recently renovated Skinner organ, Op. 669, of the Episcopal cathedral in Portland, Maine. The recording begins in an exhilarating mood with Leo Sowerby's tone poem, *Comes Autumn Time*, a composition dating from 1917 and existing in arrangements both for orchestra and organ. A combination of free toccata-like sections alternating with gentle passages for the solo stops make it an ideal piece to show off the resources of the organ.

In contrast with Sowerby, whose compositions—at least in his native Midwest—were considered daringly innovative in their day, Charles Albert Stebbins was of a more conservative turn of mind. He came from an earlier generation, and unlike Sowerby's his compositions are almost entirely forgotten today. The once-popular *When Dusk Gathers Deep*, also composed in 1917, is a charming piece of flotsam that recalls, as the book-

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let suggests, "the more innocent pre-war America of barbershop quartets and ice cream socials." It is a good piece to show off the Skinner strings and flutes, which is apparently what it was often used for in Skinner-sponsored radio broadcasts of the 1920s. Next is another piece by Leo Sowerby, his quietly meditative *Madrigal*, which in another apt turn of phrase the leaflet describes as a good example of "Skinner era mood music." Here the strings and flutes get a further airing and the Harp/Celesta is used to fine effect.

After this comes a transcription by 1930s theatre organist Rosa Rio of Louis Alter's *Manhattan Serenade*, composed in 1928. The Gershwin-like harmonies of this piece provide a bridge to the next piece, Mark Laub's transcription of Gershwin's *Embraceable You*. This is a much more uncompromisingly theatre organ-style composition. The recording shows just how versatile a Skinner church organ can be at tackling the kind of music we generally associate with the Wurlitzer theatre organ. This provides an interesting contrast with yet another piece by Sowerby, the *Fanfare* of 1938, which follows immediately after.

The rest of the compact disc is taken up with some of Harold Stover's own compositions. The three movements from *Nocturnes, Book 1* were written in 1972. Unusually for the 1970s they demand a symphonic organ similar to the Portland Skinner for their proper performance, rather than the neo-classical style of organ that was popular at the time. The first of the *Nocturnes* is a written-down improvisation inspired by Vincent van Gogh's painting *The Starry Night*. It is followed by the lively *Stover's Rag*, inspired both by the early 1970s revival of Scott Joplin's music and by contemporary Manhattan nightlife—its subtitle is *A Manhattan Nocturne*. The third nocturne is *The Song of Shadows*, inspired by Walter de la Mare's poem of the same title.

The last three tracks on the recording are Harold Stover's suite *Mountain Music*, and are based on traditional Shaker tunes from the Appalachians. All

of these are written in a fairly conservative style that contrasts with the more contemporary feeling of the *Nocturnes*. The first of these, *At Evening*, perhaps my favorite piece on this recording, has some gentle solos, accompanied by the strings, in a style that perhaps has something in common with Vierne. The second movement, *Quick Dance*, is a lively little jig that combines jazz-like rhythms with harmonies reminiscent of Gershwin. The relentless plodding rhythm of the final movement, *Pilgrimage*, reminds me of *Les Mages* from Messiaen's *La Nativité du Seigneur*, and is coupled with a beautiful but slightly sad and wistful solo melody. The note of sadness is replaced with triumph as the piece builds up into a giant climax.

This is a very well-produced compact disc that contains much of interest. Harold Stover's playing is excellent throughout, and one thing I particularly like is the way the pieces are arranged on the compact disc. For example, rather than all the Leo Sowerby pieces being placed together, they are interspersed between other compositions in such a way that each track of the recording has its place and seems to lead naturally to the next.

—John L. Speller
St. Louis, Missouri

New Organ Music

Frederick Swann, *Two Hymn Encores for Organ*. Fred Bock Music Company (distr. Hal Leonard Corporation), BG0953, \$6.95.

Frederick Swann, currently national president of the American Guild of Organists, was probably the most visible organist in the world when he was organist of the Crystal Cathedral, Garden Grove, California, between 1982 and 1998, as millions in every major city in more than 165 countries worldwide saw and heard him on the weekly televised services. *Two Hymn Encores* are

contrasting, very beautiful pieces that many organists will want to have on their library shelves.

Meditation on "Amazing Grace" begins in a serious mood, with the hymn tune in the pedal against bagpipe drones in the left hand. A sunny mood then emerges when the theme is developed in a distinctly romantic, boldly modulating, densely textured style, in which seventh chords and nonharmonic embellishing tones add greatly to the expressiveness. The piece ends softly with a snatch of the melody played on the chimes.

Festive Toccata on "St. Anne" is a loud, bombastic, virtuoso gallery-pleaser. The hymn tune is hinted at in the introductory rushing passages of chordal "chopsticks" for alternating hands and a wide-ranging pedal solo, and then the majestic "St. Anne" tune is heard in the pedal against a background of 32nd-note arabesque ostinatos in the hands. The *coup de grâce* comes at the end with a full-organ chordal presentation of the last phrase of the hymn tune, rounded off by a breathtakingly flippant white-note pedal glissando from the top to the bottom of the pedalboard.

To do these attractive works justice, a large romantic three-manual instrument will be required.

Robert Cundick, *Trilude: Three Hymn Settings for a Sacred Service*. Sonos (a division of Jackman Music Corp.), S-0281, \$3.95.

Robert Cundick is probably best known as organist at the Mormon Tabernacle in Salt Lake City, Utah, between 1965 and 1992. His organ music is for church services and includes several distinctive substantial pieces of higher than average inspiration, including the suite, *Prelude, Air, and Recessional* (1977). The short pieces under review are not particularly memorable, but they are very pleasantly lyrical, and the harmonic vocabulary is interesting. They are easy to play and may be performed on a modest instrument of two manuals and pedals.

The first piece, based on the hymn tune *Come Unto Jesus*, is in a buoyant yet relaxed pastoral style, with rippling accompanimental figures in 6/8. The second piece, a setting of *Jesus, the Very Thought of Thee*, is more earnest and requires a good legato touch for the long sustained phrases and some quite tricky under-thumbing. After a troubled, highly chromatic F-minor middle section, the work ends with the melody returning to the serene, cheerful, diatonic D-major ambiance of the opening section. The third composition is loud and quick, and is built around two triumphant statements of *All Glory, Laud, and Honor*. The first statement is in the tenor voice in the left hand, sandwiched between snatches of trumpet fanfares in the right hand and a cantabile quasi ostinato pedal part. Then the hymn tune appears in the soprano voice over flowing eighth-note counterpoint in parallel sixths, while the pedal continues to develop the ostinato-like material heard earlier.

Austin C. Lovelace, *Partita on "Ora Labora"*. H. W. Gray Company, (Warner Bros. Publications Inc.), \$3.95.

The majority of the approximately thirty organ works by Austin Lovelace (born 1919) are based on hymn tunes. Several recent pieces are in variation form, notably a collection of five works entitled *Variations on Five Hymn Tunes for Organ* (2000), *Partita on "Veni, Creator Spiritus"* (2001), and *Partita on "Ora Labora"* (2003). The registrations provided in these theme and variation scores indicate that a moderately large organ of two manuals (with no swell box) and pedals is envisaged. Textures are transparent, technical demands modest, and each set of variations consists of four or five variations and a concluding brilliant toccata for full organ.

Written in appreciation of his first composition teacher, T. Tertius Noble, with whom Lovelace studied at Union Theological Seminary, New York, *Parti-*

ta on "Ora Labora" is based on a little-known hymn tune of his teacher, *Ora Labora*, which Noble composed in 1918 for the text "Come, labor on" (1859) by Jane Borthwick. Lovelace begins the partita with a simple improvisatory introduction based on phrases of the hymn tune shared between the pedals and manuals, and a full statement of the theme with chordal accompaniment follows. The first three variations are for manuals only. Variation 1 is a brisk, confident march, with an embellished form of the melody in the right hand, accompanied by sporadic left-hand chordal interjections in the bass. Noble's theme remains unadorned in the right hand in variations 2 and 3, and attention is drawn in each variation to a flowing eighth-note obbligato for the left hand in the bass clef. The pedals return for the last two variations, in which there is a sense of growing activity and excitement. The fourth is a quite ingenious two-voice canon, with two free parts added, and a brilliant climax is reached in the full-organ fifth variation, which has the hymn tune woven into a scintillating pattern of "chopsticks" chords for alternating hands, supported by a slow-moving sustained pedal line.

Although composed recently, *Partita on "Ora Labora"* is musically old-fashioned. However, those who enjoy the Victorian idiom may find the composition pleasantly lyrical and charming.

Francis Jackson, *Georgian Suite*. Oxford University Press, 3754800, \$13.95.

Francis Jackson (born 1917) began his organ studies with Sir Edward Bairstow (1874–1946) while he was a chorister in York Minster Choir, and he passed the Fellowship of the Royal College of Organists with the Limpus Prize for highest marks in organ playing when he was only twenty. He succeeded Bairstow as organist at York Minster in 1946 and retired in 1982. For many decades well known internationally as a virtuoso organist, Jackson has also composed over 30 works for the instrument, including the famous *Toccata, Chorale and Fugue* and four sonatas, and he is one of Britain's most respected 20th-century organ composers.

In the 14-minute *Georgian Suite* (1992), which consists of six pieces titled *Prelude, Invention, Gavotte, Sarabande, Fugue*, and *Jig*, Jackson captures beautifully the freshness, transparent textures, and elegance of middle and late 18th-century composers. The second and third pieces, for example, are Handelian and Haydnian respectively. Performance on a small one- or two-manual unenclosed British organ of Handel's day would be ideal. The writing is mainly for manuals alone, but there are easy optional pedal parts in the *Prelude* and *Sarabande*, and pedals are obligatory in the *Invention*.

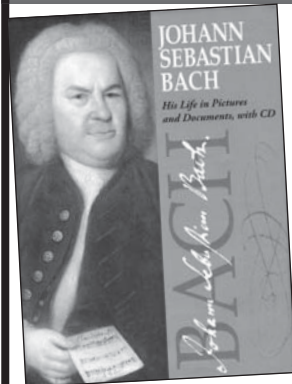
The style of the movements is not always entirely imitative of old music. For instance, in the heroic slow first movement, grand dotted rhythms and swirling 32nd-note ornamental runs redolent of the first section of a Lully French overture are combined with British 1930s-style warm harmonies. Similarly, the hauntingly beautiful modal fourth movement sees a mixing of the slower, lyrical, elegance of late 18th-century music with occasional passages of mildly dissonant Jacksonian linear counterpoint.

Francis Jackson, *Fourth Sonata, Opus 68*, Banks Music Publications, £6.85.

Jackson wrote his four sonatas for specific organs, and the composer gave the first performances on these instruments. No. 1 was premiered at the opening of the new J. W. Walker instrument in Blackburn Cathedral, Yorkshire, in 1970. No. 2, subtitled *Sonata Giocosa*, was composed for the reopening of York Minster in 1972. The *Third Sonata* was written for the famous Edmund Schultz organ in St. Bartholomew's Church, Armley, Yorkshire, and first played there in 1979.

The *Fourth Sonata* was composed

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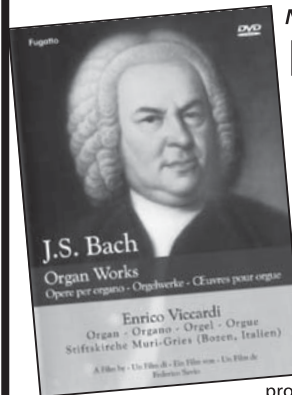


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between September 25 and October 2, 1985, for the famous Schulze organ in Doncaster Parish Church, Yorkshire, and the composer gave the première on this instrument on October 5 of that year. There are few registrations indicated in the score, and only the great and swell manuals are mentioned, but one can reasonably assume that a large symphonic instrument like the one at Doncaster Parish Church is ideal for performance of the sonata. An advanced technique is required, and stamina—it consists of 40 pages and takes 23 minutes to play.

The composition is uncompromising in its dissonance, notably the pervasive use of cross-relations and cluster chords, which result in numerous brief atonal passages. But the work is essentially tonal, and several sections have key signatures. Exquisitely lyrical lines are the bedrock on which the composition stands. The title is misleading, for this is not a traditional sonata, but a magnificent set of ten continuous variations on a theme, framed by a *Prologue* and *Epilogue*. Arguably, the work is Jackson's masterpiece in variation form.

The dotted rhythms that pervade the *Prologue*—an *Adagio* that begins in a dramatic majestic fashion and gradually subsides—include scotch snap rhythms that recur periodically throughout the sonata. After the exposition of the quiet stately theme, the melody is clearly recognizable in the first two variations, which are marked *Larghetto*. In the faster and increasingly energetic variations 3–5, the theme is greatly transformed and becomes almost unrecognizable, but in the slower, softer variations 6 and 7, the theme is again clearly stated. The calm of these variations soon gives way, however, to the final set of virtuosic variations for full organ, in which there is a scherzo element. A brief cadenza that recapitulates part of the *Prologue* leads into the extended grandiloquent, powerful *Epilogue*, which is based on the theme, and in which there are references to several of the variations.

The *Fourth Sonata* has been recorded by the composer on Priory Records Limited, PRCD 930 (2004).

Francis Jackson, *Capriccio*, Opus 103. Banks Music Publications, £3.00.

Jackson has written a number of organ pieces for special occasions, and *Capriccio* is similar to his first work for the instrument, *Impromptu for Sir Edward Bairstow on His 70th Birthday* (composed in 1944), in that it was composed for a birthday. *Capriccio* was written for Peter Backhouse, who, at the time of its composition in 1994, was the assistant organist at St. Mary's Episcopal Cathedral, Edinburgh. The work was commissioned by Backhouse's family in celebration of his fortieth birthday.

The six-minute piece is a festive, light-hearted fantasia based on a pithy, twisting rhythmic motif introduced at the outset and a broad cantabile eight-bar theme. With a fine sense of balance, Jackson alternates these contrasting thoughts in an intensely argued development, and the work evolves through several climaxes to the final full organ apotheosis in which both ideas make their appearance. The work begins and ends with sections with B-flat signature, and there is a large middle section with an A-major key signature, but the tonality is often blurred by the free use of linear counterpoint and less frequent cluster chords. There is no flamboyant virtuosity here, but the writing is difficult, especially the pedal part, which is on an equal footing with the manual parts in the pervasive counterpoint. The score, which has few registration markings, calls for great, an enclosed swell, and pedals.

Capriccio is idiomatic and well crafted, and it possesses a momentum throughout that is convincing and seems inevitable.

—Peter Hardwick
Brechtin, Ontario

Robert Hebble, *Designs for Organ. Sacred Music Press, KK 517, \$8.50.*

Ten original works for organ are included in this collection: *Litany of the Bells, Trumpet Tune, Chorale, Supplication, Divertimento, Night Communion, Cantilene, The Majestic Trumpet, Romanza*, and *Prelude on an American Folk Melody* ("There is a balm in Gilead").

Litany of the Bells does require chimes (or perhaps one could substitute handbells or handchimes); there are lovely seventh and ninth chords for those who like close harmonies.

Divertimento is a light, frolicking piece, with mixed meters: 6/8 and 5/8. It would make a nice, short encore, or it could be a good teaching piece for the young organist, as the only pedal occurs in the last two chords.

Romanza is a lovely piece with the solo in the pedal (another good opportunity for teaching young student organists). The harmonies are luscious. Although titled *Romanza*, it might serve well for a communion piece with its quiet registration, or for general service music.

Fresh harmonies, melodic material in both manuals and pedal, and changes of registration—from *pp* to *ff*—make *Prelude on an American Folk Melody* ("There is a balm in Gilead") another fine teaching piece. If you have small hands, you may need to rework a few places to fit your reach.

David Cherwien, *Joyful Praise: Three Hymn Settings for Organ. MorningStar Music Publishers, 10-738, \$8.00.*

Settings of *Slane* ("Be Thou my vision"), *Hymn to Joy* ("Joyful, joyful, we adore Thee") and *Azmon* ("Oh, for a thousand tongues to sing") comprise this collection by David Cherwien, composer of many chorale preludes for organists.

His setting of *Slane* is similar to Paul Manz's setting of the tune, but his harmonic color palette is more experimental; the harmonies are extended, but not discordant. This is a brief 50-measure piece, easily mastered.

Hymn to Joy will require a bit of your practice time. The tune is in the pedal, in the upper range (in G major). The accompanying pattern is a fun twist! Comprising all 16th notes, the notes are grouped 3+5 in the introductory measures and interludes, and end with an upward flourish leading into the next phrase of pedal melody. It could serve as a prelude or postlude—perhaps even a wedding recessional.

The last piece is based on *Azmon*. Again, the pedals handle the melody,

with a rocking pattern of continuous 16th notes serving as accompaniment. A key change into a B section follows the first statement of the hymntune, then a return to the original key of G, and the pedal returns with the melodic material, this time marked *fff*. A very satisfying collection of music for the worship service or recital.

Pamela Decker, *Retablos, I: Pange lingua, II: Ubi caritas, III: Victimae Paschali [laudes]. Wayne Leupold Editions, WL 610008, \$35.00.*

Retablos, literally "behind the altar," are small oil paintings on wood, copper, tin, or zinc that venerate numerous Catholic saints. This Spanish folk art genre is generally colorful, symbolic, and allegorical. Pamela Decker's three works are based on the chants for Holy Week: "Sing, my tongue, the glorious battle," "Where charity and love prevail," and "Praise the Paschal Victim."

Not for the faint of heart, these are concert pieces that require a performer comfortable with extensive pedal work, alternating meters, changing manuals and registrations, and an organ of at least three manuals.

An organ and theory professor at the University of Arizona-Tucson, Dr. Decker dedicated these demanding pieces to Sandra Soderlund, Donald Williams, and Marilyn Mason. In her notes about this cycle, she writes that this is a triptych of pieces that "are intended to be as independent as they are interrelated. The cycle can be performed as a whole, and each individual piece can be performed by itself." I found the cycle to be reminiscent of Tournemire's compositions based upon chants. Each of the three movements in the cycle is an extended piece.

Pange lingua begins with improvisatory material, moving into a 5/8 dance of continuous motion. The forward momentum carries through various meters into a chorale. Soon, the chant material is interjected, followed by another chorale section. A toccata ensues, followed by a final pedal flurry in the cadenza, and large, bombastic chords bring the movement to an end.

The adumbration of the *Ubi caritas* chant begins in the pedal; the solo line is finally heard in its entirety in the right hand, while the pedal and left hand provide luscious harmonies. In the next section, an embellished version of the chant is presented, and then Decker creates another dance in 5/8 and 4/8 alternating meters. In this section, a few notes in this reviewer's score appeared blurred, but by looking ahead a few measures, one can determine the notes that should be played. A recapitulation and a gentle

return to the ethereal harmonies and opening pedal chant set a mood of mystery at the end of this movement.

Victimae Paschali laudes starts with a double pedal passage and full chords, then a flourish into a subito piano section. The chant then enters in the pedal; as this section progresses, one can hear all three of the cycle's chants presented in juxtaposition. Another dance is inserted, followed by a toccata and flying pedal passages, driving into the massive chords that conclude the work.

Because Pamela Decker is an organist, the piece lies well in the hands and feet. Although learning this piece will require a good amount of time, I think you will find it well worth your efforts and energy. Highly recommended.

—Sharon L. Hettinger
Lawrence, Kansas

New Handbell Music

A Mighty Fortress Is Our God, Martin Luther, arranged for 3–6 octaves of handbells, optional congregation, optional trumpet or brass quartet, keyboard, by John A. Behnke. Concordia Publishing House, #97-6942, \$3.50 (M).

The mighty Reformation hymn is given solid treatment with some good rhythmic flare and a verse with malleted chords topped with the melody in rung octaves. It is this verse that sets the arrangement apart from others. It sounds more difficult than it really is, and should be a sure winner for any choir.

Hymns for Handbells, Vol. 3, arranged for 2–5 octaves of handbells by Philip L. Roberts. GIA Publications, G-6660, \$14.00 (E–E+).

Here is a volume of multiple settings of 20 hymns and songs designed to support congregational singing. Each hymn has two or more settings that vary in level of difficulty, providing appropriate arrangements for beginners to experienced ringers. The arranger has created five suites, with transitional music combining two or more hymn settings. An index of the performable suites is provided. Here is a great resource for being creative in worship with the use of handbells combined with congregational singing and the organ and/or piano. Volumes 1 and 2 are also available. "... with this resource, many creative worship and concert possibilities are provided, limited only by your imagination!"

—Leon Nelson

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Organs in the French Alps

A juxtaposition of great sound and great scenery

Aldo Baggia

France is divided into “départements” that represent the political subdivisions of the country. Much work has been done in the last decade by governmental agencies to have a ready inventory of organs by departments, and although the work has not yet been completed in the entire country, it has progressed very well in the area of the Rhône valley. Quite a bit of information is available, and the inventory of the organs of the department of l’Isère, which encompasses the dioceses of Grenoble and Vienne, is available in book form. The last edition was published in 1996, and it is easy to check out the various instruments and to see what the stylistic trends have been over the years.

l’Isère is one of the most scenic areas in all of France because of the magnificent mountain ranges that come together to form part of the Alps, including the impressive Mont Blanc. And in this area there are some great organs that demonstrate the development that has taken place over the last two centuries. At one point there were practically no organs of any significance in this area, but that is not the case now.

Government ownership

In France, organ maintenance, including rebuilds and restorations, as well as the building of new instruments, oftentimes comes under the aegis of some governmental agency, thereby relieving the pressure on an individual church to provide the total financing for the work. Often it is the municipality that owns the organ of a church, and this applies throughout the country, including Paris, where the city owns a good number of the organs of the various churches. In the book, *Les Orgues de Paris*, Jacques Chirac, mayor in 1992, notes in the preface that 130 of the 250 organs at that time were owned by the city, making Paris one of the major proprietors of organs in the world.¹

This situation has prevailed in France since 1905, the year of rendering final the separation of church and state. In the interest of fairness, a system of ownership that depended on the year of construction of the organ was established. If it preceded 1905, the organ became the property of the municipality; this was also the case if it had been rebuilt after 1906 but included parts of an older organ. In theory everything new after 1906 was to be the property of the parish or some other organization. An older organ could become the property of the parish if it had been bought back at the time of the application of the law of separation of church and state.

