

THE DIAPASON

OCTOBER, 2006



St. Mark's Pro-Cathedral
Hastings, Nebraska
Cover feature on pages 31–32

A photograph of Peter Richard Conte, a man with glasses and a dark suit, sitting at an organ console. He is looking towards the camera with a slight smile, his hand resting on his chin. The organ console is filled with multiple keyboards, numerous stop tabs, and a set of pedals. The background is dark, highlighting the intricate details of the organ.

Peter Richard Conte

"It was splendid entertainment"

(Tahoe Daily Tribune, Reno NV)

"Standing ovation? Better call it a flying ovation." *(The Santa Fe New Mexican)*

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THE DIAPASON

A Scranton Gillette Publication

Ninety-seventh Year: No. 10, Whole No. 1163
Established in 1909

OCTOBER, 2006
ISSN 0012-2378

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

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3030 W. Salt Creek Lane, Suite 201,
Arlington Heights, IL 60005.

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Here & There

It's time to reserve your advertising in **THE DIAPASON 2007 Resource Directory**. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The *Directory* is printed in a 5 1/2" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2006. Contact the editor, Jerome Butera, at 847/391-1045; <jbutera@sgcmail.com>.

Old Presbyterian Meeting House, Alexandria, Virginia, has announced its fall concerts: October 1, Renée Anne Louprette; November 12, Mary Mozelle with narrator, "Sights and Sounds of the Pipe Organ." For information: <www.opmh.org>.

First Presbyterian Church, Arlington Heights, Illinois, presents a series of organ recitals on Wednesdays at 12:10 pm: October 4, William Schnell; 10/11, Donald Mead; 10/18, Christine Kraemer; 10/25, Peggy Massello; November

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Prepress Operations DAN SOLTIS

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005. 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 Rockford, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

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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1, Rich Spantikow; 11/8, Chris Urban; 11/15, George Williams; 11/22, Lee Nelson; 11/29, Douglas Williams. For information: 847/255-5900; <fpcch.org>.

All Saints' Parish, Beverly Hills, California, has announced its fall music events: October 6, Choral Evensong; November 3, Choral Evensong; December 3, Advent Lessons & Carols; 12/13, Handel, *Messiah*. For information: <www.allsaintsbh.org>.

The Annual Festival of New Organ Music (AFNOM) is being launched in London this October. This new venture brings together composers, performers and audiences to hear new music for organ. Each event features contemporary organ music (many first performances) played by the composers themselves or a selected interpreter, providing composers with an outlet through which they can promote their own work by meeting with their audience and selling scores. Furthermore, public forums have been scheduled to involve composers and performers in discussions over matters related to modern organ composition.

Seventeen composers are featured this year, from Finland, Holland, Amer-

ica and Great Britain. The festival will use two of the most significant instruments in London for its Exhibition-Concerts: the original 1883 "Father" Willis organ in St. Dominic's Priory (Haverstock Hill) and the newly restored 1963 Walker organ in St. John the Evangelist (Islington).

The first two Exhibition-Concerts in London take place on October 7 and 14, and both are preceded by public discussions on organ composition today. Additionally, there are three 'new music' concerts at Westminster Abbey, Westminster Cathedral and St. Dominic's Priory. Full details can be found on the festival website <www.afnom.org>.

Trinity Episcopal Church, Santa Barbara, California, has announced its fall music events: October 8, David A. Gell, organ and MIDI keyboards; November 5, young artists in concert; December 3, 10, 17, Advent organ series; 12/15, Christmas carol sing-along and wassail party. For information: <www.trinitysb.org>.

The 7th Annual International Festival of Spanish Keyboard Music FIMTE 2006 takes place October 11-15 in Almeria-Andalusia, with concerts, courses, exhibitions and the 7th International Symposium on Spanish Keyboard Music "Diego Fernández". This year the central theme for discussion is "Domenico Scarlatti in Spain: the Neapolitan Connection." Following the symposium held in the Parador de Mojácar from October 12-14, FIMTE will host excursions to the collections of Spanish harpsichords and early pianos, including the Royal Palace. Luisa Morales is director of FIMTE; Tel/Fax: 34-950132285; <fimte@wanadoo.es>; <www.fimte.org>.

Carolina Baroque, Dale Higbee, music director, in its 19th season in 2006-07, will present a three-concert Salisbury Bach & Handel Festival with voices and period instruments in the chapel of St. John's Lutheran Church, Salisbury, North Carolina. Programs are "Handel at the Opera House" on October 13, "18th Century Genius: Bach, Handel & Mozart" on March 16 (repeated on March 18 in West Market United Methodist Church, Greensboro, North Carolina), and "Handel in Italy" on April 13. For information: <www.carolinabaroque.org>.

Christ Church, New Brunswick, New Jersey, has announced its fall music series: October 14, New Brunswick Chamber Orchestra; December 3, Handel, *Messiah*. The Sunday Vesper series: October 15,

Matthew Lewis; 10/22, Thomas Spacht; 10/29, Justin Hartz; November 5, Rutgers Collegium Musicum; 11/12, Mark Paoe; 11/19, David Schelat; 11/26, organ students of the Mason Gross School of the Arts, Rutgers; December 10, Vox Fidelis; December 17, Advent Lessons & Carols. For information: <christchurchnewbrunswick.org>.

St. James Episcopal Cathedral, Chicago, Illinois, continues its music series: October 14, Mozart chamber music; 10/15, The Cathedral Choir, soloists, and chamber orchestra; November 5, Choral Evensong; 11/19, Louise Bass, with CINCO Brass Ensemble; December 3, Advent Lessons & Carols; December 17, Anonymous 4. For information: 312/787-7360; <www.saintjamescathedral.org>.

South Church, New Britain, Connecticut, has announced its 2006-07 music series: October 15, winners of the Connecticut State Music Teachers Association's young artist piano competition; November 19, the American String Quartet and pianist David Westfall; December 17, Candlelight Lessons & Carols. For information: <www.musicseries.org>.

The Church of the Covenant, Cleveland, Ohio, has announced its fall music events: October 15, soprano Brenda Pickett-Watson; November 5, Duruflé, *Requiem*; December 3, Britten, *A Ceremony of Carols*. For information: 216/421-0482; <www.covenantweb.org>.

Park Congregational Church, Grand Rapids, Michigan, has announced its fall concerts: October 15, James Metzler; 10/17, North American Choral Company Singers; 10/24, John Hamersma; November 14, Joel Vander Zee. For information: <www.parkchurchgr.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its series of organ recitals on Sundays at 3:30 pm: October 15, Alan Blasdale; 10/22, Susanna Veerman; 10/29, John Hirten; November 5, Christoph Tietze; 11/12, David Hatt; 11/19, Angela Kraft Cross; 11/26, Mark Bruce. For information: <stmarycathedralsf.org>.

Trinity Church & St. Paul's Chapel, New York City, present fall music events: October 17, Purcell, *Dio-dlesian*; December 17, Handel, *Messiah*. For information: <www.TrinityWallStreet.org>.

Duke University, Durham, North Carolina, has announced its new season



The choirs of the Church of the Good Shepherd, Lexington, Kentucky

From July 30 through August 11, the choirs of the **Church of the Good Shepherd**, Lexington, Kentucky, served as choirs in residence for Lichfield Cathedral and Durham Cathedral, England. The 30-strong choir of trebles and adults was led by organist/choirmaster John Linker and assistant organist Zachary Ullery. This was the second

international tour in the history of the choirs, and plans are underway for a return to England in 2009. The choir's travel plans for this year include several diocesan events and a trip to St. Philip's Cathedral in Atlanta in the spring. For further information on the choirs of the Church of the Good Shepherd visit <www.johnlinker.com>.

of concerts: October 22, Stephen Tharp; November 12, David Arcus; January 21, David Higgs; February 25, William Peterson; March 25, Robert Parkins. For information: <www.duke.edu>.