The government of the French Republic owns the organs of cathedrals that are considered “immeubles par des-

tinution” (buildings by their nature of being cathedrals).² This explains why the organ of Notre-Dame de Paris is owned by the French state and not the city of Paris. This clearly indicates the desire of the country to document the cultural heritage that is represented by the master organbuilders over the centuries. In effect a great organ is a significant aspect of French culture and worthy of public support. On the other hand, government financing of work is not automatic. A request is made to the commission that oversees such things, and a positive or negative judgment is rendered, depending on the circumstances.

L’Eglise Saint-Louis en l’île Saint-Louis

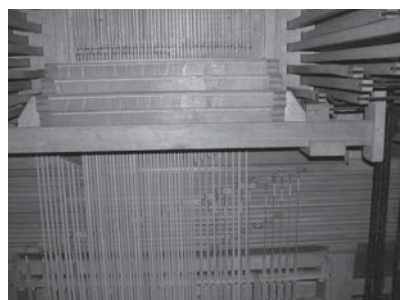
From the information provided on the website of l’Eglise Saint-Louis en l’île Saint-Louis, one can see a good example of how an organ project develops. In spring 2005, the installation of the new organ (III/51) by the organ-builder Bernard Aubertin took place. l’île Saint-Louis represents a very scenic location inasmuch as it is directly behind l’île de la Cité where Notre-Dame de Paris stands. As far back as 1977 the titulaire, Georges Guillard, expressed an interest in the idea of a new organ for the church because the Mutin organ (III/33) at that time was in an unplayable state. In 1983 the city of Paris became interested in this project, which was supported by L’Association des grandes orgues de Saint-Louis-en-île, because the new organ was to be a special instrument suitable for baroque music of North Germany and that of Bach in particular. In 1993 the commission approved the project in principle, but it was only in 1999 that Bernard Aubertin was chosen from eleven organ builders to realize the work. The case is absolutely stunning and makes a statement in its own way. It has a baroque grandeur that is difficult to equal. The construction of this instrument took place over the span of six years at a cost of one million euros. About a dozen members of the Aubertin team dedicated more than 20,000 hours of work to the project. [For a detailed report on this organ, see “A New Aubertin Organ in the German Baroque Style,” by Carolyn Shuster Fournier, *THE DIAPASON*, March 2006, pp. 22–25.]

Saint-Antoine l’Abbaye

Aubertin did the restoration work on the organ of Saint-Antoine l’Abbaye, which was completed for the most part in 1992. This organ is easily the most famous instrument in the department of l’Isère. Numerous recordings have been made there; it is generally considered to be one of the finest examples of a French classic organ. The restoration



Saint-Antoine L’Abbaye (courtesy Orgues en Dauphiné, Dominique Domet de Mont)



Rollerboards, Saint-Antoine L’Abbaye (courtesy Orgues en Dauphiné, Dominique Domet de Mont)



West tower, Saint-Antoine L’Abbaye

was completed in 2001 when Michel Gaillard, an associate of Bernard Aubertin, added the final four stops to bring the total specifications to IV/44.

As of 1996 there were 72 organs in the department of l’Isère, and their ownership was divided between municipalities and parishes, with the emphasis on the municipalities. More than half of the organs extant in the department have been built since 1960. The organ of the Cathedral of Notre-Dame in Grenoble belongs to the state, but that of the Cathedral of Saint-Maurice in Vienne belongs to the municipality. The church of Saint-Louis in Grenoble has the largest and one of the better-known organs in the department (III/60). This was built by Bartolomeo Formentelli in 1982 and belongs to the municipality. The choir organ (I/6) was built in 1981 by a local builder, Michel Giroud, and its main purpose was for use in the liturgical services while the installation of the large organ was taking place. It is owned by the parish. The acquisition of the Formentelli organ by the church of Saint-Louis is interesting because it is related to the intriguing story of the instrument at Saint-Antoine l’Abbaye, which is within an hour’s drive of Grenoble.

An organ at the Abbey Church goes back to 1491, and the elegant walnut case of five turrets for the Grand-Orgue and Pedal divisions dates from around 1634, but there is no information on the designer or the builder.³ The case for the Positif de dos matches that of the rest of the organ and has three turrets.

Bernard Aubertin, who did the restoration work in 1992, believes that the Positif case from 1639 was replaced in 1748 when the Swiss builder, Samson Scherrer, did the work for the new organ.⁴ The current organ loft was built in 1678, and further work on the instrument was done through 1700. But 1748 was the year that the organ achieved its current character with 40 stops on four manuals and pedal. Scherrer, originally from Saint-Gallen, had established himself in Geneva and had chosen to do much of his work in France between the years of 1746 and 1755. He constructed an organ for the church of Saint-Louis in Grenoble in 1746, and in 1750 built organs for both the Collegiate Church of Saint-André in Grenoble and the Cathedral of Embrun, which is in the nearby department of Hautes-Alpes.

The success of the organ at Saint-Antoine resulted from the stoplist, the mechanical action, the materials used, the positioning of the instrument, and

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the excellent acoustics of the church. People at the church stated that they had an organ "de huit pieds, sonnante seize, à quatre claviers et deux octaves de pédales, avec un positif en saillie sur la tribune du grand portail" (of eight feet, sounding like sixteen, with four manuals and two octaves in the pedal division, and with a positif that projected from the organ loft of the main portal).⁵ This was a perfect organ for the works of Couperin, de Grigny, Charpentier, Boyvin, Muffat, Böhm, Lebegue, Titelouze and Sweelinck as well as for the music of the liturgy. It is interesting that the Dom Bedos organ that was restored in 1997 and is currently in the Abbey Church of Sainte-Croix in Bordeaux was built in the same year of 1748.

Not much seemed to happen at Saint-Antoine between 1750 and 1805, and the organ was primarily used for accompaniment during services. The French Revolution did not bring damage to the instrument, but in 1805, by a bizarre set of circumstances, the organ was removed and placed in the church of Saint-Louis in Grenoble. In March 1805 the municipality decided to sell the organ because funds were badly needed to repair the bridges of the gates of Lyon and Romans, which were in danger of collapsing. The town had no money, and therefore it was proposed to sell the organ to the municipality of Vienne, which had expressed an interest in it. But either Saint-Antoine wanted too much or Vienne was offering too little, and the transaction fell through. A number of other communities were interested in the organ for which the municipality of Saint-Antoine l'Abbaye was expressing little need. The church of Saint-Louis in Grenoble had enough influence with the authorities that the Minister of Finance decreed that the organ should be sent to Grenoble posthaste. On November 22, 1805, the people of the town were not permitted access to the church by the army so that workers could complete their dismantling of the organ for its removal to Saint-Louis. The people of Saint-Antoine used the term "enlèvement" to describe the affair, and the word can be translated by "removal," "abduction," or "kidnapping." Ultimately the coup de grâce was that Saint-Antoine received absolutely nothing for the organ.⁶

This brings us to 1981 when the organ was finally returned to Saint-Antoine. For many years the inhabitants of Saint-Antoine had clamored for the return of the instrument and in 1968, thanks to the efforts of Father Jouffre, a priest at Saint-Antoine, and others in the area, some progress was made. On January 14, 1971, the High Commission for historical monuments (organ section) gave a favorable opinion to the question of returning the case and the older pipes to Saint-Antoine; the transfer of the organ was to be done as soon as the new organ for Grenoble was ready for installation. The old pipework was classified as historic by a decree of April 10, 1974. It was stated that "the Minister of Cultural Affairs and the Environment has classified as Historical Monuments: Isère. Grenoble. Eglise Saint-Louis. The organ coming from the Abbey Church of Saint-Antoine. The old pipework of the instrument: 530 pipes from Joli, XVII century, and Scherrer, XVIII century. Around 300 pipes from Zeiger (1850)."⁷

The organ was dismantled at Grenoble in January 1981 and arrived at Saint-Antoine on February 7; it had taken 175 years for this to take place. Monsieur Damien, the cabinetmaker at Saint-Antoine, needed seven coats of paint for the restoration of the case. The case was placed in the west gallery at the beginning of 1984, and the façade pipes were cleaned and re-installed in June 1984 by Promonet and Steinman, organbuilders from Rives. Next came the question of giving it back its voice, and that is what was done by Bernard Aubertin.

Organbuilding in the 1990s

The inventory of organs that was published in 1996 traces the work that was done through that year, and one finds that there was only one new instrument

built in the 1990s, at l'Eglise Saint-Nicolas in Autrans, a small village in the mountains near Grenoble. There were rebuilds and modifications of organs at a number of churches, and some small instruments were installed in the 1980s in some of the picturesque villages of the department.

There had not been a history of great interest in the organ in this region during the fifteenth and sixteenth centuries. In the area near Grenoble there is the monastery of La Grande Chartreuse that played a great role in the economic development of the department, but the monks never expressed much interest in the organ as part of the liturgy; that is one of the reasons why there were so few organs in the region until the eighteenth century.⁹ The Chartreux made generous donations to a number of churches in the department, but that involved funds for stained-glass windows, choir stalls or the construction of nineteenth-century grandiose churches such as those at Voiron and Bourgoin-Jallieu. But they never gave funds for organs. Their factory for the production of the famous green and yellow liqueurs is in the city of Voiron, which is very close to Grenoble and which has one of the best-known organs in the department.

Both the organs of Saint-Bruno at Voiron and Saint-Jean-Baptiste at Bourgoin-Jallieu were mentioned in the

inventory as major instruments in need of work, and it was regretted that nothing had been done with them up to that time. It was good to find in the fall of 2004 that both of those organs had recently been completely restored. In the case of Saint-Jean-Baptiste, major work had also been done to the interior of the church, and the sound of the instrument at the present time is absolutely magnificent.

Saint-Bruno in Voiron

Let us begin with the instrument at Saint-Bruno in Voiron. The financing of the work that was done from 1999–2002 involved the State, the region of Rhône-Alpes, the Department of l'Isère, and the City of Voiron. This clearly showed how important the organ was in the life of the community from an historical point of view. This organ (IV/41) was originally built for the church of Saint-François de Sales in Lyon in 1838 by the Callinet brothers. In 1864 Cavallé-Coll replaced the two small manuals (Récit and Echo) with a *récit expressif* of ten stops as well as adding four new stops and a new console. Through the intercession of François Widor and his famous son, Charles-Marie, the parish acquired a new organ from Cavallé-Coll in 1879 and put the modified Callinet up for sale. A neo-gothic case that harmonized with the style of the interior of Saint-Bruno, which was construct-



Grand Orgue, Saint-Bruno, Voiron
(courtesy Orgues en Dauphiné, Dominique Domet de Mont)

ed in 1864, was built in 1881 when the transfer to the church was made. The actual inauguration took place in 1883, and modifications took place during the following years; in 1973 it was classified as an historic monument. Twenty-nine stops by Callinet and four by Cavallé-Coll had been retained, but it was evident by that date that the instrument was in a pitiful state, and therefore talk

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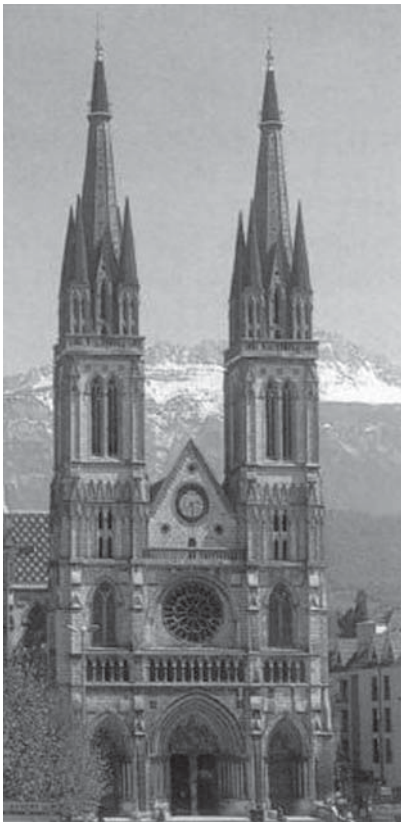
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Church of Saint-Bruno, Voiron (courtesy Orgues en Dauphiné, Dominique Domet de Mont)



Console, Saint-Bruno, Voiron (courtesy Orgues en Dauphiné, Dominique Domet de Mont and Christine Bin)

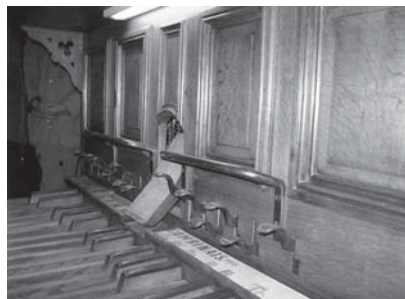
of restoration surfaced. By 1992 a decision was made in favor of work but it was not until 1999 that the contract was given to Daniel Kern of Strasbourg. The crowning point of the work was the return of the organ to the west front gallery in 2002. It was indicated in a church brochure that Kern kept most of the Callinet stops and some stops of Cavaillé-Coll from the *Récit expressif*.¹⁰ Saint-Bruno is of cathedral size and has magnificent acoustics. The sound of the organ is rich, airy, and majestic with no sense of harshness. This is a first-class instrument that is surely worth seeing and hearing.

Saint-Jean-Baptiste at Bourgoin-Jallieu

The organ at Bourgoin-Jallieu is an impressive instrument of some 40 stops on three manuals from the workshop of Joseph Merklin of Lyon in 1880. The church is situated at the Place Carnot in the heart of Bourgoin-Jallieu, which is



Console, Orgue de l'Eglise Saint-Jean-Baptiste, Bourgoin-Jallieu (Courtesy Les Amis de l'orgue et de l'église St. Jean Baptiste)

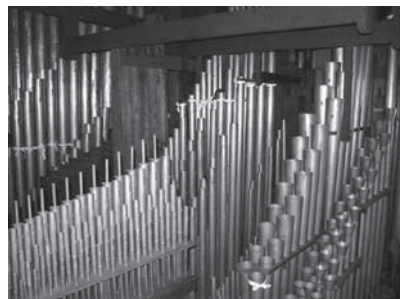


Pedalboard, Orgue de l'Eglise Saint-Jean-Baptiste, Bourgoin-Jallieu (Courtesy Les Amis de l'orgue et de l'église St. Jean Baptiste)

near Lyon but still in the department of l'Isère. It is a vast structure of cathedral proportions and has been refinished in white in the interior, which gives it an impressive allure. Previously the interior was dark and gloomy. One interesting characteristic of the organ is the borrowing of stops in both the Grand-Orgue and the Positif. This technique of borrowed stops with mechanical action considerably augments the resources and variety of the instrument.¹¹ This organ was made for the French romantic repertoire and makes a most favorable impression, given the excellent acoustics of the church. The restoration work was done by the Manufacture provençale in Carcès (Var), which is directed by the organbuilder Yves Cabourdin, who did the restoration work on the Isnard organ (IV/41) of the famous royal basilica of Sainte-Marie-Madeleine of Saint-Maximin-La-Sainte-Baume in Provence. The latter is considered to be an excellent example of the French classic organ and ranks with that of Saint-Antoine l'Abbaye and the Dom Bedos instrument at Sainte-Croix in Bordeaux as a marvelous venue for baroque repertoire.

Cathedral of Grenoble

The first mention of an organ at the Cathedral of Grenoble goes back to 1426. In the nineteenth century Cavaillé-Coll



Pipework, Orgue de l'Eglise Saint-Jean-Baptiste, Bourgoin-Jallieu (Courtesy Les Amis de l'orgue et de l'église St. Jean Baptiste)

installed an organ of eight stops there. The instrument was enlarged by different builders over the years, but has not been used since 1990 because of all the construction work being done. There are no services at the cathedral because the entire nave is a building site. Work on the organ will be done eventually, but it is not clear when that will take place.

A Cavaillé-Coll organ of 11 stops was installed in l'Eglise Saint-Marcel in the town of Alleverd in 1874. Work by Tschannun and Schwenkedel was done in 1922 and 1965, but the organ now (II/23) has had the benefit of major additions and restorations over the past 30 years at the hands of Xavier Silbermann, who is still listed as the curator of the instrument.¹² Silbermann comes from the Strasbourg wing of the family and had his workshop in the Rhône Valley area until his recent retirement. Even so, he has continued to work in tandem with the *titulaire*, Dr. Henri Perrin, to upgrade the instrument. Monsieur Perrin is a virtuoso organist and pianist and presently dedicates most of his time to composition. Even though this is not a large instrument, the sound is very impressive as it speaks into the nave of the church. It can be used to good effect in the music of Vierne and Widor as well as the music of Bach. Monsieur Perrin demonstrated the organ in a piece of his own, *Lamento e Trionfo*.

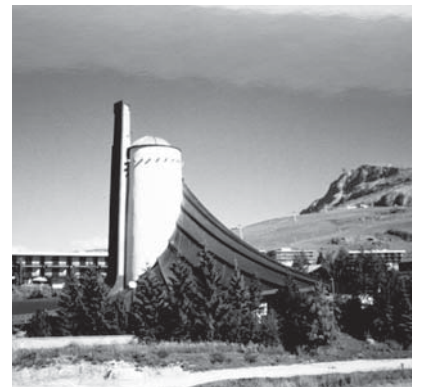


Grand Orgue de l'Eglise Saint-Jean-Baptiste, Bourgoin-Jallieu (Courtesy Les Amis de l'orgue et de l'église St. Jean Baptiste)

Notre-Dame-des-Neiges, Alpe d'Huez

Very close to Grenoble is the town of Alpe d'Huez, which is known by anyone who follows the Tour de France because of the 21 hairpin curves one must negotiate in leaving the highway at Le Bourg d'Oisans to go to the top of the mountain. The stage to Alpe d'Huez was not used two years ago in the tour, but one could still read the names of different riders on the road in November 2004 as well as noticing the placards in honor of riders at each curve. Most of the names are from the distant past, but there are two curves in honor of Marco Pantani.

Alpe d'Huez is very much a resort town, which means that it is virtually deserted out of season. In 1968 a remarkable church, Notre-Dame-des-Neiges, was built, the tower of which



Church of Notre-Dame-des-Neiges, Alpe d'Huez

looks like a lighthouse. The architect, Jean Marol, worked with the German organbuilder, Detlef Kleuker, to give the organ (II/24) the form of a hand, "La Main de Dieu." The celebrated organist

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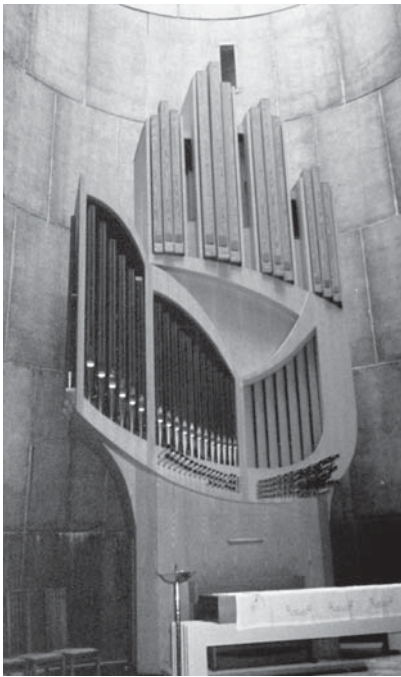
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Organ, Notre-Dame-des-Neiges, Alpe d'Huez

and musicologist, Jean Guillou, was instrumental in the design of the organ. In his book, *L'Orgue Souvenir et Avenir*, Guillou points out that the organ is in the middle of this church in the round, immediately behind the altar. The pipes of the 16' Flûte make up the four fingers, and the thumb contains the case of the Grand-Orgue. The swell box of the Récit is in the palm of the hand. The entire case is made of American beech wood.¹³

Guillou notes that it was necessary to decide which stops would provide the most sound from the instrument, given that the budget was limited to 24 stops. The specifications of the Grand-Orgue and the Récit give a brilliance, clarity and presence to the ensemble. The Pedal division gives a solid foundation to the ensemble. From Guillou's point of view, this small organ is ideal. The proof of its quality can be seen in the quantity of concerts, masterclasses and recordings that have been made since its construction. He further mentioned that there have been few works from the baroque era to modern times that have not been played on this organ to the complete satisfaction of musicians.¹⁴



Church of Saint-Nicolas, Autrans

Church of Saint-Nicolas, Autrans

In the town of Autrans, a small village in the mountains very near Grenoble, there is the one new organ built in the 1990s in l'Isère. The Church of Saint-Nicolas has an austere stone tower that dates to the twelfth century, and the organ case of oak stands tall against the right wall of the choir. This organ (II/13), built by Dominique Promonet of Rives, owes its existence to the generosity and dedication of the parish priest, Father André Chabrier, who died on February 27, 1995, just a month



Organ, Saint-Nicolas, Autrans

before the instrument was installed. It is something that he thought about for a long time, and it was his way of saying thanks to the people of the Vercors for all they had given him over the span of 50 years. On the left side of the case there is an inscription which reads "En lui le Souffle de la Vie"—P. A. Chabrier, donateur. ("In it there is the breath of life"—P. A. Chabrier, donor.) And on the right side it is added "Je me tiens debout pour que mon chant / monte au-dessus des paroles." (I stand erect so that my song will rise above the words.) When asked about why he did not use his funds in a different manner, he said that the organ would be there for everyone and would last for centuries. The all-enclosed case stands impressively against the right wall of the church, and the instrument with its 16' Soubasse in the Pedal division produces a resonant and weighty sound to accompany the liturgy.