The Cathedral of St. Patrick, New York City, continues its organ series on Sundays at 4:45 pm: October 22, Olivier Eisenmann; November, 19, Terrance J. Flanagan. A three-organist spectacular takes place October 5, featuring Jennifer Pascual, Donald Dumler, and Stanley Cox, celebrating the 95th anniversary of the dedication of the cathedral. For information: <www.saintpatrickscathedral.org>.

The Church of St. Ignatius Loyola, New York City, has announced its 2006–07 “Sacred Music in a Sacred Space” series: October 25, music by Handel, Thompson, and C.P.E. Bach; November 15, works by Janáček, Hindemith, and Bruckner; December 10, Respighi and Lauridsen. For information: <www.saintignatiusloyola.org>.

Friends of the Kotschmar Organ announce a new season of concerts in Merrill Auditorium at City Hall, Portland, Maine: October 27, Scott Foppiano, with silent movie; November 6, Richard Hills; December 19, Ray Cornils, with brass, choir, and handbells. For information: <www.foko.org>.

Grace Episcopal Church, The Plains, Virginia, has announced its concert series: October 29, The American Boychoir; December 17, Candlelight Festival of Nine Lessons & Carols; January 7, *Amahl and the Night Visitors*. For information: <www.gracechurch.net>.

The Cathedral Church of St. Paul, Detroit, Michigan, has announced its music series: October 29, The Nathaniel Dett Chorale; November 12, Choral Evensong; December 3, Advent Procession; 12/17, Nine Lessons & Carols; January 14, An Epiphany Procession. For information: <detroitcathedral.org>.

Holy Trinity Lutheran Church, New York City, presents its 39th season of Bach Vespers: October 29, Cantata 80, *Ein feste Burg ist unser Gott*; November 5, Cantata 157, *Ich lasse dich nicht, du segnest mich*; November 12, Cantata 89, *Was soll ich aus dir machen, Ephraim*; 11/19, Cantata 139, *Wohl dem, der sich auf seinen Gott*; 11/26, Cantata 26, *Ach wie flüchtig, ach wie nichtig*; December 3, Cantata 140, *Wachet auf, ruft uns die Stimme*; 12/10, motets by Vulpinus, Gesius, Jacob Handl, and Praetorius; 12/17, Candlelight Lessons & Carols, *Magnificat*, BWV 243. For information: 212/877-6815; <www.holytrinitynyc.org>.

The Old West Organ Society has announced the International Artist Series for 2006–07. Recitals take place at 8 pm at the Old West Church, Boston, Massachusetts: November 3, Susan Ferré (Titelouze, Dupré, Langlais, and Tournemire); April 13, Carolyn Shuster Fournier (Bach, de Grigny, Marchand, Chauvet, Pinkham, Ibert and Widor). For information: 617/739-1340; <lois.r@att.net>.

CONCORA presents its fall season: November 4, Legacy of St. Francis of Assisi; December 2 and 3, Bach, *Christmas Oratorio*, Part II. For information: 860/224-7500; <www.CONCORA.org>.

The Case Western Reserve University Department of Music announces the 21st season of Chapel, Court & Countryside: Early Music at Harkness. The series is presenting three concerts by artists of international renown: November 5, Fretwork; January 28, The Hilliard Ensemble; and March 3, Spiritus Collective. For information: 216/368-2402; <chapel@case.edu>, <www.music.cwru.edu/ccc>.

St. John's University, Collegeville, Minnesota, presented its annual liturgical music conference June 26–30, with Kim Kasling and Lynn Trapp, co-directors.

The conference featured a curriculum based on the theological and practical aspects of the art of musical liturgy, prayer with the Benedictine community, and resources and skills for the church musician. “Music, Theology, Liturgy and Rites: Baptism/RCIA/Confirmation/Wedding/Funeral” was the topic that inspired the program followed by 60 participants.

Keynote presenters included Mary Birmingham, Fr. Douglas Dandurand, Sr. Kathleen Harmon, Judith Kubicki, and Johann van Parys. Workshops in organ technique and repertoire were led by James and Marilyn Biery on the Holtkamp organ in Abbey Church. St. John's faculty members (including Kim Kasling, Axel Theimer and Thomas Speckard) and guest teachers offered lessons in voice, piano, guitar and handbells. Choral Vespers was led by a schola from St. Olaf Church, Minneapolis, Lynn Trapp, director. The Cathedral Choir from Cathedral of St. Paul, St. Paul, Minnesota (co-directors/organists James and Marilyn Biery) led the music of the Eucharist.

Two open forums with presenters and participants addressed issues related to the institute topic. Liturgical Press hosted a luncheon for all, and an evening sing-along took place with Twin Cities piano entertainer Jimmy Martin. World Library Publications and Liturgical Press served as primary sponsors of this conference with St. John's University. For information: <www.csbsju.edu/music/litmusic.htm>.

The international organ festival presented at **Trinity Church Wall Street** is now available for on-demand viewing at <www.trinitywallstreet.org>. The festival ran from June 29 through August 3 and featured Alexander Fiseisky, Sean Jackson, Jean-Christophe Geiser, Jeremy Filsell, Alexander Frey, and Cameron Carpenter. It was sponsored by Torrence & Yaeger, representative for Marshall & Ogletree, builder of the organ.

Gustavus Adolphus College, St. Peter, Minnesota, recently received a gift in excess of \$1 million to endow music scholarships from Walter L. Youngquist '42 of Eugene, Oregon, in honor of his wife, Elizabeth Pearson Youngquist '42. The Elizabeth Pearson Youngquist Music Scholarship will be awarded under the Jussi Björling Scholarship program, with preference for students focusing on piano, cello, or organ.

For application information, contact the admission office at <http://admission.gustavus.edu> or David Fienen, chair of the music department, at <dfienen@gustavus.edu>.

The American Guild of Organists bestowed its President's Award on Pleasant T. Rowland at its annual meeting on July 3 at the University of

Chicago's Rockefeller Memorial Chapel. The award is presented biennially in conjunction with the AGO national convention to recognize outstanding contributions to the art of the organ in the United States. The guild recognized Rowland for her extraordinary gift of the Overture Concert Organ to the people of Madison, Wisconsin, and her devotion to the King of Instruments.



Brother Jean-Marie

On June 30 during its Eastern Regional Convention in Stamford, Connecticut, the **National Association of Pastoral Musicians (NPM)** presented its annual Jubilate Deo Award to Jacques Berthier (posthumously) and to the Community of Taizé. The award was accepted by Brother Jean-Marie, one of the community's cantors and composers, who also addressed the convention participants on the brothers' ministry of reconciliation that is nurtured and expressed in their praying and singing.

Beginning in 1974, Jacques Berthier, composer and organist of St. Ignace in Paris, began to compose some canons for worship with large crowds of international pilgrims at Taizé. The songs of Berthier and the Taizé Community have become widely known and have fostered a contemplative form of sung common prayer not only in Europe but also in the United States and throughout the world. Over the span of about twenty years—until his death in 1994—Berthier composed 232 works in about 20 different languages.

The award was presented on the final day of the NPM Eastern Regional Convention, which gathered more than 900 musicians, clergy, liturgists, and other leaders of worship from 36 states and five nations. For further information, <www.npm.org>.

First United Methodist Church of Charlottesville, Virginia, held its own “pipe organ encounter.” At the urging of the president of the church choir, minister of music C. Ralph Mills invited organ curator Xaver Wilhelmy to give a talk about the pipe organ before choir

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The Chancel Choir of First Presbyterian Church, Lynchburg, Virginia

The Chancel Choir of **First Presbyterian Church**, Lynchburg, Virginia, toured Iceland, Norway, Denmark, Sweden, and Russia for 19 days in July on their fourth European tour. The choir sang one unaccompanied program and one accompanied program. Concert venues included the concert hall in

Troldhaugen (Edvard Grieg's home), Roskilde Cathedral, the Tivoli Gardens in Copenhagen, and the Storkyrkan and Uppsala Cathedrals in Sweden. Gordon and Barbara Betenbaugh are the organists and choirmasters of the church. The choir plans to return to Germany, Prague, and Budapest in 2008.