**Saint-Pierre et Saint-Paul in Crolles
Saint-Philibert in Saint-Ismier**

Two organs by local builders are worthy of mention; they are fairly typical of what one would see in the small villages in the area. The organ at Saint-Pierre et Saint-Paul in Crolles was built by Promonet & Steinmann in 1982. The two symmetrical cases in the gallery give the impression that the organ (II/15) is much larger than it really is. It is used for the liturgy and concerts, and the sound is quite impressive because of the good acoustics.¹⁶ At l'Eglise Saint-Philibert in Saint-Ismier there is an interesting instrument from the workshop of Michel Giroud, who did the original installation in 1981 and further work in 1993. This organ (II/17) serves the church very well in the liturgy and has the resources that are necessary for concerts. Olivier Vernet was featured in a concert of baroque music in October 2004.

One can easily see that the organ scene in France is a very interesting one and that there are treasures to be found in any of the departments.¹⁷ ■

Notes

1. Michel Le Moël, *Les Orgues de Paris*, Délégation à l'Action Artistique de la Ville de Paris, Paris, 1992.
2. Pierre-Marie & Michelle Guéritey, *Les Orgues de l'Isère*, Editions Comp'Act, Chambéry, 1996, p. 75.
3. L'Abbé Henri Bin, *Le Grand Orgue de Saint-Antoine l'Abbaye*, Saint-Antoine-Abbaye, 1992.
4. *Ibid.*, p. 12.
5. *Ibid.*, p. 13.
6. *Ibid.*, p. 14.
7. *Ibid.*, p. 16.
8. *Ibid.*, p. 16.
9. Pierre-Marie & Michelle Guéritey, op. cit., p. 21.
10. l'Association des Amis de l'Orgue, l'Orgue de l'Eglise Saint-Bruno, 38500 Voiron, p. 12.
11. *Les Orgues de l'Eglise Saint-Jean-Baptiste*, la Mairie de la Ville, 2004 38300 Bourgoin-Jallieu, p. 18.
12. Pierre-Marie & Michelle Guéritey, op. cit., p. 82.
13. Jean Guillou, *L'Orgue Souvenir et Avenir*,



Organ, Saint-Pierre et Saint-Paul, Crolles



Saint-Pierre et Saint-Paul, Crolles



Organ, Saint-Pierre et Saint-Paul, Crolles

Buchet/Chastel, Paris 1996, p. 118.

14. *Ibid.*, pp. 196–197.

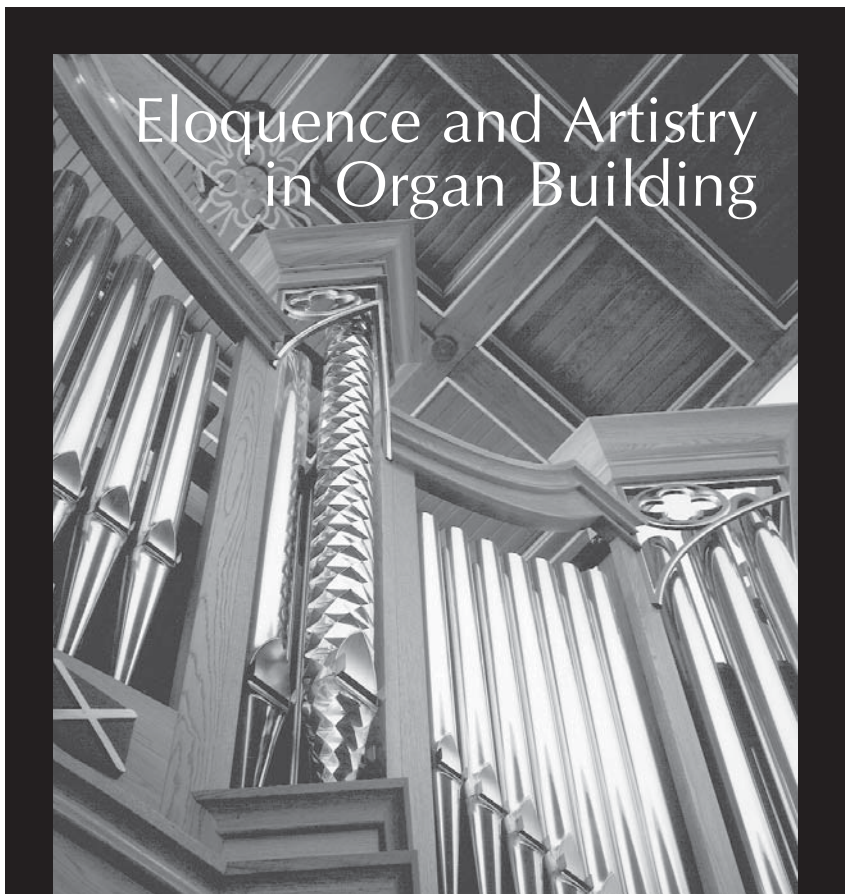
15. Pierre-Marie & Michelle Guéritey, op. cit., pp. 90–91.

16. *Ibid.*, pp. 136–137.

17. All translations and paraphrases from the French were done by the author.

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Stanley Wyatt Williams, 1881–1971

The Odyssey of an Organbuilder

R. E. Coleberd

Introduction

The careers of numerous American organbuilders in the late 19th and early 20th centuries are the story of a journey—from Europe to the United States or from shop to shop. From Germany came George Kilgen and Philipp Wirsching; from England John T. Austin, Octavius Marshall, and Henry Pilcher. In the U.S., Adolph Reuter's sojourn took him from Barckhoff to Pilcher, Verney, Casavant (South Haven), and Wicks before he founded his own firm first in Trenton, Illinois, and then Lawrence, Kansas. A. G. Sparling moved from Lyon & Healy to Stevens to Holtkamp. These individuals and their firms are typical of the rich and colorful history of pipe organ building in America. Yet perhaps none of them comes close to the odyssey of Stanley Wyatt Williams 1881–1971 (see photo). Williams' lifetime spans the arc of his era—from Robert Hope-Jones to G. Donald Harrison (Aeolian-Skinner) with stops at Electrolian, Wirsching, Murray Harris, Robert-Morton, Kimball, and E. M. Skinner. His talents as a voicer and tonal finisher played a pivotal role in the succession of nameplates in the U.S. West Coast pipe organ industry, and his stellar reputation led to important sales by recognized national builders.

Early Life

Stanley Wyatt Williams was born in London on October 29, 1881, the youngest of four sons and two daughters of George Edward Williams, who described himself as a "gentleman," having made a comfortable living in the brewing industry. His family was musical; his mother sang a solo for Queen Victoria, and each of the sons was taught a musical instrument.¹ As he recalled many years later: "I was always a little bit crazy about organs, not that I knew anything about them."² After attending the Mostyn House School in Cheshire and the Whitgift Grammar School at Croydon, Surrey, he enrolled in Dulwich College (southeast of London), founded in 1619.³ G. Donald Harrison graduated from there some years later. Suffering a health setback, Williams withdrew from school on the advice of a London physician.⁴ In the ensuing soul-searching, a well-known London organist, Charles Lawrence, took him to see an organbuilder and the instrument in the builder's home. "That interested me more than ever," he later commented, and he determined to become an organbuilder.⁵ His daughter, Mary Cowell, recalled that the family apparently was none too pleased with his choice of vocation, considering organbuilding a "trade" and thus beneath the dignity of their aristocratic image.⁶ Nonetheless his father paid the two or three hundred pounds required to enroll him as an apprentice to the legendary organbuilder, Robert Hope-Jones.⁷

An electrical engineer by profession who held an important position with the National Telephone Company in Liverpool, Hope-Jones was organist and choirmaster of St. John's Church in Birkenhead, across the Mersey River from Liverpool. With local financial backing he organized the Hope-Jones Organ Company in Birkenhead, building instruments first in the factory of Norman & Beard in Norwich, and then in the Ingram, Hope-Jones shop in Hereford.⁸ Williams joined him in 1899 at age 18 (see photo, page 25). He couldn't have found a better teacher or a more prophetic environment in which to acquire organbuilding skills and prepare for what would become a most interesting career. "As an apprentice . . . I was assigned to work at every phase of organ building.



Stanley Williams

I voiced, I carpentered, I electrified—everything about organbuilding had to be learned. It was something I was later very grateful for."⁹ "Not only a genius, but a great teacher," said Williams of Hope-Jones: "He taught all of us to think for ourselves."¹⁰

The controversial and enigmatic Hope-Jones would exert a profound and far-reaching influence on the King of Instruments through his revolutionary tonal and mechanical innovations. He pioneered what would emerge as the symphonic-orchestral voicing paradigm that swept the American industry in the 1920s. This type of instrument was marked by an ensemble of different tonal groups all at the same pitch, in contrast to the time-honored chorus of different pitches within the same tonal family. Mixtures and mutations were discarded and replaced with unison voices of comparatively wide or narrow scale pipes on higher wind pressures. The entire instrument was enclosed.¹¹ Hope-Jones's mechanical inventions included double-touch, a key characteristic of theatre organs, and high resistance electro-magnets requiring very little current.¹²

After completing shop routines, Williams joined the road crew and worked on the organ in the Hereford cathedral. There he met and fell in love with Isabel Robbins, whom he would marry in January 1908. When Hope-Jones immigrated to the United States in the spring of 1903, Stanley elected to remain with the former partner, Eustace Ingram, finishing instruments then under construction. A fellow worker asked whether he had ever considered moving to the States, and told him that an American firm, the Electrolian Company of Hoboken, New Jersey, was looking for a voicer. He interviewed, accepted an offer, and bidding farewell to his sweetheart in Hereford crossed the Atlantic in 1906.¹³ Williams was to be among several former Hope-Jones apprentices who came to America.¹⁴

The Land of Opportunity

Voicers are the cornerstone of any organbuilding enterprise. Stanley Williams was called to voice and finish instruments built by the Los Angeles Art Organ Company, now relocated to Hoboken and renamed the Electrolian Organ Company.¹⁵ He installed and finished the Electrolian-built 19-rank, two-manual and pedal instrument in the Wolcott School in Denver, Colorado (among whose pupils was Mamie Dowd, the future wife of President Dwight Eisenhower), and finished an instrument built for a Presbyterian church in Philadelphia. His reputation as a gifted voicer and finisher soon became well-known, for, as he later recounted, when he returned from Philadelphia to Hoboken, seven job offers awaited him.¹⁶ The Electrolian assets were next acquired by the legendary Philipp Wirsching of Salem, Ohio, whom Stanley met when he finished the instrument Wirsching built in 1907 for Our Lady of Grace Roman Catholic Church in Hoboken.¹⁷ Wirsching moved the business to Ohio, and Stanley joined him there.

Among the Electrolian assets Wirsching acquired was a contract for a two-manual and pedal organ with player attachment for the new palace of the Maharaja of Mysore, India. In January 1908, Williams returned to England, married his sweetheart Isabel, and in July the couple set sail for India to install the organ, traveling through the Mediterranean and the Suez Canal.¹⁸ This was to be the "Great Adventure," surely one of the most fantastic episodes (see photo, page 25) in the history of organbuilding the world over, and long a familiar topic of conversation in the rich folklore of the industry (see James Stark and Charles Wirsching Jr., *The Great Adventure*, forthcoming). Stanley and Isabel returned to England in January 1910, and in March sailed for America where Stanley resumed work with Wirsching.

St. Paul's Episcopal Church, Los Angeles, California
Murray M. Harris, 1911; price: \$12,500

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Gamba
- 8' Viol d'Amour
- 8' Crossflute
- 8' Doppelflute
- 4' Octave
- 4' Harmonic Flute
- 16' Trombone
- 8' Tuba (extension)
- 4' Clarion (extension)

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Horn Diapason
- 8' Salicional
- 8' Vox Celeste
- 8' Concert Flute
- 8' Stopped Diapason
- 4' Octave
- 4' Harmonic Flute
- III Dolce Cornet (12, 15, 17)
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe (5" pressure)
- 4' Cornopean (extension)

CHOIR

- 16' Double Dulciana
- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 4' Flauto Traverso
- 2' Piccolo
- 8' Clarinet (Bell Clarinet)
- 8' Orchestral Oboe
- Harp (A to a³)

ECHO

- 8' Aeoline
- 8' Unda Maris
- 8' Vox Humana
- Chimes

PEDAL

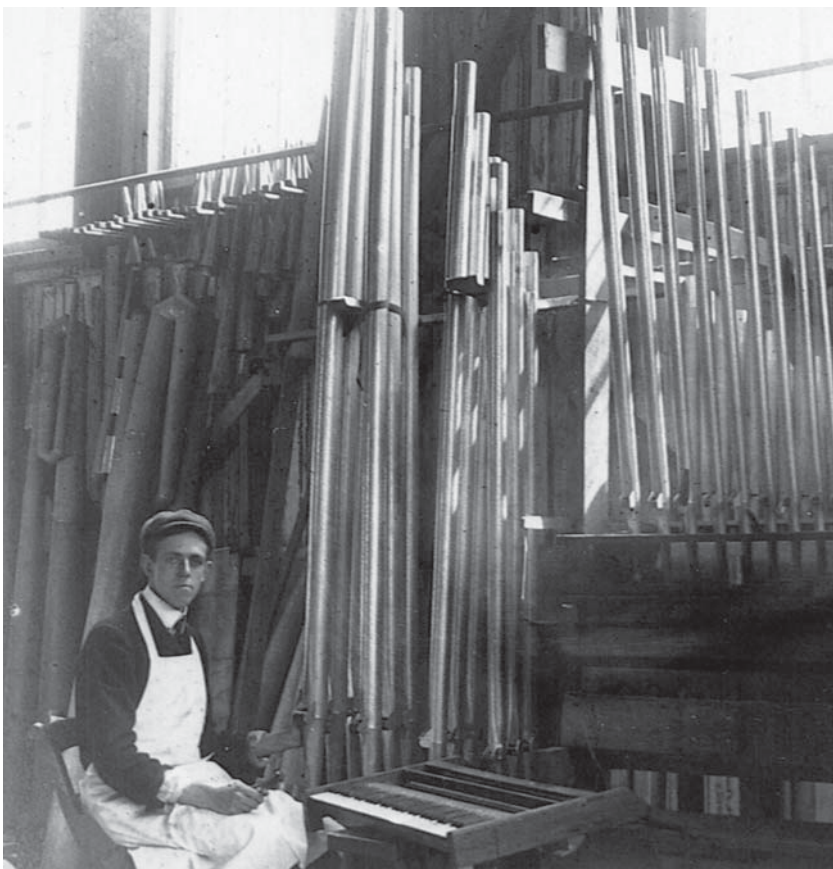
- 16' Open Diapason
- 16' Double Open Diapason (Gt)
- 16' Violone
- 16' Bourdon
- 16' Dulciana (Ch)
- 16' Lieblich Gedackt (Sw)
- 8' Violoncello
- 8' Flute
- 32' Bombarde (ext Gt Trombone)
- 16' Trombone (Gt)
- 8' Tuba (Gt)

Source: Ochse, Orpha, ed., David Lennox Smith, *Murray M. Harris and Organbuilding in Los Angeles, 1894–1913*, pp. 282–284.

While finishing an instrument in Terre Haute, Indiana, Williams received a telegram from the Murray M. Harris Organ Company in Los Angeles asking him to come to the West Coast to finish voicing the instrument they were building for St. Paul's Episcopal Church in Los Angeles¹⁹ (see stolist). Charles McQuigg, the Harris head voicer, had left the company, no doubt mindful of its precarious financial condition.²⁰ Williams responded, completed the assignment, and returned to Ohio. Then the Harris people, having recognized his skills and eager to maintain their reputation for fine instruments, offered him the head voicer position in the newly reorganized firm. Williams accepted and moved to Los Angeles in 1911 where he would remain for the balance of his career. As David Lennox Smith, Harris scholar, observed: "the most notable addition to the staff of the Murray M. Harris Company in its final years was Stanley Wyatt Williams."²¹

Los Angeles Organbuilders

At the turn of the century the market for the King of Instruments on the West Coast was vibrant and growing rapidly, built upon the tidal wave of immigration and the rapid pace of church construction in the emerging



Williams as Hope-Jones apprentice, 1899–1906

metropolitan landscapes. Moreover, the spirit of enterprise was everywhere, marked by numerous “self-made” men eager to apply their talents and fortunes to railroad building, telegraph, mercantile trade, real estate development—and organbuilding. Local businessmen and their funding initially played a pivotal role in the succession of organ-builder nameplates in Los Angeles, as they did in establishing the industry elsewhere, for example, in Erie, Pennsylvania.²² But these “outsiders” invested with virtually no inkling of the inherently high-risk business of building pipe organs. Cost estimating, pricing, competition, and, especially, critical problems of cash flow vexed most builders and overwhelmed others.²³ As Stanley explained: “You had to watch your pennies very closely to have a couple left when you finished an organ.”²⁴ For a while the euphoric atmosphere of large buildings, talented employees, and fine, heavily publicized instruments masked these fundamental concerns. But before long financial realities took over.

Murray M. Harris

Organbuilding in Los Angeles began in 1895 when Fletcher & Harris built a two-manual instrument for the Church of the Ascension, Episcopal, in Sierra Madre.²⁵ Murray M. Harris (1866–1922), a skilled voicer who had apprenticed with Hutchings in Boston, continued on his own. In 1900 he recruited a cadre of skilled artisans led by William Boone Fleming (1849–1940) who became superintendent. Harris acquired a spacious factory building and prospered by building instruments for the local market.²⁶ In July 1900, the firm was incorporated as the Murray M. Harris Organ Company and capitalized at \$100,000.²⁷ In 1903 Harris contracted to build a 140-stop Audsley-designed instrument for the St. Louis Exposition. It was to be voiced, at Audsley’s request, by John W. Whitely, a well-known English voicer, described as “one of the pioneer spirits in the Birkenhead shops of Mr. Hope-Jones.”²⁸ The St. Louis organ was something of a watershed in American organbuilding history. As David Lennox Smith commented: “The influence of the St. Louis organ could soon be seen in the String Organ divisions, multiple enclosures, and other new features that were included with growing frequency in specifications for large new organs.”²⁹

Soon financial problems began that would continue to plague Harris. Working capital proved inadequate to finish the mammoth St. Louis instrument. In

August 1903, the *Los Angeles Times* reported that shareholders, including Harris, his wife Helen, and others, were delinquent in court-ordered assessments of \$10 per share on their stock. The problem resulted when only 352 shares, par value \$100 per share, were actually subscribed, and thus of the authorized capitalization of \$100,000, only \$35,200 was paid-in and perhaps even less. The court stipulated that the additional stock be auctioned off at the company offices to acquire the funds necessary to keep operating.³⁰

Enter Eben Smith, an archetypical entrepreneur who was described in the press as a “mining man” and “Colorado silver mines and was president of the Pacific Wireless Telephone Company.”³¹ Smith purchased 500 shares of Harris stock, thereby acquiring a controlling interest in the business. He renamed it the Los Angeles Art Organ Company.³² In 1905 a patent infringement lawsuit threatened the company with liquidation, whereupon key employees, led by Fleming, moved east for a brief sojourn in Hoboken, New Jersey, under the name of Electrolion Organ Company.³³ By September 1907, the employees, minus Fleming (who moved to Philadelphia where he was subsequently employed to superintend the installation of the St. Louis Exposition organ in the Wanamaker store), were back in Los Angeles, having joined the reorganized Murray M. Harris Organ Company.³⁴ The head voicer was now Charles W. McQuigg, a protégé of John W. Whitely, who had remained in Los Angeles and served briefly as the Pacific Coast representative of the Barckhoff Church Organ Company of Pomeroy, Ohio.³⁵

St. Paul’s Episcopal Church and First Church of Christ, Scientist

The 1911 instrument Stanley Williams was called to voice and finish reflected the manifold changes in stoplist design and voicing taking place in the industry. With Harris’s training at Hutchings and acquaintance with other work in the east, it was not surprising that his early stoplists closely paralleled the work of these builders.³⁶ The 1901 Murray Harris at Stanford University is a good example. As described by Manuel Rosales, who restored this instrument in 1986, the Stanford Harris was a typical 19th-century instrument featuring a well-developed principal chorus on the Great, a secondary chorus on the Swell, and a small Choir organ with not a full chorus but other colors. The voicing, on three to four



Isabel and Stanley Williams, Mysore, India, 1908

inches wind pressure, was gentle and clear. Flutes were not exaggerated, i.e., no tibia tone, strings were precise and clear, and pedal stops were well balanced with the manuals. In contrast, the St. Paul’s specification (see stoplist, page 24) was confined to an ensemble of unison and octave voices at 16’, 8’, and 4’ pitches, with emphasis on the 8’ voice, representing the trend of the day. Diapason scales were much larger, and string scales much smaller than in earlier instruments.³⁷ This characteristic most likely reflected the influence of John Whitely, the voicer who was closely associated with Audsley and who joined Harris in 1903, as well as Charles McQuigg, said to have “absorbed much of Whitely’s technic and ideal.”³⁸

The first organ where Stanley’s design influence is found is the 1912 instrument for the First Church of Christ, Scientist, Los Angeles (see stoplist). Having also felt the impress of Whitely in England, he substituted a Tibia Clausa, a Hope-Jones stop, for the customary Gross Flute on the Great.³⁹ But as Rosales points out, the absence of a tremolo on this division indicates this voice was viewed as filling out the ensemble, in contrast to a solo voice as found in a theatre organ. This organ contained a Dolce Cornet on the Swell and a 2½’ and 2’ on the Great in what might be termed a vestigial chorus, but in no way could it be considered a well-developed Great chorus, which by this time had largely disappeared from American stoplists. What emerges is an accompanimental instrument in which the high-pressure Tuba, dominating the ensemble or playing solo against it, is symbolic of the trend.⁴⁰

Tonal Philosophy, 1913

Williams’ expertise in voicing and finishing was soon recognized. In February 1913, he was the featured speaker at a meeting of the Los Angeles Chapter of the American Guild of Organists.⁴¹ His comments reflected his knowledge of English organbuilding, his background with Hope-Jones, and focused on the character and content of foundation tone. True diapason tone must predominate, he asserted. Subject to broad limits, it is bounded by string tone at one end of the spectrum and flute tone at the other. Old diapasons were “mellow and sweet,” a cantabile sound suited to today’s Choir organ. He faulted “Old Masters” for failing to preserve the character and power of voicing throughout the entire compass, which he attributed to imperfect scaling. The prevalence of upperwork and the introduction of “harsh” reeds, in the middle of the 19th century, overbalanced diapason tone, Williams said, leading cynics to refer to the “sausage frying” sound of a full Swell. To remedy this result, diapasons were increased in scale and

First Church of Christ, Scientist, Los Angeles, California Murray M. Harris Company, 1912

GREAT

- 16’ Double Open Diapason
- 8’ First Open Diapason
- 8’ Second Open Diapason
- 8’ Gamba
- 8’ Viol d’Amour
- 8’ Tibia Clausa
- 8’ Doppel Flute
- 4’ Octave
- 2½’ Octave Quint
- 2’ Super Octave
- 8’ Harmonic Trumpet

SWELL

- 16’ Bourdon
- 8’ Open Diapason
- 8’ Violin Diapason
- 8’ Salicional
- 8’ Aeoline
- 8’ Voix Celeste
- 8’ Stopped Diapason
- 4’ Harmonic Flute
- 2’ Harmonic Piccolo
- III Dolce Cornet
- 8’ Cornopean
- 8’ Oboe
- 8’ Vox Humana
- Tremolo

CHOIR

- 8’ Open Diapason
- 8’ Dulciana
- 8’ Quintadena
- 8’ Melodia
- 4’ Flute d’Amour
- 8’ Clarinet
- Concert harp
- Tremolo

PEDAL

- 32’ Resultant Bass
- 16’ Open Diapason
- 16’ Bourdon
- 16’ Lieblich Gedeckt (Sw)
- 8’ Violoncello
- 8’ Flute
- 16’ Trombone

Source: Ochse, Orpha, ed., David Lennox Smith, *Murray M. Harris and Organbuilding in Los Angeles, 1894–1913*, p. 292.

number. Hard, stringy and nasal, they were brilliant in a way that favored upper partials, sacrificing fundamental tone and thereby blending well with mutations and reeds. Then the pendulum swung back to the other extreme and high-cut mouths produced a flabby tone devoid of the necessary partials and bordering on the fluty.