Xaver Wilhelmy demonstrates glass pipes

rehearsal one night. On a cold night, March 15 at 6 pm, a group of people from the church, the AGO, and others turned out for the event. Mr. Wilhelmy demonstrated the glass pipes he makes, and also brought flutes made out of carrots (with adjustable stopper for tuning).



David Lamb

Concert Artist Cooperative, which will begin celebrating its 20th anniversary year in April 2007, has designated David Kevin Lamb as its first associate

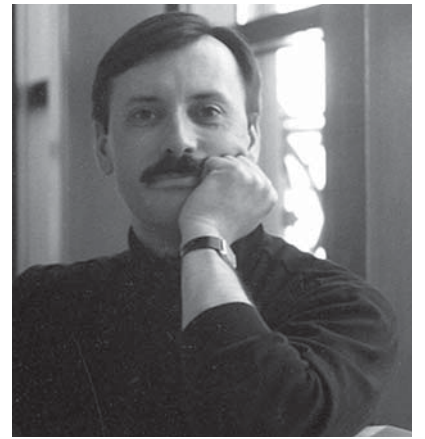
director, effective October 1, 2006. An organist, choral conductor, and oratorio accompanist, Dr. Lamb is director of music/organist of the First United Methodist Church in Columbus, Indiana. Additional biographical details can be viewed on the association's website, as below, or at his church's website, <www.FUMColumbus.org>.

Information on all soloists and ensembles can be obtained through Concert Artist Cooperative's director, Beth Zucchini, at 7710 Lynch Rd., Sebastopol, CA 95472; 707/824-5611; 707/824-0956 fax; <BethZucchini@aol.com>, <www.ConcertArtistCooperative.com>, as well as from David Lamb at <LambD61@sbcglobal.net>.

Reserve your ad in the 2007 Resource Directory. Deadline is November 1.

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

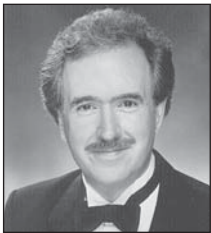
Appointments



Frank Ferko

Frank Ferko has been appointed Archival Sound Recording Cataloger in the Archive of Recorded Sound at Stan-

Concert Artist Cooperative



Colin Andrews
*Organist/Lecturer/
Recording Artist*

Solo/Duo with Janette Fishell
East Carolina University
Greenville, North Carolina



Emanuele Cardì
*Organist/Lecturer/
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Polina Balva (St. Petersburg)
Titular Organist
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Maurice Clerc
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St. Benigne's Cathedral
Faculty
National Conservatory
Dijon, France



Joan DeVee Dixon
*Pianist/Organist/
Recording Artist*

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Frostburg State University
Frostburg, Maryland



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Organist

Associate Professor of Organ and
Carillon
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Professor of Music
East Carolina University
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Faythe Freese
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School of Music
University of Alabama
Tuscaloosa, Alabama



Michael Gailit
Organist/Pianist

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



Johan Hermans
Organist/Lecturer/Recording Artist

Instructor of Organ
Conservatory of Music
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ford University. Stanford has recently begun a project to catalog its collection of more than 300,000 recordings, which are currently housed in the Archive, in collaboration with similar archival projects at Yale University and The New York Public Library.

Prior to his appointment at Stanford, Ferko held the position of music cataloger at the Northwestern University Music Library, where he was responsible for cataloging the General Music Manuscript Collection (including scores and correspondence) and initiating the creation of electronic archival finding aids for the music manuscript collections. As a resident of the Chicago area for nearly 30 years, he also held the positions of director of music at St. Andrew's Lutheran Church (1977-1987) and at the Church of St. Paul and the Redeemer (Episcopal) (1987-1993).

Best known as a composer of numerous organ works and a substantial body of choral and vocal solo music, Frank Ferko's most recent organ work, *Livre d'Orgue*, received its world premiere (performed by Janette Fishell) at the 2006 AGO national convention in Chicago. Ms. Fishell has subsequently released a new compact disc recording that includes *Livre d'Orgue*. Also performed at the AGO Convention was Ferko's 35-minute *Psalms-Cantata*, for mixed chorus, children's chorus, soprano solo and organ, presented by the Motet Choir of the House of Hope Presbyterian Church and the Glen Ellyn Children's Chorus with Nancy Lancaster, organist, conducted by Thomas Lancaster. (The House of Hope forces have already recorded this work on their own label, and it is available directly from the church.)

Ferko continues to maintain a full compositional schedule in addition to his work at Stanford University. He may be contacted at <Frank_Ferko@hotmail.com>.



Marie-Claire Alain with William R. Brody, president, Johns Hopkins University

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Francesco Cera

Italian organist and harpsichordist **Francesco Cera** will present concerts and masterclasses in the U.S. this fall. A specialist in early Italian baroque repertoire, Cera's programs focus on works by Frescobaldi, Pasquini, and Rossi; in September he presented one of the inaugural concerts on the Antegnati organ at the reopening of the Basilica of Santa Barbara in Mantua, Italy.

October 13-14, Cornell University, Ithaca, New York; 10/15, Eastman School of Music, Rochester, New York; 10/19, University of Evansville and Aldersgate United Methodist Church, Evansville, Indiana; 10/22, Holy Name Cathedral, Chicago, Illinois; 10/24, University of Illinois, Champaign-Urbana, Illinois; 10/27, First Presbyterian Church, Springfield, Illinois; 10/28, Illinois College, Jacksonville, Illinois.



Felix Hell

Felix Hell will perform the complete organ works of Bach November 3-6 at Griswold Hall of the Peabody Conservatory of Music, Baltimore. For details, dates, and times visit the Peabody website <www.peabody.jhu.edu> or that of Felix Hell <www.felix-hell.com>, or contact the Peabody box office at 410/659-8100, x 2.

David Herman is featured on a new CD, *Great Mixture!*, performed on the Jefferson Organ, Dobson Op. 74, at the University of Delaware (University of Delaware UDCD 0601). The disc includes works by de Grigny, Couperin, Pachelbel, Bach, Mendelssohn, Sousa, Walton, Tallis, Howells, and Dubois. For information: <www.ohscatalog.org>.



William Kuhlman

William Kuhlman recently returned from his year-long directorship of the Luther College Study Abroad program in Nottingham, England. While abroad he played recitals at the Hofburgkapelle in Vienna, Austria and at the medieval church of St. Mary the Virgin in Nottingham, England.

After studies at Syracuse University in 1967, Kuhlman began his career as instructor of music at Jamestown College before accepting a position at Luther College in Decorah, Iowa. Following his 37-year career as college organist and professor of music at Luther, he retired in May and will be continuing his recital career as a member of the Concert Artist Cooperative, as well as writing and refining his sacred

organ literature software program *The Organist's Music Library Plus*.

During his long tenure at the college, he sent over 30 students on to master's and doctoral degrees. He acquired four new instruments for the Luther organ program and consulted on dozens of new organ installations and historic restorations in Minnesota, Iowa, Wisconsin areas, including that of the famous 1894 Pfeiffer organ that Dvorák played during his sojourn in Spillville, Iowa. He has played many recitals here and abroad, and was featured on national radio programs including *Performance Today*, *All Things Considered*, and *Pipedreams*.

His successor as college organist and assistant professor of music at Luther is the former director of music at Boston's Old South Church, Dr. Gregory Peterson. For information: <kuhlmawi@luther.edu>; <music.luther.edu/faculty/>.

Amy Beach's *Invocation for the Violin*, op. 55, her only composition for violin and organ, is now available in a new edition prepared by **The Murray/Lohuis Duo** as recorded on their Raven Recordings CD, *Airs and Romances* (OAR-510). Issued in 1904 by Boston publisher Arthur P. Schmidt, the work has long been out of print. The Organ Historical Society is the exclusive distributor of the score, which includes Murray's detailed violin editing in period style. For information: <www.ohscatalog.org>.

Jon Naples' brass quintet and organ arrangement of Ralph Vaughan Williams' *The Call-Canon* was premiered on July 23 at St. James-by-the-Sea Episcopal Church, La Jolla, California (Steve Townsend, music director), by Millennia Consort, **Alison Luedicke**, organ. The piece, a gift to Millennia Consort from the composer, was first performed on the day the church's new rector was announced.