He outlined the foundations of a three-manual organ, reflecting the Hope-Jones influence and the tastes of the time. On the Great manual the first diapason should be large scale and with a leathered lip; the second diapason, of medium scale, not leathered, but not in any way stringy. The third should be a “mild and sweet” voice, and quite soft, much like the work of Father Bernard Smith. On the Swell, a Hope-Jones phonon-type should be the first diapa-

son, large scale and leather-lipped, necessary to balance the Swell reeds. The second should be a violin or horn diapason. For the choir organ, a mild geigen or gemshorn was the preferred voice. He cautioned that every stop in a well-voiced organ must have its "individuality," and lamented builder fads, which he found detrimental to the advancement of the instrument. He challenged organists and organbuilders to work together to uphold the dignity of the instrument and its music to insure its high place in the church service. Williams' comments offer an interesting contrast to today's perspective and were superseded in his own thinking as reflected in his work with Kimball and Skinner.

Murray M. Harris, continued

In 1912, a year after Williams joined the Harris firm, financial problems reappeared. Murray Harris sold his interest to a retired mining man from Mexico named Heuer, who soon became disillusioned with the meager (if any) profits in organbuilding, and sold out.⁴² In August 1913, control of the company passed to E. S. Johnston, former manager of the Eilers Music Company in Los Angeles, who in November that year advertised the Johnston Organ and Piano Manufacturing Company as successor to the Murray M. Harris Co.⁴³ Johnston and real estate developer Suburban Homes then agreed to build a 75,000 square foot factory in Van Nuys, which opened in November 1913. Soon, however, working capital was again exhausted. Johnston and his partner Bell journeyed east in search of funds but apparently returned empty-handed.⁴⁴ Then Suburban Homes of Van Nuys, having turned down Johnston's plea for financial backing, were the new owners by default. They renamed the business California Organ Company and promptly palmed it off to the Title Insurance and Trust Company of Los Angeles, holders of the mortgage on the factory building.⁴⁵

Robert-Morton Organ Company

At this time a sea change was taking place in the whole concept of pipe organs and in the industry that built them. The theatre market, with its radically different instrument, was growing rapidly, having displaced the higher-cost pit orchestra. Equipped with tibias, kinuras and other voices as well as traps and toy counters, these instruments were ideally suited for accompanying silent movies. The Rudolph Wurlitzer Company, whose name would soon become the generic term for the theatre pipe organ, was already enjoying a nationwide business. Within less than ten years, organ-

building in America would be virtually divided into two separate industries, with Wurlitzer, Robert-Morton, Barton, Link, Marr & Colton, Page, and Geneva identified almost exclusively with the theatre paradigm. Other builders, although they built theatre organs, were primarily identified with the church instrument and market.

The California Organ Company was at a crossroads. Would they continue in the church organ industry, now well established nationwide and well represented on the West Coast? Or would they recognize and capitalize on the growing theatre organ market? The resources were in place in Van Nuys: a well-appointed modern factory, skilled artisans, and a talented, experienced senior management, which together had guaranteed the succession of nameplates. As the late Tom B'hend, whose research chronicles much of the history of this era, observed: "The Wurlitzer Hope-Jones instruments were gaining popularity; the unit principle was being accepted without reserve by up and coming theatre organists . . . If the California Organ Company were to enter the theatre field, it would be necessary to produce a unit instrument of comparable quality."⁴⁶ With his rich background as an apprentice of Hope-Jones, who could be better qualified to design and build such an instrument than Stanley Williams? As Williams later reflected: "I was the one man on the West Coast who could put this sort of instrument into production."⁴⁷

Enter the American Photo Player Company of Berkeley, California. In 1912 this firm produced a small tubular-pneumatic pit instrument combining a few ranks of flue pipes and perhaps a reed stop with a piano. Booming sales and nationwide distribution alerted them to the tremendous potential for a unit theatre organ.⁴⁸ Negotiations beginning in the spring of 1916 led to the merger of the California Organ and American Photo Player companies and on May 2, 1917, the Robert-Morton Organ Company was duly incorporated.⁴⁹ As the late David Junchen, noted theatre organ biographer, commented: "Werner (Harry J. Werner, Photo Player promoter) had found just the ticket for expanding his theatre sales, and the owners of the California Organ Co. had found a buyer for the albatross they didn't want anyway."⁵⁰ Stanley Williams was named plant superintendent and the following year vice president. Opus 1, a two-manual organ designed by Williams, was built for the California Theatre in Santa Barbara.⁵¹ As B'hend noted: "The men and women who built pipe organs in

Southern California never left their work benches to take up fabrication of the Robert-Morton pipe organ."⁵²

The new company increasingly focused on the theatre instrument, but initially it continued to service a spectrum of the local market, including churches. In 1917 Morton built a \$10,000 instrument for the A. Hamburger and Sons Department Store in Los Angeles. The *Los Angeles Times* noted that it was the first organ of its kind on the Pacific Coast, and was acquired "for the purpose of giving the people a musical education and making shopping more pleasant."⁵³ In 1920 Williams sold and most likely designed a 72-rank, six-division, four-manual organ for Bovard Auditorium at the University of Southern California in Los Angeles.⁵⁴ Edward Hopkins lauded Williams' "English training, practical experience at the voicing machine, and open-minded progressiveness," saying the Bovard organ "stands pre-eminent."⁵⁵ This instrument featured Morton's horseshoe console (Morton didn't build drawknob consoles) and concrete swell boxes enclosing the entire instrument.

W. W. Kimball Company

Williams, a realist in business matters, recognized that Morton made the right choice in electing to build theatre pipe organs. Yet his heart was with the classic church organ, and the Bovard instrument no doubt reinforced his convictions. As his daughter reflected: "He didn't like traps and toy counters."⁵⁶ He resigned from Morton in early 1922, and was feted by employees at a Saturday afternoon gathering at the shop in recognition of his eleven years service to Morton and its predecessors.⁵⁷ Momentarily, he elected to go out on his own. He and his wife Isabel, together with Carl B. Sartwell, his colleague at Morton, formed Stanley W. Williams, Incorporated and built perhaps one or two instruments, his daughter believes; the details are unknown.⁵⁸ But the odds were against them. By this time what local capital had been available was already committed to the theatre organ business, and nationally known church organ builders were well represented on the West Coast. Stanley soon wisely recognized that with his interests, his next opportunity lay with an established (i.e., well-capitalized) church organ builder.

Williams then began a five-year sojourn with the W. W. Kimball Company of Chicago as their West Coast representative.⁵⁹ His decision was no doubt influenced by his former colleague in Van Nuys, Robert P. Elliot, with whom he shared many details in a

common philosophy of organbuilding. The much-traveled Elliot, who joined California Organ as vice president and general manager in October 1916, left in May 1918 to become head of the organ department at Kimball in Chicago.⁶⁰ A dynamic and aggressive firm, Kimball was ever alert to market opportunities, and recognized that their name, well-established in pianos and reed organs, carried over into the market for pipe organs. A large newspaper advertisement by the Eilers Music House in Los Angeles, in April 1912, promoting the Kimball Player Piano, mentioned Kimball as "America's Greatest Pipe Organ Builders."⁶¹

During this period the Kimball company was making far-reaching changes in the mechanical and tonal character of their instrument, attributed primarily to the influence of Elliot and George Michel, the latter widely acclaimed for his superb reed and string voicing. As Junchen noted: "If George Michel was the voice of the Kimball organ, R. P. Elliot was its soul."⁶² Improvements in Kimball engineering and action design, coupled with elegant workmanship, were marked by abandonment of two-pressure bellows and two-pressure vented windchests with hinged pouches in favor of a pitman-action windchest with springs under the pouches. Tonally, Kimball moved away from the liturgical motif in church organ design toward a pronounced symphonic and orchestral paradigm, a new direction for American organbuilders.⁶³

In Los Angeles

Stanley Williams opened his Kimball office in the downtown emporium of the Sherman-Clay Music Company. "For half a century, Sherman, Clay & Co. has been the philosopher and friend of good music on the Pacific Coast," they advertised.⁶⁴ When churches went looking for a pipe organ, they logically began with a music retailer. The connection between music retailers and organ sales was a salient but long-overlooked feature of marketing the instrument during this time. As early as 1902, Harris was represented by Kohler & Chase in San Francisco and then independently by Robert Fletcher Tilton, a well-known musician with an office in the Kohler & Chase building.⁶⁵ In Los Angeles, the Aeolian Company was represented by the George J. Birkel Music Company, and Welte-Mignon by the Barker Brothers department store. Showrooms soon appeared. By 1926 Wurlitzer, Robert-Morton, and Link all maintained showrooms in Los Angeles.⁶⁶

Williams' work with Kimball began immediately, as did the maintenance business he established. He installed, finished, and perhaps sold the 23-rank, three-manual Kimball organ in the world-famous Angelus Temple in Los Angeles, an early megachurch seating 5,300 (see stoplist, page 27). This church, dedicated on New Year's Day 1923, was built by the flamboyant evangelist Aimee Semple McPherson, founder of the International Church of the Four Square Gospel.⁶⁷ It is a colorful instrument now undergoing restoration in what was once a wonderful acoustic, ideally suited to the worship style and tastes of the founder and the congregation. In what must have been the pinnacle of unification and duplexing, 23 ranks of pipes were spread over 61 speaking stops. Each rank was playable at three or more manuals. Synthetic stops included a saxophone and orchestral oboe. Couplers greatly increased the power and versatility of the instrument. The Orchestral division is in the same chamber as the Great, sharing voices and thereby giving the illusion of a larger organ as does the number of stop tabs on the console.⁶⁸

Other Kimball sales by Williams in Los Angeles churches included organs in Hollywood Presbyterian, St. James Episcopal, Precious Blood Roman Catholic, and Rosewood Methodist churches.⁶⁹ He also supervised the reinstallation of the 1911 Murray Harris

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**W. W. Kimball
The Angelus Temple, Los Angeles,
California, 1923**

GREAT

1. 16' Open Diapason, 85 pipes
2. 8' Principal Diapason, 73 pipes
3. 8' Small Diapason (from #1)
4. 8' Tibia Clausa, 73 pipes
5. 8' Gamba, 73 pipes
6. 8' Concert Flute (from #21)
7. 8' Gemshorn, 73 pipes
8. 4' Octave (from #1)
9. 4' Traverse Flute (from #21)
10. 2' Fifteenth (from #15)
11. Quint Tierce Mixture (wired from #21)
12. 16' Ophicleide (from #13)
13. 8' Harmonic Tuba, 85 pipes
14. 4' Tuba Clarion (from #13)

- Great to Great 16'
Great to Great 4'
Great Unison Off (on/off in left key cheek)

- Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Orchestral to Great 16'
Orchestral to Great 8'
Orchestral to Great 4'
Harp
Chimes
Cymbal

ORCHESTRAL

15. 16' Contra Virole, 97 pipes
16. 8' Diapason (from #1)
17. 8' Tibia Clausa (from #4)
18. 8' Violoncello (from #5)
19. 8' Viol d'Orchestre (from #15)
20. 8' Violes Celestes, 2 ranks, 146 pipes
21. 8' Concert Flute, 85 pipes
22. 8' Flute Celeste, 61 pipes (tc)
23. 4' Violin (from #15)
24. 4' Traverse Flute (from #21)
25. 2' Harmonic Piccolo (from #21)
26. 8' Harmonic Tuba (from #13)
27. 8' Clarinet, 73 pipes
28. 8' Saxophone (wired)
29. 8' Orchestral Oboe (wired)

- Orchestral to Orchestral 16'
Orchestral to Orchestral 4'
Orchestral Unison Off (on/off in left key cheek)

- Swell to Orchestral 16'
Swell to Orchestral 8'
Swell to Orchestral 4'
Harp
Chimes
Cymbal
General Tremulant for Orchestral & Great

SWELL

30. 16' Bourdon, 97 pipes
 31. 8' Open Diapason, 73 pipes
 32. 8' Viola, 73 pipes
 33. 8' Doppel Flute, 73 pipes
 34. 8' Clarabella (from #30)
 35. 8' Salicional, 73 pipes
 36. 8' Voix Celeste, 61 pipes (tc)
 37. 8' Aeoline, 73 pipes
 38. 4' Quintadena, 61 pipes
 39. 4' Wald Flute (from #30)
 40. 2 1/2' Nazard (from #30)
 41. 2' Flautino (from #30)
 42. 1 1/2' Tierce (from #30)
 43. 16' Contra Oboe (from #45)
 44. 8' Orchestral Trumpet, 73 pipes
 45. 8' Oboe Horn, 85 pipes
 46. 8' Vox Humana, 61 pipes
 47. 4' Oboe Clarion (from #45)
- Swell Tremolo
Swell to Swell 16'
Swell to Swell 4'
Swell Unison Off (on/off in left key cheek)
Orchestral to Swell

PEDAL

48. 32' Acoustic Bass (wired)
 49. 16' Diapason Wood (ext. from #2)
 50. 16' Diapason Metal (from #1)
 51. 16' Contra Tibia Clausa (from #4)
 52. 16' Contra Virole (from #15)
 53. 16' Bourdon (from #30)
 54. 8' Octave (from #1)
 55. 8' Cello (from #15)
 56. 8' Flute (from #30)
 57. 4' Flute (from #30)
 58. 16' Ophicleide (from #13)
 59. 16' Contra Oboe (from #45)
 60. 8' Harmonic Tuba (from #13)
 61. 4' Tuba Clarion (from #13)
- Great to Pedal 8'
Swell to Pedal 8'
Orchestral to Pedal 8'
Orchestral to Pedal 4'
Chimes
Cymbal
Bass Drum Roll
Bass Drum
Tympani

Mechanicals

- Swell expression for Great & Orchestral (lower level in chamber)
Swell expression for Swell (upper level in chamber)
Register Crescendo pedal
Cancel expression for Great and Orchestral (lower level in chamber)
Cancel and seven thumb pistons for Great and Pedal stops
Cancel and seven thumb pistons for Orchestral and Pedal stops
Five pedal toe pistons for Pedal stops
Hitch-down for Harp Sustain
Hitch-down for Chimes Sustain
Hitch-down for Full Organ

Source: Prof. Thomas Murray, Yale University

**W. W. Kimball, First Baptist Church,
Los Angeles, California, 1926**

GREAT

- 16' Double Open Diapason
- 8' Diapason Phanon (large scale)
- 8' Open Diapason II
- 8' Gross Flote
- 8' Melodia
- 8' Gemshorn (tapered)
- 8' Harmonic Flute
- 4' Principal (large scale)
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Tierce
- 8' Tromba
- Cathedral Chimes (Deagan Class A)
- Harp Celesta (from Choir)

SWELL

- 16' Lieblich Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Virole d'Orchestra
- 8' Virole Celeste
- 8' Echo Salicional
- 4' Flauto Traverso
- 4' Octave (large scale)
- 2' Harmonic Piccolo
- IV Sesquialtera
- 16' Double Trumpet
- 8' Cornopean
- 8' Oboe
- 4' Clarion
- 8' Vox Humana
- Tremulant

CHOIR

- 16' Contra Dulciana
- 8' Violin Diapason
- 8' Dulciana
- 8' Concert Flute
- 8' Flute Celeste
- 4' Flute Harmonique
- 2' Flageolet
- 8' Clarinet
- 8' French Horn
- Harp Celesta (Deagan Class A, from tenor C)
- Tremulant

SOLO

- 8' Stentorphone (leathered lips, special metal)
- 8' Harmonic Flute
- 8' Doppel Flote
- 8' Gamba
- 8' Gamba Celeste
- 4' Flute Octavian
- 8' English Horn
- 8' Orchestral Oboe
- 16' Tuba Profunda (ext)
- 8' Tuba
- 4' Clarion (ext)
- Tremulant

ECHO

- 8' Echo Virole
- 8' Celeste (tenor C)
- 8' Chimney Flute
- 4' Fem Flote (wood)
- 8' Vox Humana
- Cathedral Chimes (Deagan Class A)
- Tremulant

PEDAL

- 32' Double Open Diapason (ext Second Open), 12 pipes
- 16' Open Diapason (large scale, not bearded)
- 16' Second Open Diapason (bearded)
- 16' Bourdon (lower notes large, square scale)
- 16' Lieblich Gedeckt (Swell)
- 16' Contra Dulciana (Choir)
- 8' Octave (ext Second Open)
- 8' Flute (ext Bourdon)
- 32' Bombarde (ext Solo)
- 16' Tuba Profunda (Solo)
- 16' Double Trumpet (Swell)
- 16' Trombone
- 8' Clarion (ext Trombone)
- Chimes

Source: THE DIAPASON, June, 1926, p. 3, col. 1.



G. Donald Harrison and Stanley Williams, Royce Hall, UCLA, 1930

instrument in St. Paul's Episcopal Cathedral in the new edifice in 1924, replacing the original console with one built by Kimball.⁷⁰ The largest Kimball organ he sold, in 1926, was a 56-rank, 65-stop, four-manual for the First Baptist Church of Los Angeles (see stop-list).⁷¹ The West Coast correspondent of THE DIAPASON, Roland Diggle, described it as having "lovely solo voices and a stunning ensemble."⁷²

Skinner and Aeolian-Skinner

In 1927 Stanley Williams made his last move, the capstone of his illustrious career, joining Ernest M. Skinner of Boston as Pacific Coast representative.⁷³ He welcomed the opportunity to affiliate with America's foremost builder of this era, and Skinner in turn was pleased that a man of such knowledge and reputation would now add luster to his prestigious firm. This association was celebrated with a dinner for the local organ fraternity at a fashionable downtown restaurant.⁷⁴ In July 1928, Williams installed a two-manual, ten-rank, duplexed and unified Skinner instrument, Opus 690, in his home. An enclosed instrument representative of small residence organs built by the Boston patriarch, it comprised a diapason, unit flute, flute and celeste, string and celeste, and four reeds: vox humana, clarinet, French horn, and an English horn—the latter two Skinner favorites.⁷⁵ Sales of two-,

three-, and four-manual instruments began immediately: a four-manual for Immanuel Presbyterian Church, Los Angeles, in 1927, Opus 676, and in 1930 a 78-rank, four-manual organ for the University of California, Los Angeles (UCLA), Opus 818, designed by Harold Gleason in consultation with Lynwood Farnam and G. Donald Harrison (see photo above).⁷⁶ The same year another four-manual organ was built for Temple Methodist Church in San Francisco, Opus 819.⁷⁷ Sales in 1931 included a four-manual organ for First Congregational Church, Los Angeles, Opus 856, and the following year a four-manual for the residence of prominent Pasadena pediatrician Dr. Raymond B. Mixsell, Opus 893. Organizer of the Bach Festival in Pasadena, Dr. Mixsell engaged Marcel Dupré to play the inaugural recital on his instrument.⁷⁸ Williams' extensive service business, established when he began working for Kimball in 1922, carried him through World War II, when organ companies could no longer build new instruments. After the war, heavy sales resumed.