Nigel Potts

On April 23, **Nigel Potts** presented a Life Saving Benefit Concert on behalf of The Rotary Club of Bay Shore, New York, at St. Peter's-by-the-Sea Episcopal Church in Bay Shore. Potts, a Rotarian himself, came up with the idea to raise money for Rotary International's pro-

Here & There

Marie-Claire Alain received the degree of Doctor of Humane Letters from the Johns Hopkins University in May 2006. A Peabody Distinguished Visiting Artist at the Peabody Institute of the Johns Hopkins University, Marie-Claire Alain's achievements as performer, scholar, and teacher were highlighted in the degree citation:

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Music at St. Lorenz 2006-2007

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Titular Organist – St. Begnigne’s Cathedral, Dijon, France

Faculty – National Conservatory, Dijon, France

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November 5, 2006

Sunday, 4:00 PM



*The Detroit Lutheran Singers with the
St. Lorenz Mixed Choir
Eric Freudigman – Conductor*

Celebrating the 50th anniversary of the St. Lorenz Mixed Choir
works of Mozart, Hassler and Britten

December 9 & 10, 2006

Saturday, 6:30 PM

Sunday, 1:30 PM & 4:30 PM

*56th Annual Christmas
at St. Lorenz*

A celebration of the Light of the World
made Incarnate



February 18, 2007

Sunday, 4:00 PM



*Motor City Brass band
Craig Strain – Conductor*

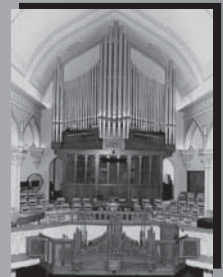
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March 18, 2007

Sunday, 4:00 PM

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May 17, 2007

Thursday, 7:00 PM



*Ascension Day Bach Vespers
Christopher Cock – Guest Conductor*

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with the Flint Mastersingers and festival orchestra in
presenting J.S. Bach’s cantata for Ascension *Aufa
Christi Himmelfahrt allein*, BWV 128



June 3, 2007

Sunday, 4:00 PM

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gram *Gift for Life*. Monies raised from this concert paid for a child in Central America to have crucial open heart surgery at Stony Brook Hospital, a university research hospital on Long Island. The program included works by Bach, Mozart, Schumann, Saint-Saëns, Walton and Sousa. Potts not only supported a worthy cause, but also attracted some 250 listeners to an organ concert who probably would have otherwise never given the idea a second thought. Last month, Potts was appointed organist and choirmaster of Christ & St. Stephen's Church in New York City. For further information: <www.nigelpotts.com>.

The *Concerto for Organ and Strings* by Chicago composer **Richard Proulx** has received three recent performances, all played by Maxine Thevenot, associate organist at The Cathedral of St. John, Albuquerque, New Mexico: on April 28, with The Adelphi Orchestra at The Cathedral of the Incarnation, Garden City, New York; on June 4, at the Cathedral of St. John, Albuquerque, Iain Quinn conducting; and on July 2, at Chicago's Orchestra Hall for the 2006 AGO national convention, Julian Wachner conducting.

The concerto was premiered in 2002 at St. Olaf Church, Minneapolis, Minnesota, with Jonathan Biggers, soloist, and Kenneth Freed, conductor; this performance has been featured on MPR's *Pipedreams*.

Performance material for the Proulx concerto is available from Wayne Leupold Editions. For information: <www.wayneleupold.com/>.



Christa Rakich

Christa Rakich is featured on a new recording, *J. S. Bach: The Leipzig Chorales*, on the Loft label (LRCD

1078-1079). Recorded on the C. B. Fisk organ at Old West Church, Boston, and the Paul Fritts organ at Pacific Lutheran University, Tacoma, Washington, the program divides the chorales into two groups of nine each, modeled after Bach's fondness for the prelude-chorales-fugue order. For information: <www.loftrecordings.com>.



John Weaver

John Weaver will retire from regular concertizing following the 2007-2008 season, his 49th year of concert work under professional management. A long-time favorite artist for American organ audiences, Weaver has dedicated numerous important instruments throughout his career and has performed on most of the major organ recital series across the country. He served as director of music at Madison Avenue Presbyterian Church in New York City from 1970-2005, and was head of the organ department at the Curtis Institute of Music in Philadelphia from 1972-2003 and chair of the organ department at the Juilliard School from 1987-2004.

Active as a concert organist since joining the Colbert-LaBerge management (now Karen McFarlane Artists, Inc.) in 1959, Weaver has played throughout the United States, Canada, Western Europe, the United Kingdom, and Brazil. Last summer he performed his 50th annual recital at City Hall Auditorium (Merrill Auditorium) in Portland, Maine.

Weaver has made recordings for Aeolian-Skinner, the Wicks Organ Company, Klais Orgelbau of Germany, a CD on the Gothic label for the Schantz Organ Company, a recording of the Reuter organ at University Presbyterian Church in Seattle on the Pro Organo label, and a recent recording of his own

organ and choral works, which was recorded at Madison Avenue Presbyterian Church and released on the JAV label. A prolific composer, his published compositions for organ, chorus/organ and flute/organ are widely performed.

Weaver's wife, Marianne, a fine flutist, frequently performs with him in concerts featuring flute and organ duets. The Weavers currently reside in Vermont where, in addition to performing and composing, Dr. Weaver continues to pursue his lifelong hobby and fascination with trains, both model and prototype.

Those interested in booking John Weaver for a concert prior to his retirement should contact Karen McFarlane Artists, Inc.:

<www.concertorganists.com>.



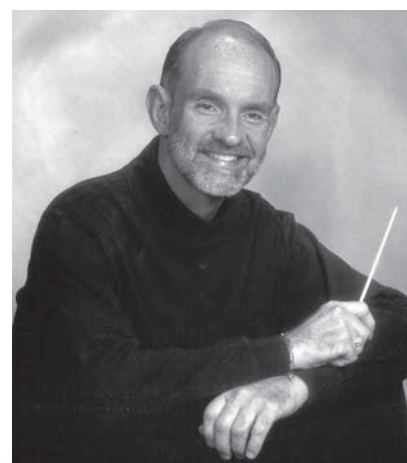
James Welch

On July 25 and 26, **James Welch** performed with the Music@Menlo chamber music festival held at Menlo School in Atherton and at St. Mark's Episcopal Church in Palo Alto, California. Now in its fourth season, the festival is directed by cellist David Finckel, a member of the Emerson String Quartet, and his wife, pianist Wu Han, of Manhattan.

This is the first year the organ has been used in the festival. James Welch, organist of St. Mark's, was invited to perform three of Mozart's Church Sonatas, including the earliest (K. 67, 1772), the latest (K. 336, 1780), and K. 244, 1776. He performed with violinists Ani Kavafian and Tien-Hsin Wu, and cellist Peter Wiley (of the Guarneri String Quartet). David Francis Urrows, a member of the music faculty of Hong Kong Baptist University in Hong Kong, was commissioned to compose a cadenza for the Sonata K. 336, which Mr. Welch premiered at the festival. For further information:

<www.musicatmenlo.org>.

Nunc Dimittis



Jeffri W. Bantz

Jeffri W. Bantz, 52, died July 31 after a brief illness. A native of Marion, Indiana, he moved with his family to Florida in 1969 when his father, The Rev. Wayne Bantz, started First Methodist Church of Coral Springs. A graduate of Deerfield Beach High School, he was concertmaster of the school orchestra. His first church job in Florida was at the First Baptist Church in Deerfield Beach. He served several churches including First Methodist Church of Pompano Beach and St. Stephen's Episcopal in Coconut Grove. In 1981 he became organist and associate director of music at the First Presbyterian Church of Pompano Beach (known as the Pink Church <www.pinkpres.org>), where he had begun organ study with Arden Whitacre some eleven years prior. In 1998 he became director of music at the Pink Church, where he remained until June 2006.