Tonal Philosophy, 1959

In 1959 Stanley was asked to appraise and recommend updates for the 1926 Kimball organ at the First Baptist Church in Los Angeles, an instrument he had sold and installed.⁷⁹ The document he prepared sheds light on the

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Suggested changes in the specification of the Kimball organ, First Baptist Church, Los Angeles, 1959

| | |
|--------------------------|---|
| GREAT | wind pressure not more than 5" if pouch springs permit |
| 16' Quintaton | new pipes on old chest |
| 8' Principal | " |
| 8' Bourdon (metal) | " |
| 8' Gemshorn | regulate present stop |
| 8' Melodia | " |
| 4' Octave | new pipes on old chest |
| 4' Flute | " |
| 2 2/3' Twelfth | " |
| 2' Fifteenth | " |
| IV Fourniture | new top board |
| III Scharf | " |
| SWELL | wind pressure not more than 7" on account of reeds |
| 16' Lieblich Gedackt | unchanged |
| 8' Principal | new pipes, old chest |
| 8' Rohrflute | " |
| 8' Viola | " |
| 8' Viola Celeste | " |
| 4' Prestant | " |
| 4' Nachthorn | " |
| 2 2/3' Nazard | " |
| 2' Octavin | " |
| IV Mixture | increase scale and revoice louder |
| 16' Fagotto | regulate for lower pressure |
| 8' Trompette | on Cornopean chest; small scale, bright tone |
| 8' Oboe | as is, regulate |
| 8' Vox Humana | " |
| 4' Clarion | louder and brighter |
| Tremulant | " |
| CHOIR | wind pressure 5" or less if pouch springs permit |
| 8' Nason Flute | new pipes, old chest |
| 8' Dulciana | as is |
| 8' Unda Maris | upper pipes of Dul 16'; new chest for lower notes |
| 4' Octave | new pipes, old chest |
| 4' Concert Flute | old Concert Flute becomes four foot |
| 2 2/3' Nazard | new pipes, old chest |
| 2' Blockflote | " |
| 1 1/2' Tierce | " |
| 8' Krummhorn | " |
| Harp | regulate |
| Tremulant | " |
| SOLO | restore original wind pressure for sake of reeds |
| 8' Doppel Flute | " |
| 8' Gamba | revoice strings broader and softer |
| 8' Gamba Celeste | " |
| 4' Octave | pipes from old Swell Diapason |
| 4' Harmonic Flute | " |
| 2' Piccolo | if possible replace with Choir clarinet |
| 8' English Horn | " |
| 8' Orchestral Oboe | " |
| 16' Tuba Profunda | " |
| 8' Tuba | " |
| 4' Clarion | " |
| Tremulant | " |
| ECHO | |
| 8' Echo Virole | " |
| 8' Echo Celeste | " |
| 8' Chimney Flute | " |
| 4' Fern Flute | " |
| 8' Echo Vox Humana | " |
| Chimes | " |
| PEDAL | |
| 32' Open Diapason | " |
| 16' First Open Diapason | " |
| 16' Second Open Diapason | " |
| 16' Bourdon | " |
| 16' Lieblich (Swell) | " |
| 16' Dulciana (Choir) | " |
| 8' Octave | Great Open pipes on new chest |
| 8' Flute | " |
| 4' Flute | Great Harmonic Flute, new chest |
| 4' Choral Bass | old Great Octave pipes on new chest |
| III Mixture | new chest; pipes from old Ch Diapason, Gt 12th and 15th |
| 32' Bombard | " |
| 16' Tuba Profunda | " |
| 16' Fagotto (Swell) | " |
| 16' Tromba | " |
| 8' Tromba | " |
| 4' Clarion | Clarion will require 12-note chest using 12 Gt Tromba pipes |

At present the Pedal Organ has 15 stop keys. This spec calls for 16. Chimes and a 4ft. manual to Pedal coupler can be used to better advantage.

Source: Stanley Williams, "The Kimball Organ in the First Baptist Church of Los Angeles," December 8, 1959.

evolution of Williams' tonal philosophy and offers key insights into the prevailing orthodoxy of the 1920s, especially the practices of the Kimball Company, a long-neglected major builder. He asserted that during the 1920s, the entire organbuilding industry in the United States was "to some degree" influenced by the theatre pipe organ. Williams lamented this trend, which saw higher wind pressures and voicing of flutes, diapasons, strings, and reeds that tended to isolate and magnify their differences. He acknowledged the positive contribution of the theatre epoch in "better engineering practice and the speed and reliability of action."

Williams called for major tonal revisions to make the instrument more suit-

able for worship services, choir accompaniment, and interpretation of the instrument's great literature. These revisions included replacing all flue pipes in the Great division except the Gemshorn and the Melodia, substituting a Quintadena for the 16' Double Open Diapason, and eliminating the Tromba (see stoplists, pages 27 and above). On the Swell manual the many new ranks recommended included a "small scale bright tone trumpet" in place of the Cornopean, and on the Choir new mutations and a Krummhorn. He recommended revoicing the Gamba and Celeste on the Solo division for a "broader and softer" sound. In 1965 this instrument was enlarged to 88 ranks, of which 56 were

replacements or additions by Ken Simpson, one-time Chicago Kimball man and long-time Williams associate in Los Angeles. The changes were largely those Stanley recommended, but also included changes suggested by Clarence Mader, the leading figure in the Los Angeles organ scene of this period—organist at Immanuel Presbyterian Church, professor at Occidental College, and a highly-respected consultant.⁸⁰

Stanley Williams retired in 1959 and passed away on June 17, 1971 in Santa Monica, California, at the age of 89.⁸¹

Summary

The Williams odyssey marks milestones in the heritage of the King of Instruments in the first half of the last century, especially on the U.S. West Coast. It uniquely symbolizes the rich and colorful history of organbuilding, a story of individuals, nameplates, stoplists, the theatre organ epoch, the symphonic-orchestral paradigm, and the classical motif. If organbuilding ultimately is persons, there are few better examples than the talented and accomplished voicer and finisher, Stanley Wyatt Williams. ■

R. E. Coleberd, an economist and retired petroleum industry executive, is a contributing editor of THE DIAPASON

This paper is dedicated to the blessed memory of Frances D. Larkin.

For research assistance and critical comments on earlier drafts of this paper, the author gratefully acknowledges: Jonathan Ambrosino, Mary Cowell, Stuart Goodwin, Eric Johnson, Allen Kinzey, Frances Larkin, Jim Lewis, Judith McManis, Thomas Murray, George Nelson, Albert Neutel, Orpha Ochse, Michael Quimby, Robert Reich, Manuel Rosales, Alan Sciranko, Jack Sievert, James Stark, and R. E. Wagner.

Notes

1. Interviews with Stanley Williams' daughters Frances Larkin, August 14, 2003, June 24, 2004, and Mary Cowell, September 19, 2004. Their family records and vivid recollections made possible this article. Obituary, Stanley W. Williams, THE DIAPASON, October, 1971, p. 8, col. 3.
2. Tom B'hend, interview with Stanley Williams, May 22, 1963, in B'hend, Tom, *The Robert Morton Pipe Organ*, p. 9. See also Junchen, David L., *Encyclopedia of the American Theatre Organ*, Vol. II, p. 937.
3. "Joins the Skinner Staff," THE DIAPASON, November, 1927, p. 3, col. 3. Obituary, Stanley W. Williams.
4. B'hend, p. 9.
5. Ibid.
6. Cowell.
7. Larkin.
8. B'hend, pp. 9, 12, 14. "Joins the Skinner Staff," THE DIAPASON, November 1927, p. 3, col. 3. Ochse, Orpha, ed., David Lennox Smith, *Murray M. Harris and Organ Building in Los Angeles, 1894-1913*, Organ Historical Society, 2005, p. 81.
9. B'hend, p. 12.
10. B'hend, p. 14.
11. Smith-Ochse, p. 70.
12. B'hend, p. 9.
13. B'hend, p. 14, Larkin files.
14. Among them were David Marr of the Marr & Colton Company of Warsaw, New York, chiefly known as theatre organ builders; Joseph J. Caruthers, John W. Whitely, James Nuttall, and Frederick W. Smith (Smith Unit Organ Co.). Marr and Smith's close association with the theatre pipe organ would be directly linked to their training with Hope-Jones. Fox, David H., *A Guide to North American Organbuilders*, Richmond, Va.: The Organ Historical Society, pp. 69, 157, 177, 215, 244. See also obituary, James H. Nuttall, THE DIAPASON, April, 1950, p. 25, col. 3.
15. James Stark believes Electrolion may have been formed as a subsidiary of LA Art Organ to protect assets in the patent suit. He has not found any record indicating LA Art Organ was in bankruptcy. Stark, e-mails to author, June 18, 2004, and letter to the author, April 11, 2005. See also Stark, "The Art Organ Company of New York," *The Tracker*, vol. 49, no. 2, Spring 2005, pp. 13-23. See also "Fine Organs Stand Idle," *Los Angeles Times*, August 31, 1907, II 3.
16. B'hend, pp. 3, 4. For Wolcott School stoplist see Smith-Ochse, p. 255-256.
17. See stoplist, Audsley, George Ashdown, *The Organ of the Twentieth Century*, New York: Dover Publications, Inc., 1970, pp. 482-484.
18. "The Messina Holocaust," *Hereford Times*, January 9, 1909. "Organ Recital in Mysore," *Daily Post*, November 17, 1908, p. 6, Madras Mail, Bangalore, India.
19. B'hend, p. 4.
20. In November 1905 McQuigg opened offices in the Severance Building in Los Angeles as representative of the Barchhoff Church Organ Company of Pomeroy, Ohio. McQuigg was employed by a Los Angeles piano and organ retailer, the George J. Birkel Company, local representatives of the Estey Organ Company. He was later employed by Estey. Smith-Ochse, p. 63, 82, 306.
21. Smith-Ochse, p. 81, B'hend, pp. 4, 5.
22. R. E. Wagner, Organ Supply Industries, points out that organbuilding in Erie, Pennsylvania was also financed by businessmen in contrast to New England where firms were capitalized from within.

23. See Coleberd, Robert E., Jr., "Built on the Bennett System: A History of the Bennett Organ Company," *The American Organist*, January, 1968, vol. 51, no. 1, pp. 20-25.
24. B'hend, p. 5.
25. Smith-Ochse, pp. 9, 10. "Organ Recital," *Los Angeles Times*, December 4, 1895, p. 6. Jim Lewis, "The History of the Murray M. Harris Organ Company, 1894-1913," pp. 110-116, and Nye, Eugene M., "Notes on Early-day Organ Building and Organ Builders in the Southwestern United States," pp. 117-123, *The Bicentennial Tracker*, The Organ Historical Society, 1976. See also, "New Pipe Organ," *Los Angeles Times*, April 22, 1896, p. 7.
26. Hopkins, Edward Cadoret, "Organbuilding in the Southwest," *The American Organist*, March, 1926, pp. 62, 63.
27. Smith-Ochse, p. 26.
28. Smith-Ochse, op. cit., pp. 47, 49-60, Hopkins, p. 64, Lewis, p. 113, Nye, p. 119, Junchen, p. 492, "Greatest of Pipe Organs," *Los Angeles Times*, December 20, 1902, p. A 1.
29. Smith-Ochse, p. 59.
30. *Los Angeles Times*, "Organ Stock Assessed," August 11, 1903, p. 7. "Legal, Delinquent Notice," October 21, 1903, p. A 6. The October notice lists B. C. Lattin as "pledgee" with 189 shares. Thus the actual amount paid in may have been \$16,300.
31. See also "Among Real Estate Owners and Dealers," *Los Angeles Times*, March 8, 1903, p. A 1. Also, "The Biggest Organ Shop," *Los Angeles Times*, December 27, 1903, p. A 8. "Multi-Millionaire Eben Smith Dead," *Los Angeles Times*, November 6, 1906, p. II 1, Smith-Ochse, pp. 44, 45.
32. "The Biggest Organ Shop," *ibid.*, "Controversy Over Organ," *Los Angeles Times*, August 6, 1904, p. 2.
33. "Fine Organs Stand Idle," *Los Angeles Times*, August 31, 1907, p. II 3, Lewis, pp. 113, 114, Junchen, p. 492, Smith-Ochse, pp. 60-64.
34. Smith-Ochse, p. 64, Lewis, p. 114, Nye, p. 120.
35. Smith-Ochse, p. 63, Lewis, p. 114, Nye, p. 120.
36. Smith records the virtually identical stoplists of the 1895 Odell organ in Immanuel Evangelical Lutheran Church in New York City and the 1900 Murray M. Harris organ in the First Methodist Episcopal Church in Los Angeles, Smith-Ochse, pp. 20, 21.
37. Smith-Ochse, pp. 172-199. Author's interview, Manuel Rosales, April 15, June 16, 2005.
38. Hopkins, p. 64.
39. See stoplist, Smith-Ochse, pp. 292, 293.
40. Rosales.
41. Notes: Stanley Williams lecture, Los Angeles Chapter, American Guild of Organists, February 3, 1913, Larkin Collection.
42. B'hend, p. 5, Junchen, p. 494.
43. *Los Angeles Times*, August 17, 1913, p. VI 1, November 3, 1913, p. I 10. "Van Nuys Gets First Factory," *Los Angeles Times*, May 18, 1913, p. VI 1. Also, "Elated Over New Factory," *Los Angeles Times*, August 17, 1913, p. VI 1.
44. B'hend, p. 9, Nye, 121.
45. B'hend, p. 9, Junchen, p. 495, Nye, p. 121.
46. B'hend, p. 9.
47. B'hend, p. 14.
48. Smith-Ochse, p. 85, Junchen, p. 495.
49. On May 2, 1917, the secretary of state of California sent notification that the Robert Morton Company was a duly constituted corporation. Nye, 122.
50. Junchen, p. 496.
51. Junchen, p. 498.
52. B'hend, p. 1.
53. "Great Organ For People's Benefit," *Los Angeles Times*, January 17, 1917, p. 16.
54. "Will Dedicate New Structure," *Los Angeles Times*, June 19, 1921, p. V 2. "Lemare Opens Organ in Great College Hall," THE DIAPASON, August, 1921, p. 1, col. 1.
55. Hopkins, p. 65.
56. Larkin.
57. "Williams Joins Kimball Staff," THE DIAPASON, April, 1922, p. 19, col. 1.
58. Newspaper clipping, Larkin Collection, n.d.
59. "Williams Joins Kimball Staff."
60. Hopkins, p. 65, Nye, 121, Junchen, 495, 498. For a brief history of Kimball and Elliott's career see "American Organ Builders Today," THE DIAPASON, February, 1925, p. 6, cols. 1-3. See also obituary, Robert Pier Elliott, THE DIAPASON, November, 1941, p. 3, col. 1.
61. *Los Angeles Times*, April 18, 1912, p. II 9.
62. Junchen, vol. 1, p. 208.
63. Rosales.
64. *Los Angeles Times*, June 14, 1923, p. II 2.
65. Smith-Ochse, p. 40.
66. Hopkins, p. 67, Nye, p. 123.
67. "Great Temple Is Dedicated," *Los Angeles Times*, September 27, 1922, p. II 1, January 2, 1923, pp. II 2. See also Cleveland, Edward J. Landon Pipe Organ Company, "Interesting Facts about Angelus Temple's Kimball Pipe Organ," July 23, 1981, Temple files.
68. Rosales.
69. Author's interview, Jim Lewis, September 10, 2003. Obituary, Stanley W. Williams.
70. Smith-Ochse, pp. 178, 179, 282-284.
71. THE DIAPASON, June, 1926, p. 3, col. 1.
72. THE DIAPASON, September, 1927, p. 40, col. 1.
73. "Joins the Skinner Staff," THE DIAPASON, November, 1927, p. 3, col. 3. Obituary, Stanley W. Williams.
74. Larkin.
75. Kinzey, Alan, Skinner Shop Notes, and Eric Johnson comment. This instrument was altered, enlarged and installed in the First Baptist Church in Ontario, California in 1948. Shop Notes.
76. THE DIAPASON, April, 1930, p. 3, col. 1.
77. This instrument was relocated as Opus 819-A to Thorne Hall, Occidental College, in 1938. Kinzey and Lawn, E. M. Skinner/Aeolian-Skinner Opus List, pp. 71, 72.
78. Obituary, Dr. Raymond Mixsell, THE DIAPASON, February, 1950, p. 4, col. 1.
79. Williams, Stanley, "The Kimball Organ in the First Baptist Church of Los Angeles," December 8, 1959.
80. THE DIAPASON, July, 1965, p. 4, col. 3.
81. Obituary, Stanley W. Williams.

New Organs



**The Reuter Organ Company,
Lawrence, Kansas
St. Francis Xavier Cathedral,
Alexandria, Louisiana, Opus 2218**

A handsome and acoustically marvelous space, St. Francis Xavier Cathedral in Alexandria, Louisiana is truly a remarkable home for Reuter opus 2218. Given the historic beauty of the building and the care with which it has been restored, the goal of the project was to craft an instrument worthy of such a space and sensitive to existing resources. "We evaluated three designs from major organ builders," says Jack Randall, an Alexandria architect and member of the cathedral's organ committee. "The Reuter design was far superior to the others in that it was so respectful of the

100-plus year-old cathedral architecture, which is eclectic English Gothic style, rendered in indigenous brick on the exterior and wood and plaster on the interior. We were particularly impressed with two features of the Reuter design: 1) the antiphonal organ is completely concealed behind the ornate Gothic reredos; 2) the design of the façade pipes in the choir loft is truly beautiful and reflects the form and shapes of the reredos and the stained glass window above it, which depicts Christ ascending with arms upraised amid radiant clouds. The façade sits perfectly in the Gothic arch behind the choir."

After much discussion, an organ design of 48 ranks was developed, using 17 ranks from the original organ and its

subsequent rebuilds, including pipes from the Estey firm of Brattleboro, Vermont (1920s), as well as other builders and supply houses (1970s & 1980s). In June 2003, all of the salvaged pipework and mechanisms were transported to the Reuter facility in Lawrence, Kansas to be reconditioned and assimilated into the new instrument. After the installation, tonal finishing, and tuning—which happened over the course of about eight weeks—the organ was heard for the first time by the organ committee on Monday evening, November 24, 2003, and used for its first Mass on that Thanksgiving weekend.

Forty-three ranks are engineered into the tower chamber in the gallery, and the remaining five ranks and chimes are installed inconspicuously in a small chamber (the Echo division) behind the high altar. The Grande Orgue and Pédale are mounted high, front and center in the tower chamber. The Récit Expressif and Positif Expressif are installed at the back of the tower chamber behind large banks of mechanical shutters. The Echo division became the new home for some of the most beautiful and beloved sounds from the original Estey organ. Intended primarily for accompanying the cantors during Mass, the Echo is enclosed with a small bank of shutters mounted on the chamber ceiling. The polished copper and polished zinc speaking façade pipes of the Pédale 16' Montre are displayed in front of the gallery tower chamber, accentuating the Gothic arch and maintaining the traditional style of the building.

— Reuter Organ Co. /
S. Christopher Leaver

Photo: Reuter Organ Co. / Bill Klimas

**Reuter Opus 2218
38 stops, 48 ranks**

GRANDE ORGUE

- 16' Diapason (Positif)
- 8' Montre
- 8' Bourdon
- 8' Flûte Harmonique
- 4' Prestant
- 4' Flûte à Fuseau
- 2' Doublette
- IV Fourniture
- III Cornet
- 16' Contre Trompette (Récit)
- 8' Bombarde
- 8' Trompette en Chamade
- Glockenstern
- Cloches (Echo)
- MIDI

RÉCIT EXPRESSIF

- 16' Flûte à Cheminée
- 8' Flûte à Cheminée (ext)
- 8' Salicional
- 8' Voix Céleste (TC)
- 4' Prestant
- 4' Flûte Ouverte
- 2½ Nazard
- 2' Flûte (ext)
- 1½ Tierce
- IV Plein Jeu
- 16' Contre Trompette
- 8' Trompette (ext)
- 8' Hautbois
- 8' Voix Humaine
- 8' Trompette en Chamade (G.O.)
- Tremblant
- MIDI

POSITIF EXPRESSIF

- 16' Dolce
- 8' Diapason
- 8' Cor de Nuit
- 8' Dolce (ext)
- 8' Unda Maris (TC)
- 4' Octave Diapason (ext)
- 4' Flûte Traversière
- 2' Flageolet
- 1½ Quint
- III Mixture
- 8' Petit Trompette
- 8' Clarinette
- 8' Trompette en Chamade (G.O.)
- Tremblant
- MIDI

ECHO

- 8' Principal
- 8' Voix Aetheria
- 8' Voix Céleste (TC)
- 8' Bourdon
- 4' Octave
- 4' Flûte Ouverte
- Cloches (Chimes)
- Cymbelstern

ECHO PÉDALE

- 16' Bourdon (ext, 1–12 digital)
- 8' Bourdon (Echo)

PÉDALE

- 32' Acoustic Bass
- 16' Montre
- 16' Soubasse
- 16' Dolce (Positif)
- 16' Bourdon (Récit)
- 8' Octave (ext)
- 8' Soubasse (ext)
- 8' Diapason (Positif)
- 8' Dolce (Positif)
- 8' Bourdon (Récit)
- 4' Octave (ext)
- 4' Soubasse (ext)
- 32' Basson (ext, Récit)
- 16' Bombarde (ext, G.O.)
- 16' Contre Trompette (Récit)
- 8' Bombarde (G.O.)
- 8' Trompette (Récit)
- 4' Trompette (Récit)
- 8' Trompette en Chamade (G.O.)
- MIDI

**Orgues Létourneau Limitée, Saint-Hyacinthe, Québec, Canada
The Lutheran Church of the Nativity, Alexandria, Virginia**

Létourneau's Opus 94 was completed in late 2004 with a dedicatory concert played by Haig Mardirosian, who also served as consultant to the project. Though physically a small instrument—measuring 11' wide, 11' tall and 8'9" deep including pedalboard—this 18-stop mechanical action organ was designed and voiced to produce an exceptionally wide variety of sonorities. Based on an 8' Principal and boasting a variety of other unison stops, the instrument has proven adept at accompanying the church's liturgy and performing organ repertoire. Where practical, pipes in the bass octave have been shared between similar stops to save space (e.g., the Great 8' Chimney Flute and the Swell 8' Stopped Diapason share common pipes for the first 10 notes). The entire instrument is enclosed within one swell box—excepting the Great 8' Open Diapason and Pedal 16'-8' Bourdon—though the traditional dynamic relationship between Great and Swell has been preserved through voicing. The attached two-manual console features

bone naturals and ebony accidentals, while the pedalboard features maple naturals with ebony accidentals.

—Andrew Forrest

Photo © Dupont Photographers Inc.

GREAT (enclosed with Swell)

- 8' Open Diapason (façade)
- 8' Chimney Flute
- 8' Salicional
- 4' Octave
- 4' Harmonic Flute
- 2' Fifteenth
- 1½ Mixture III (Swell)
- 8' Echo Trumpet (Swell)
- Swell to Great

SWELL (enclosed)

- 8' Stopped Diapason (wood)
- 8' Gamba
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Spitz Flute
- 1½ Larigot
- 1½ Mixture III
- 8' Echo Trumpet

PEDAL

- 16' Bourdon
- 8' Octave Bourdon
- Great to Pedal
- Swell to Pedal

General Tremulant



Cover feature

Wicks Organ Company, Highland, Illinois First Congregational Church, Kalamazoo, Michigan, Opus 6419

From the spectacular display of floral color found at the annual Tulip Festival in Holland, to the ingenuity of the great Christopher Columbus Smith as he launched the first-ever Chris-Craft speedboat, Western Michigan has provided us with a rich cultural, artistic, and recreational history. Kalamazoo is no exception to this trend; in fact, when it comes to the presence and popularity of the pipe organ, Kalamazoo reigns as a leader.

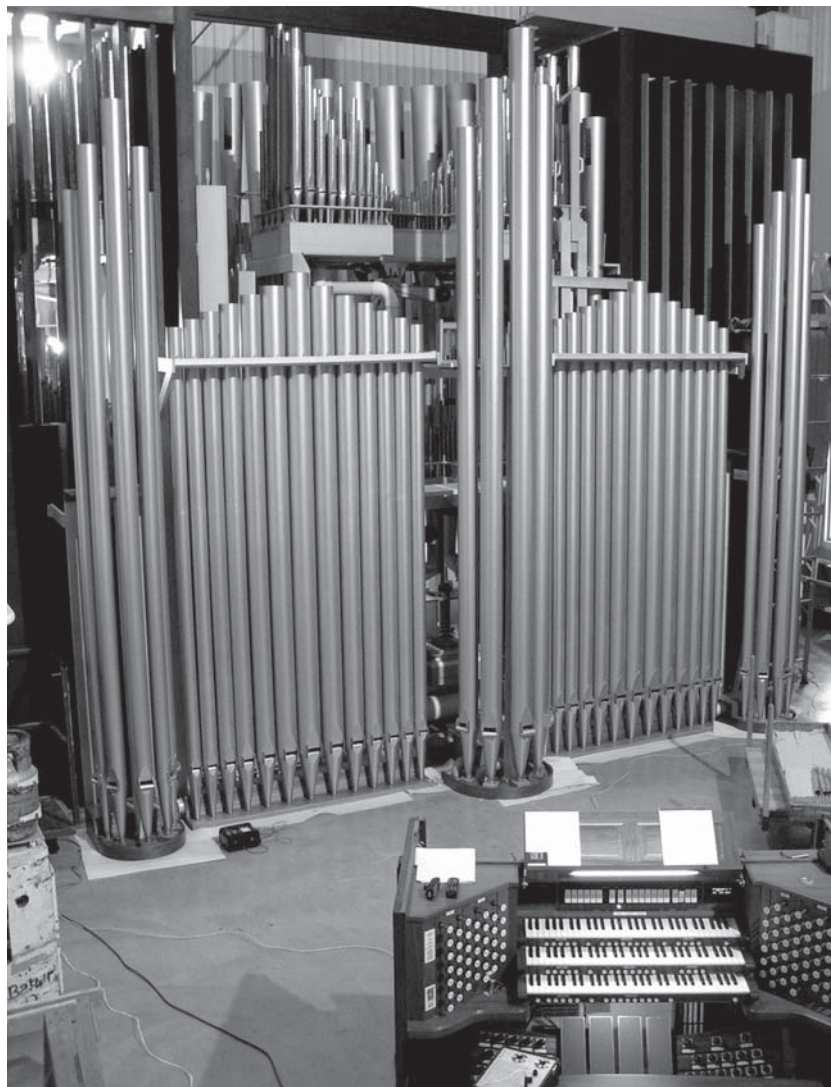
When I first went to First Congregational Church in the year 2001, I was told that the new organ would be in the company of a host of large, new instruments. Moreover, I learned that these new organs were within walking distance of one another! The Congregational church's organ would share turf with two instruments by Létourneau (one in the Methodist church and one in the Baptist church), two older Casavants (one in the Christian Science church and one in the Presbyterian church), a newer Dobson in the Episcopal church, a Kilgen in the Reformed church, and, of course, the soon to arrive Nichols & Simpson in St. Augustine's Cathedral. Having so many intriguing, contrasting organs in such a small area is a true gift to the organ enthusiast and an invaluable tool to the deliberating organ committee. It was from this impressive list of instruments that the committee of First Congregational Church began to study.

The organ committee instructed the bidding builders to propose something special: something unique that would complement rather than duplicate the other instruments on the block. However, they were not yet sure of the actual style they desired. Even though several of the other organs on the square provide an interesting spectrum of tonal styles, representing varying degrees and spins upon the American-classic school of tonal design, they were not sure whether they wanted to venture too far from this tried and true "comfort zone." Nevertheless, the Wicks team took a leap of faith and proposed an instrument of the firm's so-called "Neo-Victorian" style—the first ever to be proposed in this region of the country. After many months of deliberation and soul searching, First Congregational Church selected the Wicks proposal; and, they too took a leap of faith with regards to this "new" Wicks style of tonal design, voicing, and construction.

The Wicks "Neo-Victorian" sound

The Wicks Organ Company of Highland, Illinois, has ventured into an exciting realm of tone, unknown by the firm or its customers for some fifty years. Indeed, this somewhat unique style is little known in most organ circles. Furthermore, it is rather shocking for most musicians to find out that Wicks is now building high-pressure organs, utilizing stops and tonal palettes that have not been typically associated with the firm.

The "Neo-Victorian" label is not one of our own making. Credit for this somewhat curious name of the new style must be given to the Wicks North Texas area sales director John Dill. When he played the first Diapason chorus on our display organ, Opus 6295 from 2002 (which still stands in shop's erecting room), he coined this term, which I believe to be quite apropos on many levels. What he experienced was new for him, even as an experienced American organ man. He is among the many folk who, when they hear the description of "Victorian" applied to an American-made organ of the early 20th century, conjure up less-than-savory images to describe the sound. We have all been told in our organ studios that most Victorian organs have certain universal traits. Most of these traits have been



Completed instrument set up in Wicks' erecting room



Rebuilt Austin console

described with words and phrases that we have all heard: "it's so muddy," "it just can't articulate repeated notes in the texture," "the action is so clumsy," "this thing is so treble deficient," "it's tubby," "it's contrapuntally challenged and I cannot hear the voice leading at all," "it is lacking in a solid classic chorus up through mixture," and yes, I have even heard this one: "it's so frumpy!"

So what makes Wicks Opus 6419 at Kalamazoo's First Congregational Church "Neo" instead of "old-school" Victorian? Well, it is truly a long story, one that has been about 100 years in the making for the Wicks Organ Company! It is important to remember that Wicks has been around for more than 100 years. The firm has dabbled in virtually every 20th-century stylistic trend of American organbuilding. The first truly "solid" Wicks style came about in the 1930s with the arrival of Henry Vincent Willis on American soil. The 1950s stood as a transitional phase in which

Wicks struggled with the arrival of the "American Classic style" from companies in parts east. The 1960s saw the dawn of the style most commonly associated with Wicks, the low-pressure, open-toe voicing era. And from the late 1970s through the beginning of the 2000s, Wicks has dabbled in various degrees of "American Classicism."

Henry Vincent Willis was the son of Vincent Willis, the "other brother" who made up the "Willis II" era of the Willis firm in England. He came to Wicks with much the same knowledge and voicing skills that would have been utilized in creating some of England's largest Willis masterpieces. Most of the American "Willis Wicks" organs, however, took on a slightly different role than their English, Anglican-inspired sisters.

In the days before Vatican II, many Roman Catholic churches in the U.S. commissioned either Kilgen or Wicks organs. Both were Roman Catholic churches, and both were experienced

GREAT
16' Violone
8' First Open Diapason
8' Second Open Diapason
8' Violoncello
8' Bourdon
8' Harmonic Flute
4' Principal
4' Night Horn
4' Flute Octaviant
2½' Twelfth
2' Fifteenth
V Full Mixture
8' Tromba (Ch)
Tremolo
Chimes
8' Subterranean Tuba (Echo)

SWELL (enclosed)
16' Minor Bourdon
8' Horn Diapason
8' Stopped Diapason
8' Viola*
8' Viola Celeste TC*
4' Octave Diapason
4' Transverse Flute
2½' Flute Twelfth
2' Harmonic Piccolo
V Chorus Mixture
16' Waldhorn
8' Cornopean
8' Oboe
8' Vox Humana
4' Clarion
Tremolo
8' Subterranean Tuba (Echo)

CHOIR (enclosed)
8' Violin Diapason
8' Melodia
8' Muted Viol*
8' Viol Celeste TC*
4' Octave
4' Magic Flute
2½' Gemshorn Twelfth
2' Tapered Fifteenth
2' Recorder
1½' Seventeenth
8' Trumpet*
8' Basset Horn
8' English Horn
8' Tromba
8' Subterranean Tuba (Echo)
Tremolo
Harp
Celesta

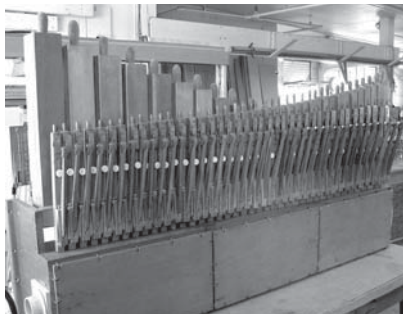
ECHO (enclosed, floating)
8' Open Diapason*
8' Chimney Flute*
4' Octave Diapason
4' Flute
Tremolo
8' Subterranean Tuba

PEDAL
32' Acoustic Bass
16' Major Bass
16' Violone (Gt)
16' Bourdon
16' Minor Bourdon (Sw)
8' Principal
8' Violoncello (Gt)
8' Stopped Flute (Gt)
4' Fifteenth
32' Double Trombone
16' Trombone
16' Waldhorn (Sw)
8' Subterranean Tuba (Echo)
8' Tromba (Ch)
8' Trumpet (Ch)
8' Tromba Clarion (Ch)
4' English Horn (Ch)
Chimes (Gt)

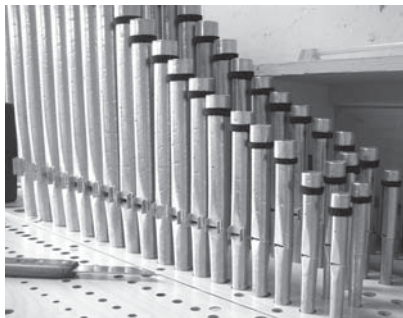
*Reused pipework from original 1928 Austin organ

Couplers
Sw/Gt 16-8-4
Ch/Gt 16-8-4
Echo/Gt
Echo/Sw
Sw/Ch 16-8-4
Gt/Gt 16-UO-4
Sw/Sw 16-UO-4
Ch/Ch 16-UO-4
Echo/Echo 16-4
Gt/Ped 8-4
Sw/Ped 8-4
Ch/Ped 8-4
Echo/Ped 8-4

in building organs for the tradition. As a result, a majority of these Wicks organs were designed for the pre-Vatican II liturgy. They provided "Holy Hush" for the mystical parts of the liturgy, choral accompaniment for the singing of plainsong and other Mass



Releathered Austin harp



Magic Flute during voicing

ordinaries, and improvisation during the receiving of Communion. As a result, such organs were resplendent with silvery undulating stops, warm and subtle accompanimental flutes, full and luscious Willis-voiced diapasons, and powerful, yet accompanimental Willis-voiced chorus reeds.

Larger instruments had some of the more fanciful stops like the 4' Magic Flute, the Silvestrina II, the French Horn, or the Orchestral Oboe, all of which were very "English Willis-like" in nature. Although choruses were very "singing" and quite contrapuntally clear, very rarely, except in the largest of organs, would there be more than one independent stop of 2' pitch. In the same spirit, mixtures were usually not even a whimsical thought for a designer of these organs, with the exception of the Dulciana-scaled Harmonia Aethereal!

By and large, however, these organs make up one of the most uncelebrated chapters of American organbuilding history. Most of them are still in decent working order (thanks to those famous leather-free DIRECT-ELECTRIC® units!), and they deserve greater recognition from organ historians and appreciators, as they are quite remarkable. Certainly, they have provided the present-day Wicks Organ Company with living examples of good Victorian work, which we have studied with high-powered microscopes.

Wicks responded to the arrival of the Classic revival in American organ building, in a full-throttle manner beginning in 1965. Almost all of the scaling and pipe-making/voicing techniques of the past were set aside in order to embrace what customers were demanding. Often, instruments could reach the 10–15 rank mark without having a single 8' Open in the manuals. Languids and lower lips were left unscathed by the ravages of the nicking knife, and regulation was accomplished at the lower lip of most metal pipes. Gone were the Sylvestrinas and Salicionals, VDO's, Clarinets, and French Horns in favor of Gemshorns, Schalmes, Barpfeifen, and other neo-classically inspired sounds. All this was done, of course, as an answer to the demands of the times. People were demanding clear, contrapuntally precise choruses inspired by the notion of the *Werkprinzip*.

The company indeed answered the call. My predecessor, John Sperling, designed, voiced and finished several of the most elegant neo-classic-style organs to be found anywhere. In fact, he has just spearheaded the restoration, re-installation and revoicing of this era's magnum opus, which has been provided for Mary, Mother of Hope Catholic Church in New Castle, Pennsylvania. I fear that this and other notable organs of this vintage are also unduly ignored by the organ public. However, the present tonal administration has learned a great deal from the importance that was placed on chorus building and contrapuntal clarity in this vintage of Wicks.



Finisher Michael Ratermann preparing the 32' Double Trombone for painting



Pipemaker Rick Renko mitering the 32' Double Trombone

From the organs of the 1930s–1940s, the Neo-Victorian Wicks Opus 6419 rediscovers and celebrates the beauty of the individual stop. Nevertheless, from the organs of the 1960s and 1970s, the Neo-Victorian Wicks upholds the importance of clarity in ensembles in performing horizontal musical textures. Indeed, in Opus 6419, one can draw any one stop of unison pitch and be satisfied for hours just playing upon it alone. Not only will the stop's individual timbre inspire with a singular beauty of tone, but the player will be amazed that something so rich will allow his choir or congregation to clearly identify every voice in a four-part texture! Furthermore, the musician can come out in the organist when he or she sits at the console of Opus 6419, for the stops are a sonic painter's palette. Every voice is designed to work well in ensemble with what seems to be an endless array of other voices in combination.

Back again are the full, rich, yet contrapuntally clear Diapasons (of which this organ possesses six of 8' pitch!). Some familiar 1930s flutes, like the Melodia and the Transverse Flute, as well as favorite strings, like the 16' Violone and the 8' Violoncello, also have resurfaced. We seized the distinct opportunity of working with select ranks of 1920s pipework that were still present in the church's 1920s/1970s Austin organ. The strings of the Swell and the Choir were restored to their 1920s glory—they stand as a testimony to the enduring legacy of Austin Organs, Inc. The new chorus reeds certainly show a 1930s influence with their powerful, yet accompanimental/blending characters. The color stops like the Magic Flute, English Horn, Harmonic Flute, Bassett Horn, and Oboe recall the great sounds of the symphonic-style organ, but they can also serve as clever coloration for the creative ensemble-building, orchestral-minded musician. The Great Tromba towers over the full ensemble in a firm, powerful, yet non-abrasive manner. The 32' Double Trombone, voiced on 15" of wind with its pocketed teardrop shallots

undergirds the entire organ with a fundamentally powerful rumble rather than a "jack hammer." And last, but certainly not least, the 20" wind-pressure Subterranean Tuba, a stop located in the basement and speaking up through the floor behind expression shades, truly envelops the listener with a firm sonic thrill rather than piercing him with a strident "laser beam" of sound.

Sometimes a leap of faith is a scary proposition, and the Wicks Organ Company team always will be grateful to the kind people of First Congregational Church for taking the plunge and entrusting us with this exciting commission. The church and the firm built an initial trust that allowed Wicks to build an organ in the new tonal style. The organist, Mrs. Helene S. Stuurwold, understood the tonal vision for the organ, recognized the vastly expanded musical parameters the organ would offer, and therefore embraced the project wholeheartedly.

The organ committee did the church and the firm a great service by appointing one of their own, Charles Krenick, as the liaison between the church and the company. Charlie was most helpful in coordinating the building plans with the arrival of the organ. He also did so much to ensure that our installation crew did not run into any hurdles.

Many thanks must also be given to the Michigan area Wicks director, Larry Boekeloo. Larry was an invaluable resource to both the church and the firm, spending many weeks with Helene and members of the committee to ensure the proposal was well understood. He was also available at the drop of a hat to get little details for our design team, and he spent countless hours on site with the installation crew from the factory assisting with much of the initial installation.

Finally, credit must be given to the "A-Team," the factory installation crew who worked for many months on site. Jack Haase, chief installer; Mae Knaebel, Robert Stoker, and Steve Thompson labored for three months installing this instrument. Furthermore,

they worked to make some important onsite mechanical upgrades to the instrument, making it even better and more serviceable. The installers also worked for two weeks with the tonal finishers to help lift some very tall pipes as fine adjustments were made.

The tonal finishing and final voicing was then accomplished by Mark Scholtz and me over four weeks in January 2005. A spectacular flue voicer and a first-rate organist, Mark was, nevertheless, new to the world of tonal finishing. However, during this "initiation by fire" he has become quite skilled at the art of fine adjustment and balancing of sounds. I am certain that Mark's tenure at Wicks will be one characterized by the finest, most musically finished instruments in the company's history. The resulting organ stands as a masterpiece in that everyone, the 60 craftsmen and women at Wicks, as well as the committee and congregation of First Congregational Church, believed in the dream. The leap of faith has landed with success.

—Bill Hamner
Tonal Director (2002–2006)

From the church

It is never easy to bid farewell to an old friend, but that was the situation facing the congregation of First Congregational Church in the late 1990s. The church's venerable 1928 Austin organ was showing grave signs of trouble, most stemming from several "modernization" attempts in the late 1960s. Such was the love of the congregation for their beloved Austin that every possible avenue to save and rebuild it was thoroughly examined. Finally, the sad fact had to be faced that very little of the original pipework was left after the modernization attempts. Our very capable councilor, Jonathan Tuuk, helped us realize that the best stewardship would be to purchase a new pipe organ.

Thus began the long, arduous process of selecting an organbuilder. Mr. Tuuk was an invaluable help to the committee with his extensive organ knowledge, hard work, and never-failing optimism. The committee listened, learned, debated, and finally selected the Wicks Organ Company of Highland, Illinois, to build the new organ. The Wicks firm was chosen for several reasons: their willingness to listen to our needs and desires, their high-quality product, their longevity in the organbuilding business, and their talented and dedicated craftspeople.

The committee felt strongly that they wanted their instrument to be all pipe with no digital sounds, and Wicks was up to the challenge. Wicks representative Larry Boekeloo and Wicks tonal director Bill Hamner determined that eight ranks still remaining from the 1928 Austin could be refurbished and reused in Wicks Opus 6419. Wicks craftspeople also spent extra effort to rebuild the original 61-note Austin harp because it had special meaning to the congregation. Exciting stoplists were prepared, revised, and reworked until everything seemed in good balance, both tonally and financially. Then, we waited.

When the organist played the first chords on the new Wicks Opus 6419 set up in the factory, tears sprang to her eyes: it was better than she had hoped for. That first impression has proven true as luscious sounds fill the sanctuary Sunday after Sunday. The congregation is delighted, the organist is thrilled, and the hymn singing is more energetic than ever before. We look forward to many years of exciting exploration of Wicks Opus 6419.

The Wicks Organ Company will be taking attendees of the 2006 AGO national convention in Chicago to visit this instrument on Tuesday July 4. A bus will be leaving from Chicago at 8:00 am. A lunch will be provided, and the bus will be back in Chicago for the evening events. To reserve your space on this bus, please contact the Wicks offices by calling 877/654-2191, or using the contact form at <www.wicksorgan.com>.

Cover photo by Wicks Organ Company; shop photos by Brent Johnson.