Bantz studied organ performance at Florida Atlantic University and the University of Miami. Throughout his conducting career he continued his studies with such choral conductors as Robert Shaw, George Bragg, Joseph Flummerfelt, David Willcocks, John Rutter, Howard Swan, Gerre Hancock, and James Litton. In 2000, Bantz joined the Florida Philharmonic Chorus as assistant director. When the orchestra folded three years later, he and Jo-Michael Scheibe led the chorus in its new form as the Master Chorale of South Florida.

Bantz was associated with the Florida's Singing Sons Boychoir for 20 years. During his 17-year tenure as music director, the choir won numerous awards including at least four international first prizes during their many concert tours around the world. They included the 1996 Kathaumixw International Choral Festival and Competition in British Columbia, the 1997 Prague International Choir Festival in the Czech Republic, and the 1998 Princeton Invitational Choir Competition. Under Bantz's direction, the boychoir was featured in performances with James Judd, Maureen Forester, Chanticleer, Audrey Hepburn, Liza Minnelli, Judy Collins, the Bee Gees (with whom they recorded a CD) and many others.

A longtime member of ACDA, Bantz's choirs were featured at state, divisional, and national ACDA conventions. He was the accompanist for the School of the Arts Singers, from the Dreyfoos School of the Arts in West Palm Beach, directed by his longtime friend and colleague Arlene Graham Sparks, at their Disney Hall concert at the 2005 national convention in Los Angeles. Bantz also served ACDA as the Southern Division Boychoir Chair in the 1990s.

Equally in demand as a solo artist or accompanist, Bantz performed in South Florida with the University of Miami Symphony, the Palm Beach Opera, the Miami Beach Symphony, the Florida Philharmonic Orchestra, the Ft. Lauderdale Symphony Chorus, the Gold Coast Opera, the Ft. Lauderdale Christian Chorale, and the Nova Singers. He also served as conductor or accompanist



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Photo: Ascension Catholic Church - Oak Park, Illinois

for numerous international artists such as Marvis Martin, Dean Peterson, Janice Chandler, Steven Rickards, Curtis Rayam and many others. An accomplished organist, Bantz was active in the American Guild of Organists, having served as Dean of the Ft. Lauderdale Chapter. He served as adjudicator and guest clinician for numerous festivals, clinics, and symposia throughout his career.

The recipient of many local, state, and national awards, Bantz was awarded the Joseph Leavitt Award for outstanding achievement in the arts in 1993. In 2005 he received the Distinguished Service Award from the Broward County Music Teachers Association.

Jeffri Bantz is survived by his parents, The Reverend Wayne and Marilyn Bantz, his brother Gregg and sister-in-law Julie, his aunt and uncle Carl and Virginia Bantz, cousin Bradley and his wife Janell, as well as additional aunts and uncles. He is also survived by his colleague and partner, organist Mark Jones.

It was Bantz's wish that there be no memorial service. A celebration concert of his life will be held at a later date. Contributions in his honor may be made to the Jeffri Bantz Memorial Fund, through the Foundation of the First Presbyterian Church, 2331 NE 26th Avenue, Pompano Beach, FL 33062. Personal expressions may be emailed to <mjones@pinkpres.org>.

—Mark Jones

Richard L. Krueger, 63 years old, died July 8 in Sunnyvale, California, after a valiant battle against recurrent melanoma cancer. The founding owner and chief recording engineer of Arkay Records, Krueger was born January 6, 1943, and took great inspiration from his entrepreneurial grandfather. He started Arkay records in October 1960, having studied recording engineering with Howard Dinowitz at CBS Masterworks, developing "360-Sound" using 3-channel recording. Mr. Krueger's adaptation of this approach to organ record-



Richard Krueger

ing produced a sense of realism.

From 1962–1965, Arkay Records was based in Chicago with 125 recordings of school and church music programs. In addition to recording choirs and organs, Krueger was also passionate about trains, recording thousands of trains, releasing 16 train albums and working for the railroad throughout the United States as an engineer and fireman. In 1967, Arkay Studios moved to San Mateo, California, and offered both recording and photography services. After a brief closure in 1969, Arkay relocated to Sunnyvale, specializing in train recording and selling hobby products. His recorded train sounds were used by MGM, Disney, Warner Brothers, Universal Studios and George Lucas Films in a total of seven motion pictures including "The Love Bug."

In the 1970s, he also continued to record school and church music programs and helped to develop Westape, a company specializing in high quality cassettes and high-speed duplication. From 1967–1982, he recorded 150 record albums involving 72 artists. In October 1983, he released his first

organ compact disc and from 1983–2006, he released 123 albums involving 80 artists, of which 63 were concert organists, in venues across the United States, France, Switzerland, Germany and Austria. He was an active member of the Peninsula Chapter of the AGO. He is survived by his two sons Robert and Christopher Krueger.

Among the artists who recorded for Arkay Records are Janice Beck, Craig Cramer, Angela Craft Cross, Pamela Decker, Jonathan Dimmock, Delbert Disselhorst, Paul Fejko, Faythe Freese, Stephen Hamilton, Barbara Harbach, James Higdon, Wilma Jensen, Boyd Jones, Marilyn Keiser, James Kibbie, Thomas Murray, Douglas Reed, Sandra Soderlund, Burton Tidwell, James Welch, David Westfall, and others.

Here & There

World Library Publications has announced two new releases. *The Chicago Centenary Anthology* (WLP 003074, \$25.00), by various composers including Richard Hillert, Carl Schalk, Alan Hommerding, Paul French, and Richard Proulx, contains specially commissioned organ works by these Chicago composers plus rare pieces by earlier Chicago organists, including previously unpublished works of Leo Sowerby. The volume also includes *Bailando Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year. *Symphonie V: Toccata for Organ, Brass Quartet, Quintet, or Sextet, Timpani* (WLP 003077, \$25.00) is an arrangement of Charles-Marie Widor's work by Richard Proulx. For information: <www.wlp.jspaluch.com/wlp/>.

The Vermont Organ Academy has announced three new releases in the series "The Aeolian-Skinner Legacy." Volume I, *Lorenz Maycher plays the 1962 Aeolian-Skinner at St. Mark's Episcopal Church, Beaumont, Texas* (\$16.50); Volume II, *Albert Russell Plays Three Great Organs: The Riverside Church, Philharmonic Hall, and National Presbyterian Church* (\$16.50), a collection of historic recordings from 1957–1974; and Volume III, *Charles Callahan, George Markey, and William Watkins Play Three Great Organs in Washington, D.C.: Church of the Epiphany, Georgetown Presbyterian Church, National Presbyterian Church* (2 CDs, \$22.50), historic recordings from 1960–1985. For information: <www.vermontorganacademy.com>.

Faith Alive Christian Resources has released *Sing! a new creation*, a songbook with more than 270 songs, chosen from the best of new hymns and choruses from sources such as Iona, Maranatha, Taizé, and Word. Spoken prayers, litanies, and responsorial psalms are also included. Every song—at least text or tune—has been written within the past 50 years. The songbook is co-published with the Reformed Church in America and the Calvin Institute of Christian Worship, and is available in various editions including CD-ROM; the songbook edition (#400200) is priced at \$12.95 single copy. For information: <www.FaithAliveResources.org>.

Lutheran University Press has announced the publication of *The Daily*

Prayer of the Church, edited by Philip H. Pfatteicher, priced at \$45.00. This complete prayer book "in the ancient way of offices" includes text and music for Evening and Morning Prayer, Compline, Proper antiphons with canticles, a two-year BCP-LBW daily lectionary, an ecumenical course of collects, and more. Useful for clergy and laity in the Anglican, Lutheran, and Roman Catholic traditions, this is a companion book to the four-volume *For All the Saints*. For information: <www.lutheranupress.org>.

New England Conservatory has launched an opportunities database, *Bridge: Worldwide Music Connection*, with customizable search results. The database provides musicians and arts administrators with extensive listings for job openings, grants, competitions, and festivals; new listings are added daily. Subscribers can tailor their searches by instrument, voice type, geographic location or type of work. Results are e-mailed each night. *Bridge* replaces the former NEC Job Bulletin, and includes over 1800 national and international listings. Subscriptions are available for a yearly fee of \$55 (\$75 for institutions). For information: <www.newenglandconservatory.edu/career>.