2006 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
Sundays and July 4 at 4 pm
June 4, Adrian Gebruers
June 11, Amy Heebner
June 18, Charles Semowich
June 25, Ann-Kirstine Christiansen
July 2, George Matthew, Jr.
July 4, TBA
July 9, Marcel Siebers
July 16, Gerald Martindale
July 23, TBA
July 30, Hans Uwe Hielscher

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 11, Anne Kroeze
July 18, Linda Dzuris
July 25, Charles Dairay
August 1, Carlo van Ulft

Allendale, Michigan

Grand Valley State University, Cook Carillon
Sundays at 7 pm
June 18, David Hunsberger
June 25, July 2, July 9, July 16, July 23,
July 30, August 6, 8/13, TBA
August 20, Karel Keldermans

Ann Arbor, Michigan

University of Michigan, Lurie Tower
Mondays at 7 pm
July 10, Steven Ball
July 17, Gijsbert Kok & Traveling Carillon of Prague
July 24, Linda Dzuris
July 31, Dennis Curry
August 7, John Gouwens
August 14, Teun Michiels
August 21, Gideon Bodden

Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon
Saturdays in June, July & August at 4 pm

Berea, Kentucky

Berea College, Draper Building Tower
Mondays at 8 pm
June 5, Adrian Gebruers
July 3, Peter Langberg
August 7, TBA
September 4, John Courter

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
July 2, James W. Smith
July 9, Suzanne Magassy
July 16, Claude Aubin
July 23, Charles Dairay
July 30, Linda Dzuris
August 6, Steven Ball

Kirk in the Hills Presbyterian Church

Sundays at 10 am and 12 noon
June 18, Dennis Curry
July 9, Suzanne Magassy
July 16, Claude Aubin

July 23, Charles Dairay
July 30, Linda Dzuris
August 6, Steven Ball
August 13, Ray McLellan
August 20, Karel Keldermans
September 10, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 6, Suzanne Magassy
July 13, Claude Aubin
July 20, Charles Dairay
July 27, Joseph Daniel

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Sundays at 7 pm
June 4, Janet Tebbel
June 11, Ann-Kirstine Christiansen
June 18, Vegar Sandholt
June 25, Doug Gefvert
July 2, Anne Kroeze
July 9, Daniel Kerry Kehoe
July 16, Lara West

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
June 18, Christine Power
June 25, Wylie Crawford
July 2, David Hunsberger
July 9, Jim Fackenthal
July 16, Charles Dairay
July 23, Peter Langberg
July 30, Andrea McCrady
August 6, Kimberly Schafer
August 13, Trevor Workman
August 20, Daniel Kerry Kehoe

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 25, Roy Lee
July 2, Ulla Laage
July 9, TBA
July 16, Marcel Siebers
July 23, Dave Johnson
July 30, TBA
August 6, Margaret Angelini
August 13, Sally Slade Warner

Culver, Indiana

Culver Academies Memorial Chapel
Saturdays at 4 pm
June 3 (7:30 pm), June 24, July 1, 15,
22, 29, September 2, 30, John Gouwens
July 8, Justin Ryan

Danbury, Connecticut

St. James Episcopal Church
Wednesdays at 12:30 pm
July 5, George Matthew, Jr.
July 12, Marcel Siebers
July 19, Gerald Martindale
July 26, Hans Uwe Hielscher
August 2, TBA

Dayton, Ohio

Deeds Carillon
July 2, 3 pm, Peter Langberg

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 2, noon, James W. Smith
July 27, 7:30 pm, Linda Dzuris

St. Mary's of Redford Catholic Church

Saturdays at 3 pm
July 1, James W. Smith
July 8, Suzanne Magassy
July 15, Claude Aubin
July 22, Julia Walton
July 29, Linda Dzuris
August 5, Patrick Macoska

East Lansing, Michigan

Michigan State University, Beaumont Tower
Wednesdays at 6 pm
June 28, Ray McLellan
July 5, Dennis Curry
July 12, Suzanne Magassy
July 19, Charles Dairay
July 26, Linda Dzuris

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 4, Lisa Lonie
July 11, Janet Tebbel
July 18, Lara West
July 25, Marcel Siebers
August 1, Peter Langberg

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
June 11, James W. Smith
June 18, Ann-Kirstine Christiansen
June 25, John Widmann
July 2, Margo Halsted
July 9, Jon Lehrer
July 16, Edward Nassor
July 23, John Widmann with the Frederick Pipes and Drums
July 30, Marcel Siebers
August 6, Claire Marie Moblard
August 13, Steven Ball
August 20, Traveling Carillon of Prague
August 27, Tim Sleep

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 19, Christine Power
June 26, Wylie Crawford
July 3, David Hunsberger
July 10, Jim Fackenthal
July 17, Charles Dairay
July 24, Peter Langberg
July 31, Andrea McCrady
August 7, Kimberly Schafer
August 14, Trevor Workman
August 21, Daniel Kerry Kehoe
August 28, Sue Bergren

Gloucester, Massachusetts

Our Lady of Good Voyage Church
Wednesday, July 5 and Tuesdays at 7 pm
July 5, Ulla Laage
July 11, Marilyn Clark
July 18, Marcel Siebers
July 25, Dave Johnson

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at 12 noon
July 5, Dennis Curry
July 12, 19, 26, TBA

Grosse Pointe Farms, Michigan

Grosse Pointe Memorial Church
Tuesdays at 7 pm
July 11, Suzanne Magassy

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
June 21, Trinity College Guild of Carilloners
June 28, Suzanne Magassy
July 1, George Matthew, Jr.
July 5, Daniel Kerry Kehoe
July 12, Peter Langberg
July 19, Marcel Siebers
July 26, Hans Uwe Hielscher
August 2, TBA
August 9, Sally Slade Warner
August 16, Trevor Workman

Kennett Square, Pennsylvania

Longwood Gardens
June 10, 7 pm, Ann-Kirstine Christiansen
June 17, 6 pm, Vegar Sandholt
July 29, 7 pm, Peter Langberg
August 5, 7 pm, Dennis Curry
August 12, 6 pm, Carlo van Ulft

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:15 pm
July 13, Gijsbert Kok
July 20, Dave Johnson
July 27, Lyle Anderson
August 3, Andrea McCrady

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Memorial Day, Independence Day and Labor Day at 2 pm
Sundays May 28–September 3 at 7 pm

Middlebury, Vermont

Middlebury College
Fridays at 4 pm
June 30, Suzanne Magassy
July 7, Sergei Gratchev
July 14, Marcel Siebers
July 21, Daniel Kerry Kehoe
July 28, Hans Uwe Hielscher
August 4, Alexander Solovov
August 11, Elena Sadina
August 18, George Matthew, Jr. (7 pm)

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 20, Christine Power
June 27, Wylie Crawford
July 4, David Hunsberger
July 11, Jim Fackenthal
July 18, Charles Dairay
July 25, Peter Langberg
August 1, Andrea McCrady
August 8, Kimberly Schafer
August 15, Trevor Workman
August 22, Daniel Kerry Kehoe

New Britain, Connecticut

First Church of Christ, Congregational
July 11, 7 pm, Marcel Siebers

Northfield, Vermont

Norwich University
Saturdays at 1 pm
June 24, George Matthew Jr.
July 1, Suzanne Magassy
July 8, Sergei Gratchev
July 15, Marcel Siebers
July 22, Daniel Kerry Kehoe
July 29, Hans Uwe Hielscher

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
June 26, Roy Lee
July 3, Ulla Laage
July 10, TBA
July 17, Marcel Siebers
July 24, Dave Johnson
July 31, TBA
August 7, Margaret Angelini
August 14, Daniel Kerry Kehoe

Ottawa, Ontario

Peace Tower Carillon
July and August, weekdays except Canada Day (July 1), 2 pm
September–June, most weekdays, 12 pm
Gordon Slater, Dominion Carillonneur

Owings Mills, Maryland

McDonogh School
Fridays at 7 pm
July 7, Peter Langberg



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July 14, TBA
 July 21, Hans Uwe Hielscher
 July 28, Marcel Siebers
 August 4, Dennis Curry

Philadelphia, Pennsylvania
 First United Methodist Church of Germantown
 Mondays at 7:30 pm
 June 5, Janet Tebbel
 June 12, Ann-Kirstine Christiansen
 June 19, TBA
 June 26, Margo Halsted

Princeton, New Jersey
 Princeton University, Grover Cleveland Tower
 Sundays at 1 pm
 June 25, Margo Halsted
 July 2, Anne Kroeze
 July 9, Janet Tebbel
 July 16, Lara West
 July 23, Marcel Siebers
 July 30, Peter Langberg
 August 6, Dennis Curry
 August 13, Carlo van Ulfst
 August 20, Lisa Lonie
 August 27, Trevor Workman
 September 3, Scott Parry

Rochester, Minnesota
 Mayo Clinic
 July 30, 4 pm, Jeff Daehn
 August 5, 4 pm, Andrea McCrady
 August 13, 4 pm, John Gouwens

St. Paul, Minnesota
 House of Hope Presbyterian Church
 Sundays at 4 pm
 July 4, Dave Johnson
 July 9, Ellen Dickinson and Roy Lee
 July 16, Justin Ryan
 July 30, Helen Hawley
 August 6, Andrea McCrady
 August 13, Dave Johnson

Simsbury, Connecticut
 Simsbury United Methodist Church
 The Foreman Carillon
 July 9, 7 pm, Marcel Siebers

Spokane, Washington
 Cathedral of St. John the Evangelist
 Thursdays at 7 pm
 July 4, 9 pm, Andrea McCrady
 July 6, Roy Lee and Ellen Dickinson
 July 13, Charles Dairay
 July 20, Peter Langberg
 July 23, Andrea McCrady
 July 27, Dave Johnson

Springfield, Illinois
 Thomas Rees Memorial Carillon
 June 3, 7 pm, Sara and Ana Elias; 7:45 pm, Wim Brioen and Karel Keldermans
 June 4, 7 pm, Jill Forrest; 7:45 pm, Vegar Sandholt
 June 5, 7 pm, Peter Langberg; 7:45 pm, Ana Elias
 Tuesday, June 6, 7 pm, Jeremy Chesman; 7:45 pm, Peter Langberg
 June 8, 7 pm, Vegar Sandholt; 7:45 pm, Sara Elias
 June 9, 7 pm, Charles Dairay; 7:45 pm, Jill Forrest
 June 10, 7 pm, Sue Bergren; 7:45 pm, Aime Lombaert; 9:30 pm, fireworks
 June 11, 7 pm, Charles Dairay; 7:45 pm, Wim Brioen and Karel Keldermans

Springfield, Massachusetts
 Trinity United Methodist Church
 July 13, 7 pm, Marcel Siebers

Stamford, Connecticut
 First Presbyterian Church
 July 12, 7 pm, Marcel Siebers

Storrs, Connecticut
 Storrs Congregational Church
 July 10, 7 pm, Marcel Siebers

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 5, Doug Gefvert
 July 12, Anne Kroeze
 July 19, Lara West
 July 26, Marcel Siebers
 August 2, Peter Langberg
 August 9, Dennis Curry
 August 16, Carlo van Ulfst
 August 23, Doug Gefvert with Irish Thunder Bag Pipe Band
 August 30, Janet Tebbel

Victoria, British Columbia
 Netherlands Centennial Carillon
 Sundays, 3 pm, May–December
 Fridays, 7 pm, July–August
 Rosemary Laing, Carillonneur

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 5, Anne Kroeze
 July 19, Linda Dzuris
 July 26, Charles Dairay
 August 2, Carlo van Ulfst
 August 9, Gloria Werblow

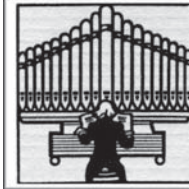
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Calendar

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

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

UNITED STATES
East of the Mississippi

15 JUNE
 Evensong; St. James' Episcopal, Richmond, VA 5 pm

16 JUNE
John Scott; St. Bede Catholic Church, Williamsburg, VA 7:30 pm

17 JUNE
Vegar Sandholt, carillon; Longwood Gardens, Kennett Square, PA 6 pm

18 JUNE
Andrew Henderson; Cathedral of St. Patrick, New York, NY 4:30 pm

Christopher Jennings; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm

Karel Paukert; Washington National Cathedral, Washington, DC 5 pm

Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Mary Mozelle, with trumpet; Old Presbyterian Meeting House, Alexandria, VA 5 pm

Herndon Spillman; St. James Episcopal, Alexandria, LA 4 pm

20 JUNE
Felix Hell; Portland City Hall, Portland, ME 7:30 pm

Carl Klein; Old West Church, Boston, MA 8 pm
 VocalEssence; Bethel University, St. Paul, MN 7:30 pm

21 JUNE
Elaine Chard; Methuen Memorial Music Hall, Methuen, MA 8 pm

Orchestra of St. Luke's; St. Bartholomew's, New York, NY 8 pm

Etienne Walhain; St. James' Episcopal, Richmond, VA 7 pm

Nigel Potts; Trinity Episcopal Cathedral, Columbia, SC 7:30 pm

Joanne Peterson; St. Joseph Catholic Church, Appleton, WI 12:45 pm

Patrick Collins; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JUNE
 Choral Evensong; St. John's Episcopal, Sturgis, MI 7 pm

24 JUNE
Arthur LaMirande; Basilica of St. Peter and St. Paul, Lewiston, ME 8 pm

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

25 JUNE
Murray Foreman; Grace Lutheran, Lancaster, PA 4 pm

Russell Weismann; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Diane Heath; Old Presbyterian Meeting House, Alexandria, VA 5 pm

John Scott; Washington National Cathedral, Washington, DC 5 pm

Karen Jacob, with Carolina Pro Musica; St. John's Episcopal, Charlotte, NC 7:30 pm

26 JUNE
Joan Lippincott; Cathedral of All Saints, Albany, NY 8 pm



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Marilyn Keiser, Eucharist Service; Christ
Church Cathedral, Indianapolis, IN 10 am
Karen Beaumont; Elliott Chapel, The Pres-
byterian Homes, Evanston, IL 1:30 pm

27 JUNE

Amy Johansen; Portland City Hall, Portland,
ME 7:30 pm

George Bozeman; Old West Church, Boston,
MA 8 pm

Thomas Murray; Westminster Presbyterian,
Albany, NY 9:30, 11:00 am

Holden Alee; Trinity Episcopal, Mackinac
Island, MI 7 pm

28 JUNE

Ann Labounsky; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Gerre Hancock, hymn festival; Second Pres-
byterian, Indianapolis, IN 10:30 am

Naomi Rowley; First United Methodist,
Appleton, WI 12:15 pm

Michael Elsbernd; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

29 JUNE

Diane Meredith Belcher; St. James' Roman
Catholic Church, Albany, NY 8 pm

Alexander Fiseisky; Trinity Church Wall
Street, New York, NY 1 pm

1 JULY

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 12 noon

John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

Ken Cowan; First United Methodist, Oak
Park, IL 7 pm

2 JULY

Paul Bisaccia, piano; Unitarian Universalist
Church, Provincetown, MA 5 pm

Naji Hakim; Washington National Cathedral,
Washington, DC 5 pm

Louis Perazza; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

Mary McFarland, carillon; Covenant Presby-
terian, Charlotte, NC 6 pm

Charles Huddleston Heaton; Trinity Luthera-
n, Frankfort MI 7:30 pm

Philippe Belanger, Thierry Escaich,
Escaich *Concerto for Organ and Orchestra*,

David Schrader, Maxine Thevenot, with
orchestra; Orchestra Hall, Chicago, IL 7:30
pm

3 JULY

Martin Jean; Chapel of the Resurrection,
Valparaiso University, Valparaiso, IN 9 am

James O'Donnell; Chapel of the Resurrec-
tion, Valparaiso University, Valparaiso, IN
11:30 am

Chelsea Chen; St. Chrysostom's, Chicago,
IL 4 pm

Alexander Fiseisky; Church of the Ascen-
sion, Chicago, IL 4 pm

4 JULY

Leonardo Ciampa; King's Chapel, Boston,
MA 12:15 pm

Stefan Engels; Fourth Presbyterian, Chica-
go, IL 10:30 am, 1:15 pm

Janette Fishell; Holy Name Cathedral
Chicago, IL 10:30 am, 1:15 pm

David Schrader, with Cathedral Singers and
orchestra; Holy Family, Chicago, IL 8 pm

Trinity Church Wall St. Choir; St. Mary of the
Angels, Chicago, IL 8 pm

5 JULY

Mario Duella; Methuen Memorial Music Hall,
Methuen, MA 8 pm

Paul Bisaccia, piano; Trinity College Chapel,
Hartford, CT 6 pm

Daniel Zaretsky; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm

Diane Bish; Peachtree Road United
Methodist, Atlanta, GA 7:30 pm

Sophie-Véronique Cauchefer-Choplin; St.
Ita's, Chicago, IL 9 am, 10:30 am

Thomas Murray; St. Luke's Episcopal,
Evanston, IL 9 am, 10:30 am

Wolfgang Seifen; Trinity United Methodist,
Wilmette, IL 9 am, 10:30 am

St. Clement Choir; First United Methodist,
Evanston, IL 9 am, 10:30 am

Trinity Church Wall St. Choir; St. Mary of the
Angels, Chicago, IL 8 pm

David Schrader, with Cathedral Singers and
orchestra; Holy Family, Chicago, IL 8 pm

Mary Kay Easty; First Congregational,
Appleton, WI 12:15 pm

Charles Barland; Sinsinawa Mound, Sinsi-
nawa, WI 7:30 pm

6 JULY

Walt Strony; Merrill Auditorium, Portland, ME
7:30 pm

Thierry Escaich; St. Paul's United Church of
Christ, Chicago, IL 9 am, 10:15 am

Carol Williams; St. Vincent de Paul, Chica-
go, IL 9 am, 10:15 am

Chicago a cappella; St. Clement's, Chicago,
IL 9 am, 10:15 am

Aaron David Miller, with Agape Ringers and
Heritage Chorale; St. Raphael, Naperville, IL 9
am, 10:15 am

House of Hope Choir & Glen Ellyn Children's
Chorus; Grace United Methodist, Naperville, IL
9 am, 10:30 am

Alan Morrison & Jeannine Morrison; Col-
lege Church, Wheaton, IL 9 am, 10:30 am

Mickey Thomas Terry, with Chicago Com-
munity Choir; The Moody Church, Chicago, IL
7:30 pm

Paul Bisaccia, piano; Marriott Hotel, Chica-
go, IL 10 pm

Thomas Trotter; Overture Hall, Madison, WI
7:30 pm

7 JULY

John Eggert; Bethel Lutheran, Ishpeming, MI
7:30 pm

Cherry Rhodes; Queen of All Saints Basilica,
Chicago, IL 7:30 pm

Thomas Trotter; Overture Hall, Madison, WI
11 am

8 JULY

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 12 noon

John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

9 JULY

Maxine Thevenot, with Cathedral Choir of St.
John, St. Thomas Fifth Avenue, New York, NY
11 am

David Pickering; Washington National
Cathedral, Washington, DC 5 pm

Domenico Severin; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

Edward Moore; Old Presbyterian Meeting
House, Alexandria, VA 5 pm

Bruce Neswick, with Gerre Hancock, con-
ductor, Evensong; Myers Park Baptist, Char-
lotte, NC 4 pm

Peter Richard Conte; University of the
South, Seawee, TN

10 JULY

John Eggert; St. Paul Lutheran, Laurium, MI
7:30 pm

11 JULY

William Tortolano; First Parish Church,
Brunswick, ME 12:10 pm

Daniel Zaretsky; Merrill Auditorium, Portland,
ME 7:30 pm

Louise Munding; Old West Church,
Boston, MA 8 pm

John Walker; The Riverside Church, New
York, NY 7 pm

Maxine Thevenot, with Cathedral Choir of St.
John, choral Evensong; Washington National
Cathedral, Washington, DC 5:30 pm, also 7/12

Peggy Howell; Christ Episcopal, Roanoke,
VA 7:30 pm

Peter Richard Conte; University of the
South, Seawee, TN

12 JULY

Daniel Zaretsky; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Todd Wilson; Syracuse Federal Credit
Union, Syracuse, NY 7 pm

Hans Hielscher; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm

Alan Morrison; Cathedral of St. Philip,
Atlanta, GA 7:30 pm

Jared Stellmacher; Holy Cross Catholic
Church, Kaukauna, WI 12:15 pm

Patricia Gallagher, OP; Sinsinawa Mound,
Sinsinawa, WI 7:30 pm

14 JULY

Janette Fishell; St. Paul's Episcopal,
Greenville, NC

John Eggert; Our Saviour's Lutheran, Iron
Mountain, MI 7:30 pm

15 JULY

John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

Huw Lewis; National FABM Conference,
Green Lake, WI

16 JULY

Domenico Severin; Cathedral of St. Patrick,
New York, NY 4:30 pm

Gregory Hooker; Washington National
Cathedral, Washington, DC 5 pm

Richard Fitzgerald; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

Jason Abel; Old Presbyterian Meeting
House, Alexandria, VA 5 pm

Daniel Hannemann; First Baptist, Charlotte,
NC 7:30 pm

18 JULY

Brittany Haskell; First Parish Church,
Brunswick, ME 12:10 pm

Maurice Clerc; Merrill Auditorium, Portland,
ME 7:30 pm

Leo Abbott; Old West Church, Boston, MA 8 pm

Erica Johnson; Christ Episcopal, Roanoke,
VA 7:30 pm

19 JULY

Nicole Keller; Methuen Memorial Music Hall,
Methuen, MA 8 pm

Cj Sambach; Covenant Central Presbyterian,
Williamsport, PA 7:30 pm

Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm
Joanne Wright; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

23 JULY
Hans Hielscher; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
John Cleaveland; Calvary Church, Charlotte, NC 7:30 pm

25 JULY
John Ward; First Parish Church, Brunswick, ME 12:10 pm
Yuko Hayashi & Jon Gillock; Old West Church, Boston, MA 8 pm
James Leland; Christ Episcopal, Roanoke, VA 7:30 pm

26 JULY
Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nigel Potts; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Jeffrey Verkuilen; First Presbyterian, Neenah, WI 12:15 pm
William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

29 JULY
Peter Langberg, carillon; Longwood Gardens, Kennett Square, PA 7 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

30 JULY
Vincent de Pol; Cathedral of St. Patrick, New York, NY 4:30 pm
Sean Jackson; Washington National Cathedral, Washington, DC 5 pm
Leo Abbott; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Henry Lebedinsky; St. Alban's Episcopal, Davidson, NC 7:30 pm

UNITED STATES
West of the Mississippi

15 JUNE
James David Christie, workshop; Graham Chapel, St. Louis, MO 9 am

18 JUNE
Jonas Nordwall; Zion Lutheran, Portland, OR 4 pm
Emma Lou Diemer, Mahlon Balderston, & David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

19 JUNE
Carol Williams, with sopranos; Balboa Park, San Diego, CA 7:30 pm

25 JUNE
Rodney Gehrke; Grace Lutheran, Tacoma, WA 3 pm

David Brock; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 JUNE
Diane Bish; Balboa Park, San Diego, CA 7:30 pm

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

3 JULY
ElRay Cook; Central Lutheran, Eugene, OR 12 noon
Robert Plimpton, with soprano; Balboa Park, San Diego, CA 7:30 pm