Sheet Music Plus (www.sheetmusicplus.com) has increased its Christian music catalog by adding an additional 10,000 titles, and is now offering the full sheet music catalogs for Word Music, Integrity Music, David E. Smith and Vineyard. In addition, the company has increased its in-stock selection of other Christian publishers, such as Brentwood-Benson, Hinshaw, GIA Publications, Lillenas, Lorenz, and Hope Publishing and carries stock from Hal Leonard Publishing and EMI CMG.

Sheet Music Plus offers nearly 400,000 titles, which now includes more than 50,000 titles from a wide variety of religious artists and composers. The catalog covers all types of Christian music, including praise and worship, choral, hymnals, contemporary Christian, traditional gospel, and even Taizé music. For example, the popular hymn "O God, Our Help in Ages Past" is available for choral SATB, piano solo, organ, piano/vocal/guitar, classical guitar, dulcimer, handbell, concert band, and even PianoSoft for self-playing pianos. "Amazing Grace" is available in over 1,000 different collections. Many hymns and Christian pieces are also available in instrumental versions for flute, clarinet, trumpet, French horn, violin and more.

Extensive search features, including an instrument search, best-seller lists and customer ratings and reviews help guide users to the right music. In addition, sheetmusicplus.com has recently implemented a "Look Inside" feature that allows buyers to preview thousands of pieces of sheet music before buying.

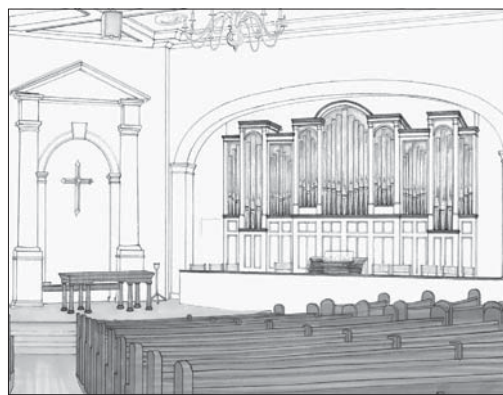
Specific features of the site are especially tailored to worship leaders, choir directors and music teachers. Buyers are offered a 10 percent discount when buying multiple copies of the same title, and choral six-packs are offered at a 10 percent discount. Additionally, Sheet Music Plus offers \$2.99 budget shipping regardless of the order size.

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The 79-Stop Four-Manual all-digital instrument recently installed in the historic Cathedral of Valladolid, Spain, is a new Quantum™ instrument by Allen Organ Company. It contains four completely-independent specifications: American Classic, English Cathedral, French Romantic, and Neo-Baroque.

At the request of Spain's premier concert organist, Pilar Cabrera, the American Classic specification was customized to a more Spanish Classic tonal scheme, including a special "Trompeta Real" that crowns the Solo Division.

Allen designed a custom audio system for the organ, taking great care to preserve the magnificent aesthetics of the early 1600s building. The instrument speaks from the front of the church. The moveable console can be connected in multiple locations, allowing for either worship or concert use.

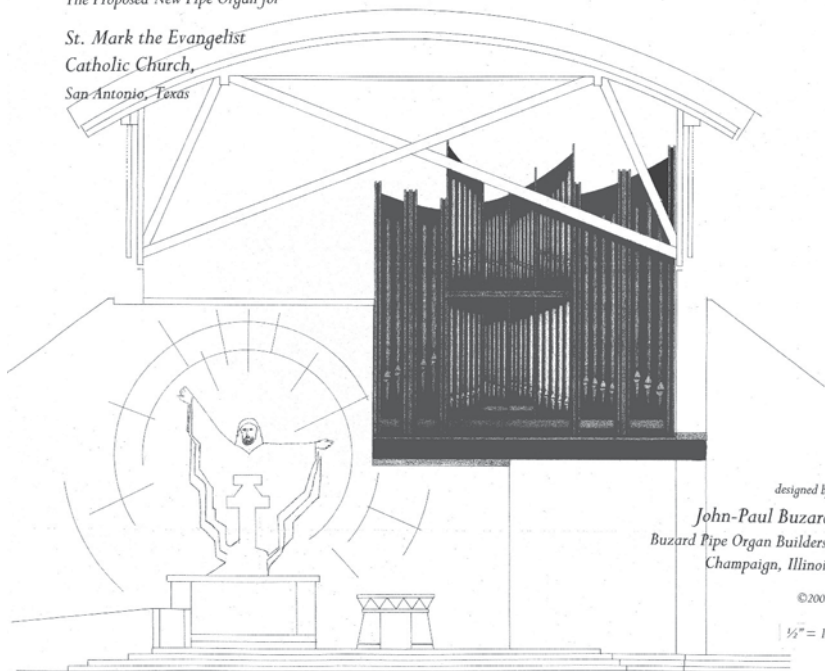
The organ was introduced to the public at a special First Communion Mass celebrated by the Archbishop of Valladolid. The Cathedral plans a regular concert series, with the first performance by Ms. Cabrera.



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The Proposed New Pipe Organ for

St. Mark the Evangelist
Catholic Church,
San Antonio, Texas



Buzard drawing for St. Mark the Evangelist Catholic Church, San Antonio, Texas

John-Paul Buzard Pipe Organ Builders, of Champaign, Illinois, has signed a contract with St. Mark the Evangelist Catholic Church in San Antonio, Texas for a new pipe organ. The three-manual organ, of 35 stops and 43 ranks of pipes, will be the builder's Opus 38, and is scheduled for delivery and completion in 2009. This instrument will be Buzard's first in Texas. St. Mark the Evangelist Church seats 1,500, and its director of music ministries is Ms. Lena Gokelman. The Rev. Jim Brobst served as the church's consultant in selecting the builder.

The main portion of the instrument, shown in the illustration, will be installed in a shallow case high on the wall at the front of the church. The tops of the façade frames are gently arched to balance the visual motion of Christ's arms in the brick sculpture below and to the left of the organ. The main portion of the organ will comprise the Great, Swell, and Pedal divisions. A small choral accompanying organ, playable from a third manual keyboard, and with its own soft pedal register, will be located in its own free-standing case behind the choral singers, located to the right off the axis of the worship space.

The organ will include a set of flamed copper horizontal Tubas projecting from the case, and a set of polished copper Pontifical Trumpets mounted over the entry door. The instrument's tonal design and execution is of John-Paul Buzard's mature balanced eclectic style.

Orgues Létourneau Limitée of St-Hyacinthe, Québec, Canada welcomes visitors to its newly redesigned web site at <www.letourneauorgans.com>. The updated site includes information on all new Létourneau pipe organs and several instruments that have been rebuilt or restored by Létourneau over the past 27 years. The site also offers information

about the company, the company's staff and forthcoming instruments. Visitors to the site will also have a choice of musical selections to listen to, with each of the ten tracks taken from live performances on Létourneau instruments.

An **Allen Renaissance™ Quantum™** 79-stop four-manual organ was recently installed in historic St. Peters Church, Speightstown, Barbados. The Q405 organ replaces an Allen 1203 custom dating from the late 1970s. The installation involved new scaffolding for the speaker complement. The organ was installed with divisions divided between the two front locations. In addition, a full antiphonal was installed high in the rear of the church. This particular installation features the optional **Orchestral Suite** as part of its **Quantum QuadSuite™** voicing. The organ also was installed with **AllenVista™**, which allows for additional sounds via the MIDI system of the organ along with sequencing and playback abilities.

The organ was formally dedicated on Sunday, June 25, 2006, during the choral evensong service. Guest organist for the mini-concert was Phillip Forde, with St. Peter's choir performing afterwards. The church's organist and choir-master is Julian Bowen.

Torrence & Yaeger, worldwide sales and marketing for **Marshall & Ogletree** of Needham, Massachusetts, announces the completion of the three-manual, 49-stop, 79-voice virtual pipe organ in St. Luke's Episcopal Church, Montclair, New Jersey. Charles Hunter is organist and director of music.