6 JULY
John Jantzi; First Christian Church, Eugene, OR 12 noon

9 JULY
Charles Talmadge; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

10 JULY
Janette Fishell & Colin Andrews; Balboa Park, San Diego, CA 7:30 pm

11 JULY
Carole Terry; Central Lutheran, Eugene, OR 8 pm

12 JULY
Carole Terry, masterclass; Central Lutheran, Eugene, OR 10 am

16 JULY
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

17 JULY
Donald MacKenzie; Balboa Park, San Diego, CA 7:30 pm

23 JULY
Derek Nickels; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

24 JULY
Richard Elliott; Balboa Park, San Diego, CA 7:30 pm

25 JULY
James Welch, with piano and strings; St. Mark's Episcopal, Palo Alto, CA 8 pm, also 7/26

30 JULY
Robert Knupp; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

31 JULY
Dennis James, film accompaniment; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JUNE
Peter Dyke; Hereford Cathedral, Hereford, UK 7:30 pm

David Bednall, Messiaen, *Livre du Saint Sacrement*; Blackburn Cathedral, Blackburn, UK 7:30 pm

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Peter Ouwerkerk; St. John's Smith Square, London, UK 1 pm
Robert Quinney; St. Matthew's Westminster, London, UK 1:05 pm
Emanuele Cardì; St. Margaret Lothbury, London, UK 1:10 pm
Quentin Thomas; Haileybury Chapel, Hertford Heath, Broxbourne, Herts, UK 7:30 pm

16 JUNE
Wayne Marshall & David Briggs; Symphony Hall, Birmingham, UK 7:30 pm
Martin Baker; St. Dominic's Priory, London, UK 7:30 pm

17 JUNE
Gail Archer; Chiesa di S. Giorgio, Collalto, Italy 8:45 pm

18 JUNE
Gianluca Libertucci; Westminster Cathedral, London, UK 4:45 pm
Matthew Martin; Westminster Abbey, London, UK 5:45 pm

20 JUNE
Paul Jacobs; Victoria Concert Hall, Singapore 7:30 pm
Durufflé, Requiem; St-Etienne-du-Mont, Paris, France 8:30 pm
Jean-Willy Kunz; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JUNE
Derek Longman; Haileybury Chapel, Hertford Heath, Broxbourne, Herts, UK 7:30 pm

23 JUNE
Wim van Beek; Grote Kerk, Harlingen, Netherlands 8 pm
Thomas Corns; St. Stephen Walbrook, London, UK 12:30 pm

24 JUNE
Marco Lo Muscio; Moscow Catholic Cathedral, Moscow, Russia 7:30 pm
Philipp Scriven; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Alan Spedding; Beverley Minster, Beverley, UK 3 pm
Martin Setchell; Bridlington Priory, Bridlington, UK 6 pm
+Gillian Weir; St. John the Evangelist, Islington, London, UK 7:30 pm

25 JUNE
Peter Planyavsky; Palace of Arts, Budapest, Hungary 7:30 pm
John Keys; Rochdale Town Hall, Rochdale, UK 2:45 pm
Stephen Disley; Westminster Cathedral, London, UK 4:45 pm
Ashley Grote; Westminster Abbey, London, UK 5:45 pm
David Hamilton; St. Bride's Church, Hyndland, Glasgow, Scotland 3 pm

26 JUNE
Csaba Király, János Pálúr, Bálint Karosi; Palace of Arts, Budapest, Hungary 7:30 pm

27 JUNE
László Fassang & Philippe Lefebvre, with instruments; Palace of Arts, Budapest, Hungary 7:30 pm
Raymond Perrin; St. James United Church, Montreal, QC, Canada 12:30 pm

28 JUNE
Hatsumi Miura, with trumpet; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Marco Lo Muscio; St. Gorans Kyrka, Mariehamn, Finland 1 pm
Olivier Latry; Palace of Arts, Budapest, Hungary 7:30 pm
Matteo Imbruno; Stadtkirche, Preetz, Germany 8 pm

29 JUNE
Etienne Walhain; Eglise St. Eustache, Paris, France 8 pm

30 JUNE
Philippe Lefebvre & Olivier Latry; Palace of Arts, Budapest, Hungary 7:30 pm
Darryl Nixon; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

1 JULY
D'Arcy Trinkwon; Canterbury Cathedral, Canterbury, UK 7:30 pm

2 JULY
Roman Perucki; All Saints, Rome, Italy 9 pm

4 JULY
Daniel Pandolfo; Chiesa della S. Trinità dei Monti, Rome, Italy 9 pm
David Carle; St. James United Church, Montreal, QC, Canada 12:30 pm

5 JULY
John Hosking; St. Asaph Cathedral, Liverpool, UK 7:30 pm

6 JULY
Michael Kleinschmidt; Minato Mirai Hall, Yokohama, Japan 7 pm

9 JULY
Daniel Pandolfo; All Saints, Rome, Italy 9 pm

10 JULY
Pascal Reber; All Souls, Langham Place, London, UK 7:30 pm

11 JULY
Mario Duella; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm
Jane Watts; Hereford Cathedral, Hereford, UK 7:30 pm
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

16 JULY
Roger Fisher; All Saints, Rome, Italy 9 pm

18 JULY
Marco Lo Muscio & Dario Paolini; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm
Davidson United Methodist Church Senior High Choir; St. James United Church, Montreal, QC, Canada 12:30 pm

19 JULY
Gail Archer; St. Petri, Hamburg, Germany 12 noon
Carol Williams; St. David's Cathedral, Haverfordwest, UK 8:15 pm

21 JULY
Gillian Weir; Haderslev Cathedral, Haderslev, Denmark 4:30 pm

22 JULY
Gail Archer; Matyas Templom, Budapest, Hungary 8 pm
John Scott & Huw Williams; St. Bavo's Cathedral, Haarlem, The Netherlands 3 pm
Douglas Cleveland; La Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Shean Bowers; Anglican Cathedral, Liverpool, UK 4 pm
Alan Spedding, with trumpet; Beverley Minster, Beverley, UK 6 pm

23 JULY
Henryk Gwardak; All Saints, Rome, Italy 9 pm
Iain Quinn; Westminster Abbey, London, UK 5:45 pm
Sylvie Poirier & Philip Crozier; Cathédrale de Langres, Langres, France 7:30 pm

24 JULY
Gillian Weir; Jesuskirk, Copenhagen, Denmark 1 pm
Carol Williams; All Saints, Hastings, UK 7:30 pm

25 JULY
Henryk Gwardak; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm
Diane Meredith Belcher, masterclass; St. Matthew's United Church, Halifax, NS, Canada, 9 am
Federico Andreoni; St. James United Church, Montreal, QC, Canada 12:30 pm

26 JULY
Diane Meredith Belcher; St. Matthew's United Church, Halifax, NS, Canada, 8 pm
Yuuichiro Shiina; Minato Mirai Hall, Yokohama, Japan 12:10 pm

27 JULY
Adrian Gunning; Union Chapel, Upper Islington, UK 7 pm

28 JULY
Sylvie Poirier & Philip Crozier; Pfarre Breitenfeld, Breitenfeld, Austria 6 pm

29 JULY
Gail Archer; Parrocchia S. Vincenzo Martire, Nole Canavese, Italy 9 pm

Daniel Zaretsky; All Saints, Rome, Italy 9 pm
Paul Provost; Anglican Cathedral, Liverpool, UK 4 pm

Paul Hale; Bridlington Priory, Bridlington, UK 6 pm

Stephen Farr; St. John the Evangelist, Islington, UK 7:30 pm

30 JULY
Felix Hell; Evangelische Bruderschaft "Kecharismai," Dettingen/Erms, Germany 5 pm
Daniel Zaretsky; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm

31 JULY
Gail Archer; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

Organ Recitals

MALCOLM ARCHER, Westminster United Church, Winnipeg, MB, Canada, February 21: *Suite Gothique*, Böellmann; *Prelude and Fugue in a*, BWV 543, Bach; *Trumpet Minuet*, Hollins; *Choral No. 3 in a*, Franck; *Four Sketches*, Schumann; *Fantaisie in E-flat*, Saint-Saëns; *The Swan*, Saint-Saëns, arr. Guilman; *Suite for Organ*, Archer.

F. ALLEN ARTZ, III, St. Stephen's Church, Millburn, NJ, January 29: *Praeludium in g*, BuxWV 149, Buxtehude; *Wer nur den lieben Gott läßt walten*, Böhm; *Prélude sur l'Introît de l'Épiphanie*, Durufflé; *Three Short Settings of Vom Himmel hoch, da komm ich her*, Pepping; *Noël X: Grand Jeu et Duo*, D'Aquin; *Fuga a 5 con pedale pro Organo pleno*, BWV 552(2), Bach; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Toccata and Fugue in d*, BWV 538, Bach; *Cornet Voluntary*, Berg; *Trumpet Voluntary*, Bennett; *Kirchliche Fest Ouverture über den Chorale Ein feste Burg*, op. 31, Nicolai, transcr. Liszt.

MARILYN & JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, February 9: *Fantasia in f*, K. 608, Mozart; *Largo ma non tanto (Concerto in d)*, BWV 1043, Bach, transcr. Biery; *Le Tombeau de Couperin*, Ravel, arr. Biery; *Alléluias sereins d'un âme qui désire le ciel (L'Ascension)*, Messiaen; *Psalms Variations*, Hopkins.

BYRON L. BLACKMORE, American Lutheran Church, Sun City, AZ, February 12: *Improvisation*, op. 150, no. 7, Saint-Saëns; *The Feast of All Saints (Six Offertories)*, Charpentier; *Suite du Second Ton*, Guilain; *Méditation*, Durufflé; *Tu es petra (Esquisses Byzantines)*, Mulet.

JAMES RUSSELL BROWN, St. Chrysostom's Church, Chicago, IL, February 26: *Preludio (Deuxième Symphonie)*, op. 26, Dupré; *Communion (Les oiseaux et les sources) (Messe de la Pentecôte)*, Messiaen; *Annum per annum*, Pärt; *Trio Sonata IV in e*, BWV 528, Bach; *Phantasie über den chorale Wacht auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

PHILIP CROZIER, McGill University, Montreal, QC, Canada, February 17: *Praeludium in F-Dur*, op. 698, no. 1, Czerny; *Epigrams*, Kodály; *Präludium und Fuge c-moll*, op. 37, no. 1, Mendelssohn; *Sei gegrüßet, Jesu, gütig*, BWV 768, Bach.

HENRY DI CRISTOFANO, Immaculate Conception BVM Church, Chicago, IL, February 20: *Ave Regina Caelorum*, Proulx; *Duo (Veni Creator)*, de Grigny; *Fishers of Men*, Gabaráin, arr. Trapp; *Prelude in G*, BWV 541, Bach; *La Bamba (Tríptico Mexicano)*, Noble; *Minuet in A*, Boccherini, transcr. Lemare; *The Washington Post March*, Sousa, transcr. Linger.

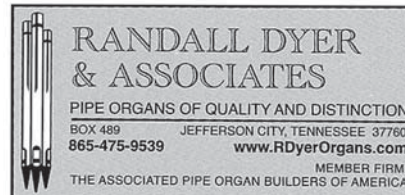
JAMES DORROH, First Presbyterian Church, Bessemer, AL, January 22: *Proces-*



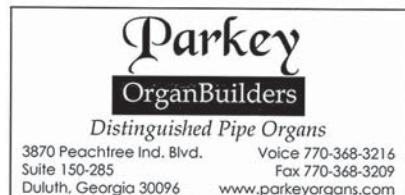
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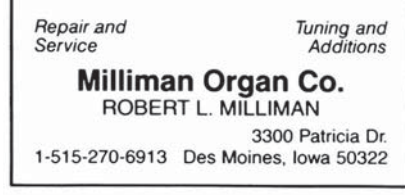
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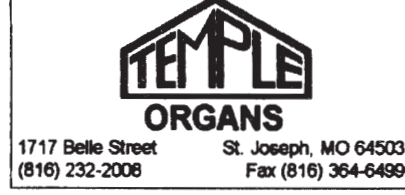
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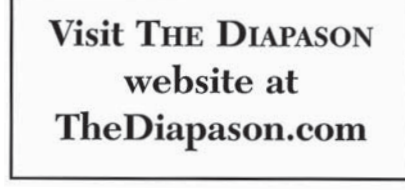
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sional, Mathias; *Wachet auf, ruft uns die Stimme*, BWV 645, *In dulci jubilo*, BWV 729, Bach; *Come, Thou Fount of Every Blessing*, Phillips; *America, The Beautiful*, Hampton; *God of Grace and God of Glory*, Manz; *Adagio (Troisième Symphonie)*, Vierne; *Choral in a*, Franck; *Irish Air from County Derry*, Lemare; *Hornpipe Humoresque*, Rawsthorne.

DAVID A. GELL, Emanuel Lutheran Church, Santa Barbara, CA, January 28: *Wie schön leuchtet der Morgenstern*, Scheidt; *Buxtehude*, Pachelbel; *Kauffmann*, Reger; *Dupré*, Walcha; *Manz*, Lenel.

DAVID HATT, First Presbyterian Church, Oakland, CA, January 25: *Donne Secours, A Mighty Fortress*, Johnson; *Gangsta'*, Timpson; *Chorale Variations on Old American Hymn Tunes (Christian Soldier, Arlington, Toplady)*, Hatt; *Prelude and Toccata*, Etler; *Testify!*, Lee.

DAVID HERMAN, with Julie Nishimura, piano, The University of Delaware, Newark, DE, February 19: *Allein Gott in der Höh sei Ehr*, BWV 715, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 631, 667, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Meine Seele erhebet den Herrn*, BWV 648, *Vor deinen Thron tret' ich hiermit*, BWV 668a, Ricercar a 6 voci (*Das Musikalische Opfer*, BWV 1079), Bach; *Alma Redemptoris Mater (Four Marian Antiphons)*, op. 50), Routh; *Organ Concerto No. 13 in F*, Handel; *Trivium*, Pärt; *Village Organist's Piece*, Britten; *Choral No. 3 in a*, Franck.

AUDREY JACOBSEN, Church of the Blessed Sacrament, Hollywood, CA, March 9: *Improvisation sur le Te Deum*, Tournemire; *Allegro (Sonata in D)*, Carvalho; *Dialogue sur les grands Jeux (Suite du Premier Ton)*, Clérambault; *Prélude, Fugue et Variation*, op. 18, Franck; *Gloria in excelsis*, op. 59, no. 8, Reger; *Paeon*, Leighton; *Sei*

gegrüßet, Jesu gütig, BWV 768, Bach; *Fanfare to the Tongues of Fire*, King; *In paradisum*, Gibson; *Hymne d'Actions de Grâce Te Deum*, op. 5, no. 3, Langlais.

MARTIN JEAN, St. Mark's Lutheran Church, Anchorage, AL, March 5: *Praeludium in d*, BuxWV 139, *Buxtehude*; *Jesu, du bist allzu schöne*, Böhm; *Theme and Variations (Homage to Frescobaldi)*, Langlais; *Praeludium et Fuga in D*, BWV 532, Bach; *Fantasy in f*, K. 608, Mozart; *Nun komm der heiden Heiland*, BWV 659, Bach; *Es ist ein Ros' entsprungen*, Brahms; *Ein feste Burg*, Bender; *Passacaglia*, BWV 582, Bach.

YOON-MI LIM, The Presbyterian Homes, Evanston, IL, February 27: *Sonata No. 6*, op. 65, Mendelssohn; *Mein Jesu, der du mich (Eleven Chorale Preludes)*, op. 122), Brahms; *Ciacona in f*, Pachelbel; *Toccata, Adagio and Fugue in C*, BWV 564, Bach.

DAN LOCKLAIR, with Kathryn Levy, flute, Stewart Carter, recorder, and John R. Beck, percussion, Wake Forest University, Winston-Salem, NC, January 23: *Paeon*, Leighton; *Trio Sonata in C*, Telemann; *In Mystery and Wonder (The Casavant Dip-tych)*, Locklair; *Le Banquet Céleste*, Messiaen; *Concerto in b del Sigr. Meck*, Walther; *Constellations (A Concerto for Organ and Percussion)*, Locklair.

AARON DAVID MILLER, St. Giles Church, Northbrook, IL, January 21: *Festival Alleluia*, Britten; *Fantasy and Fugue in g*, BWV 542, Bach; *Three Character Pieces*, Schumann; *Toccata*, Gigout; improvised sonata.

BRUCE NESWICK, St. Brigid Church, Alpharetta, GA, January 22: *Praeludium und Fuge in E-moll*, BWV 548, Bach; *Sonata I*, op. 2, Howells; *Fanfares to the Tongues of Fire*, King; *Evening Song*, Hurd; *O Welt, ich muss dich lassen*, Brahms; *Suite*, op. 5, Duruflé; improvisation on a submitted theme.

MARY PRESTON, The Neighborhood Church, Palos Verdes Estates, CA, February 12: *Crown Imperial (Coronation March)*, Walton; *Herr Jesu Christ, dich zu uns wend*, BWV 709, 655, Bach; *A Sweet for Mother Goose*, Akerley; *Pièce Héroïque*, Franck; *Variations on America*, Ives; *Even Song*, LaMontaine; *Sonata Eroica*, Jongen.

H. RICARDO RAMIREZ, Cathedral of the Holy Angels, Gary, IN, January 29: *Trio Sonata in G*, BWV 630, Bach; *Scherzo*, op. 2, Duruflé; *Variations on Silence! Frenzier*, *Unclean Spirit*, Ramirez; *Toccata (Sonata)*, A. de Elías; *Canción de Cuna, Preludio Elegiaco*, M. de Elías; *Scherzo*, Final (*Symphonie VI in b*, op. 59), Vierne.

JOHN SCOTT, St. Paul Episcopal Church, Concord, NH, February 19: *Toccata, Adagio and Fugue*, BWV 564, *Wer nur den lieben Gott lässt walten*, BWV 647, *Meine Seele erhebet den Herren*, BWV 648, *Ach bleib' bei uns, Herr Jesu Christ*, BWV 649, *Nun komm' der Heiden Heiland*, BWV 659, *Herr Jesu Christ, dich zu uns wend'*, BWV 655, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in G*, BWV 541, Bach; *Te Deum*, Langlais; *Cantabile*, Franck; *Alleluias sereins d'une âme qui desire le ciel*, *Transports de joie d'une âme devant la gloire du Christ (L'Ascension)*, Messiaen; *Te lucis ante terminum*, Iste Confessor, *Placare Christe servulus (Le Tombeau de Titelouze)*, *Variations sur un Noël*, Dupré.

LYNN TRAPP, Cathedral of St. Paul, St. Paul, MN, February 23: *Praeludium*, Lübeck; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Walther*, Impromptu (*Pièces de Fantaisie*, op. 54), Vierne; *Variations on the Norwegian Folk tune O How Glory Shall It Be for the Children of God*, Slogedal; *Amazing Grace*, Middlebury, Shearing; *Choral and Fugue on O Traurigkeit, O Herzeleid*, Brahms; *Allegretto*, *Allegro*, Gade; *Images of the Exultant Chant of the Great Paschal Vigil*, Trapp; *Victimae Paschali Laudes*, Benoit.

K. SCOTT WARREN, Church of St. Ignatius Loyola, New York, NY, January 22: *Fantaisie in A*, Franck; *Elevation—Tierce en Taille (Messe pour les Couvents)*, Couperin; *Prelude and Fugue in E*, BWV 566, Bach; *Lyric Interlude, The Prayer of Faith*, Schreiner; *Allegro, Adagio, Finale (Symphonie No. 6)*, op. 42), Widor.

BRADLEY HUNTER WELCH, St. Norbert Abbey, De Pere, WI, January 21: *Toccata and Fugue in d*, BWV 565, Bach; *Variations on O Run, Ye Shepherds*, Drischner; *Aria on a Chaconne*, Martinson; *Allegro (Symphonie VI)*, op. 42), Widor; *Fanfare (Psalm 81:1-3)*, Cook; *Come, Sweetest Death, Come, Blessed Rest*, Bach, arr. Fox; *Sonata I in d*, op. 42, Guilman.


CAROL WILLIAMS, The Church of St. Paul in the Desert, Palm Springs, CA, March 10: *Toccata Primi Toni*, op. 11, Sark; *Fantasia in c*, BWV 562, Bach; *Voluntary on the Old 100th*, Purcell; *Cantilène improvisée, Te Deum (Cinq Improvisations)*, Tournemire; *Etude Symphonique*, op. 78, Bossi; *En Bateau*, Debussy, transcr. Roques; *Trumpeting Organ Morgan*, Jenkins; *Amazing Grace! How Sweet the Sound*, Shearing; *Flapperette*, Greer, arr. Williams; *The Brothers Gershwin*, arr. Cable.

RUDOLF ZUIDERVELD, Augustana College, Sioux Falls, SD, February 16: *Toccata noni toni*, Cornet; *Adagio*, Fiocco; *Tarantella (Concerto No. 2 in B-flat)*, Wassenaer; *Looft God, looft Hem overall*, Hagen; *Chorale*, Basse de Trompette, Canon, The Praestants, Vox Humana, Flutes & Bagpipes, Manual Flutes and Trumpets en taille, Hobo and Flutes, Two Sesquialteras (*Zend, Heer, uw licht en waarheid neder*), Bolt; *Wilt heden nu treden voor God, den Here*, Twillert; *Hoe groot, O Heer, en hoe vervaerlic (Ode to Adriaan Valerius)*, Kee; *Dans une douce joie*, Klop; *Toccata in d*, Mailly.

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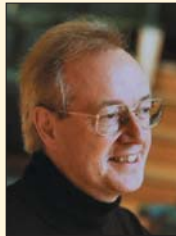
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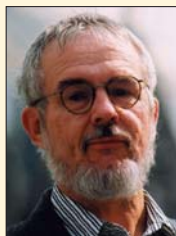
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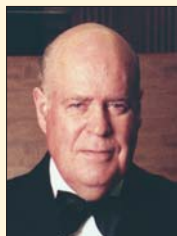
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