The church's E. M. Skinner organ—60 ranks dating from the early 1920s—had suffered water damage early in its life, and had never dealt satisfactorily with the acoustics of the church. The organ committee examined the Marshall

& Ogletree Opus 1 ("The Epiphany") at Trinity Church Wall Street, and decided to purchase a more modest three-manual Marshall & Ogletree organ.

The console was built by Southfield Organ Builders of Massachusetts. P&S of England built the bone and ebony keyboards, Classic Organ Works of Toronto provided the console systems, and all console controls were supplied by Harris Precision, California. The amplifiers are from Crest Audio, and the speakers from Definitive Technology—including the "Trinity Signature" subwoofer specifically designed

for Marshall & Ogletree after the installation of Opus 1 at Trinity Church. Sound Advice of Southbury, Connecticut installed and wired the organ. Douglas Marshall, David Granz, and George Sargeant tonally finished the instrument.

The formal inauguration of the organ takes place on October 22 with a choral service of dedication. Plans are being made for an inaugural organ concert in the near future, and David Ogletree looks forward to making a recording on the instrument. For information: <www.VirtualPipeOrgan.org>.



Battle of the Organs at Birmingham Symphony Hall

With 1,300 in attendance, Wayne Marshall and David Briggs engaged in a "Battle of the Organs" concert in Symphony Hall in Birmingham, England. The organists played the **Rodgers Trilium Masterpiece Series 928** and the hall's Klais pipe organ during the program in June. In advance of the program, the BBC aired a 15-minute segment on the Radio 3 "In Tune" program that included interviews with the performers and an opportunity for listeners to guess whether they were listening to the pipe organ or the Rodgers organ.

With Marshall playing the Rodgers and Briggs playing the Klais organ, the music ranged from classics by Bach, Mozart and Boëllmann to a light-hearted improvisation on football themes in honor of the World Cup. Although the BBC did not release a recording of the interview due to copyright reasons, more than 150,000 people heard the

national radio program in addition to those who tuned in via BBC's website.

Installed and voiced on-site in Symphony Hall by Mark Underwood and his associates at Rodgers U.K., the 3-manual Rodgers organ included a 34-channel audio system placed on and around the level of the pipe organ. Eight large sub-woofer speakers were placed within the hall's acoustic chambers, and a separate 2-channel audio system provided antiphonal Tuba and Festival Trumpet stops.

Symphony Hall opened in 1991 and has been acknowledged both as the U.K.'s finest concert hall and one of the best in the world because of its modern design and superb acoustics. In 2001, the hall was completed with the installation of the 6,000-pipe Symphony Organ, built by Klais Orgelbau of Bonn, Germany. It is the largest mechanical-action organ in the U.K.

A.E. Schlueter Pipe Organ Co.

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In the wind . . .

by John Bishop

Acoustics: science or mystery?

Ten years ago the Organ Clearing House was involved in the relocation of an E. & G. G. Hook organ from Woburn, Massachusetts to Berlin, Germany. The Woburn Unitarian Church had a wood frame with plaster walls—very ordinary 19th-century American acoustics, and the organ was installed in a chamber in the front of the church. It's a wonderful organ, so in spite of the acoustics we always thought it sounded great. The *Kirche zum Heiligen Kreuz* in Berlin is a glorious ornate brick building with a lofty spacious interior. There is plenty of resonance and just the right amount of reverberation. The organ sounds fabulous. Hearing the same organ in two different rooms is an unusual experience, and it sure can tell you a lot about the importance of acoustics. I attended a symposium on 19th-century American organs at that church—several of my colleagues and I were presenting papers. We were thrilled to be hearing an historic American organ in such a setting. A colleague whispered to me, "now we need to import some churches to the U.S."

Organists and organbuilders habitually clap their hands when they walk into a church building. They nod their heads knowingly and mouth the seconds, *one chimpanzee, two chimpanzee, three chimpanzee* . . . An organist brags about the acoustics at his church: "It has three-and-a-half seconds." (I always wonder how you count that half-chimpanzee.) Imagine John Brook (a.k.a. Johann Sebastian Bach) improvising—a mordent in octaves on A (the dominant), high on the keyboard. (*One chimpanzee, two chimpanzee* . . .) A little riff down to the tonic by way of C-sharp. (*One chimpanzee, two chimpanzee* . . .) Another mordent, another chimpanzee . . . Or Mr. Widor, playing grand chords in arpeggio, four-to-a-measure. Here is music that relies on grand acoustics. It was written for grand acoustics. Without grand acoustics it sounds like marbles rolling down metal stairs.

I know some beautiful little organs in beautiful little rooms. You savor every note. You hear the attack and release of each note. As a player you're on edge because there is no forgiveness—my riff on life in Oberlin reminds me of those practice rooms that are the next thing to being tied to a grating and flogged. But unless you're practicing for a senior recital, you don't play Widor on them.

I got to thinking about acoustics when I read an article by Richard Dyer, long-time music critic for the *Boston Globe*, published on August 6, 2006: *After 105 Years, BSO to enter a new stage (Officials hope to replace floor, not acoustics)* <http://www.boston.com/ae/music/articles/2006/08/06/after_105_years_bso_to_enter_a_new_stage/>. Last year we celebrated the renovation of the organ in

Boston's Symphony Hall. Now they're replacing the floorboards on the stage.

In a column published in *The American Organist* in August 2003, I referred to an excellent book on acoustics by Emily Thompson, *The Soundscape of Modernity* (MIT Press, 2002). The book discusses the history of the science of acoustics starting with the inauguration of Boston's Symphony Hall on October 15, 1900.

The construction of a new hall was made necessary by the city of Boston making plans to run a new street through the middle of the old Music Hall (original home of the famous Methuen organ). The Boston Symphony Orchestra was the Music Hall's most visible tenant, and Henry Lee Higginson, who owned and controlled the BSO, embraced the opportunity to create a new venue for the orchestra. Charles McKim of McKim, Mead & White was engaged to design the new hall, and Higginson charged them to consider its acoustics, excluding the sounds of the world outside and enhancing the music. He wrote to McKim, "Our present hall gives a piano better than a forte, gives an elegant rather than a forcible return of the instruments—noble but weak—I want both."¹

Higginson was a visionary. He traveled the world visiting famous concert halls, and gave his architects a list of the best of them. Considering the form of the Greek amphitheater, McKim sought the counsel of several eminent orchestra conductors. One replied, "I don't know anything about acoustics, but my first violin tells me we always get the best results in a rectangular hall." As there was no precedence for a concert hall built to that model, the idea was rejected as too risky. At one point in his search for information, Higginson said to McKim, "I always feel like hearing [musicians'] opinions most respectfully and then deciding." Following up on this thought, Higginson consulted his close friend Charles Eliot, a scientist and president of Harvard University. Eliot in turn introduced Higginson to Wallace Sabine, a professor of physics at Harvard who had recently done work to improve the sound in one of Harvard's lecture halls.² This was the birth of the modern science of acoustics.

If Higginson was a visionary, he was also a diplomat. Embracing Sabine's early advice, he wrote to McKim saying in effect "don't do any more work until you get the letter I'm writing," introduced Sabine to McKim, and helped them build a relationship that resulted in the design and construction of a hall that has been universally celebrated as one of the finest in the world.

So the stage needs new flooring. Richard Dyer writes, "The floor was uneven and pockmarked by a century's worth of stabbing cello and string bass end-pins, rolling pianos, risers coming onstage and off. Boards squeak when you walk on them, and some are close to buckling." BSO management was in touch with officials at other halls of similar importance and found that such

venues as the Musikverein in Vienna and the Concertgebouw in Amsterdam both have recently replaced their stage floors. In fact, the stage floor at the Musikverein (built in 1870) has been replaced every 40 years or so because the original flooring was soft wood and the management was reluctant to change anything.

I'll rely on you to read Dyer's article for all the details. Suffice it to say that the BSO management is making every effort to replace the flooring and underlying felt exactly. They are taking great care not to change the sub-floor, and are encasing the entire project in plastic so as to protect the newly renovated organ (and of course the rest of the place) from dust.

Many modern church buildings are built without any thought given to acoustics. We build the building and then call in the sound guy to install a P.A. system. Can't hear the singer, turn up the volume. Install a digital instrument. Want to play Widor, turn on the artificial chimpanzees. Phillips Brooks (1835–1893) was one of America's greatest preachers, serving Boston's Trinity Church as rector from 1869–1891. Trinity Church is one of America's great church buildings, designed by H. H. Richardson and built in 1872. I'll guess it seats 1,800 people. There was no P.A. system. People must have been able to hear Rev. Brooks then in order for us to know today that he was a great preacher.

Many of today's opera singers are fitted with wireless microphones. I suppose that means that the conductor must confer with sound engineers to establish the balance between singers and orchestra. Enrico Caruso (1873–1921) was one of the world's greatest singers. Audiences must have been able to hear him in order for us to know today that he was a great singer.

In Emily Thompson's book *The Soundscape of Modernity* you will read about the antithesis of natural acoustics (or acoustic sound, if you will), which is present in those halls built expressly for artificial sound enhancement. While Symphony Hall in Boston was the first concert hall to be built considering acoustics as a science, New York's Radio City Music Hall was the first to be built expressly for artificially enhanced sound. Every effort was made to deaden the room's natural sound so the sound engineers would have free reign.

Organists and organbuilders will be further interested to read chapters about St. Thomas Church on Fifth Avenue in New York, about the development and introduction of Gustavino tiles, and many other topics that resonate with our work. And by the way, purchase or order your copy at your favorite independent bookstore—your local merchant will appreciate the support!

I admire the vision of Mr. Higginson of Boston who understood the unique opportunity open to him. Thanks to his creation and patronage of the collaboration between Charles McKim and Wallace Sabine, many wonderful church buildings and auditoriums have been built according to this relatively new sci-

ence. I wonder if he foresaw how important and influential his observations and decisions would be.

One further note. Emily Thompson, author of "Soundscape," is leaving her position at the University of California at San Diego to accept one at Princeton University. Thompson was awarded a MacArthur Fellowship, a "genius" award accompanied by \$500,000. She's a great scholar. Her writing is terrific. Read her book. ■

Notes

1. *The Soundscape of Modernity*, Emily Thompson, MIT Press, 2002, page 15.
2. *Ibid.*, page 17.

Music for Voices and Organ

by James McCray

Christmas Eve Settings

The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here:
Us for to bring from misery,
That we might live eternally.
Kyrieleison.

All this he did for us freely,
For to declare this great mercy;
All Christendom be merry therefore,
And give him thanks for evermore.
Kyrieleison.

— Miles Coverdale (1487–1568)

Christmas Eve services usually have the largest attendance of the year for both choir and congregation. At that special time people have a need to be together. Emotions, which have been building since the first Sunday in Advent, are at a peak.

Music significantly contributes to these emotional experiences. The service should be organized as a decrescendo, starting with a loud festive introit, then moving toward a quiet, introspective, gentle closing as the congregation passes candlelight throughout the sanctuary. Structuring the service from loud to soft moves the congregation toward greater unity. Loud separates; soft unites.

Easter services tend to end in a flurry of bombastic alleluias; Christmas services should end with a feeling of calm. Everything leading up to that moment has been frantic. Shopping, decorating, and numerous social events all have contributed to a month-long frenzy that is suddenly silenced in that extraordinary stillness.

Singing a simple hymn or choral arrangement such as "Away in a Manger," "Infant Holy," or "Jesus, Jesus Rest Your Head" will give warmth to the heart. High drama indeed! As J. Bonnet pointed out in his 1725 book, *Histoire de la Musique*: "The music of the church must be expressive . . . The passions of opera are cold in comparison to those of our church music."

So, dear readers, the music this month follows that recommended service organization. Reviews are divided into two parts: the first and last half of a

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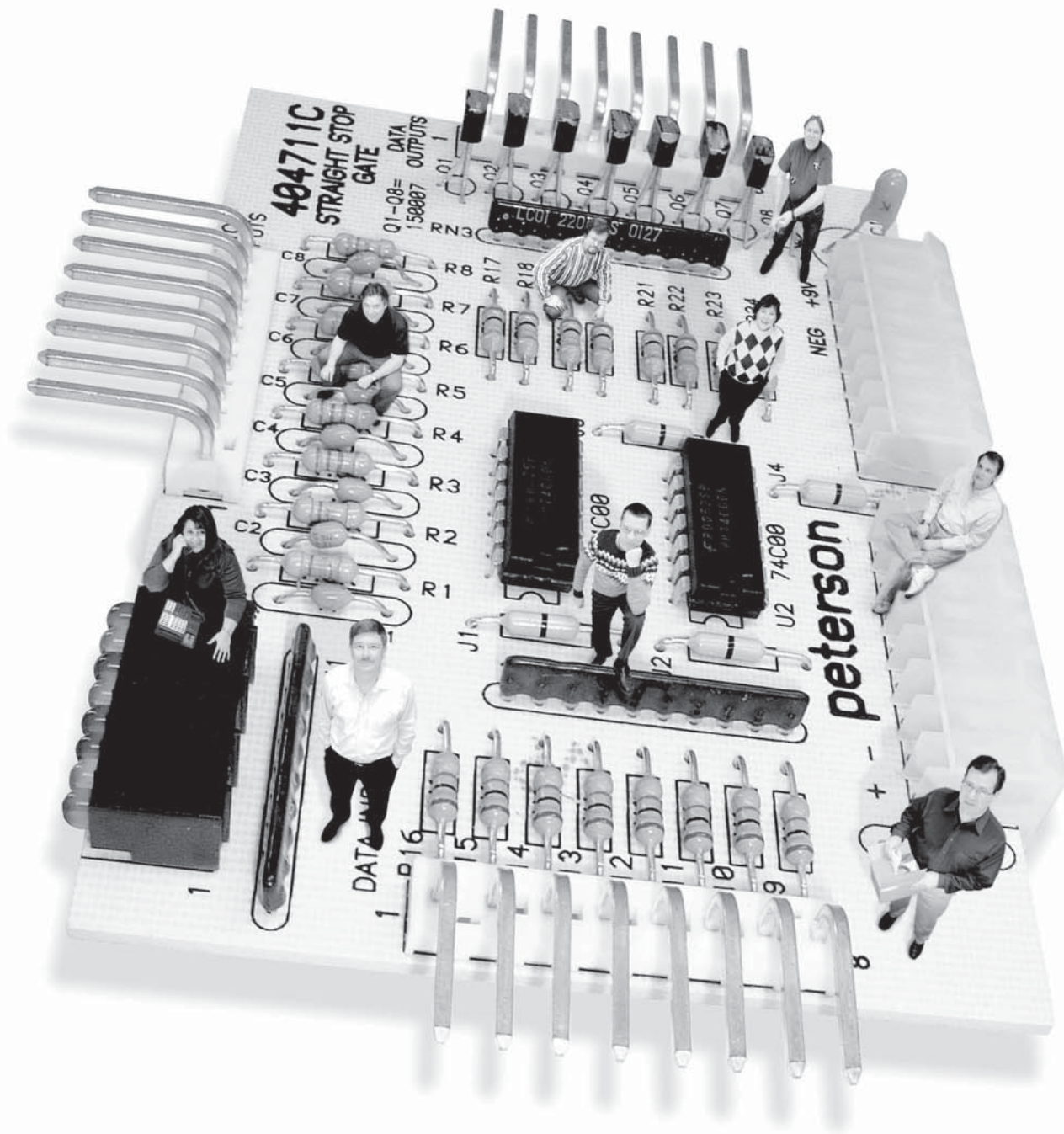
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Christmas Eve service. Those items at the end will be especially useful for that quietness just before the congregational lighting of candles. A wide variety of choral forces (mixed, women, children, and youth) has been chosen for review. Merry Christmas to each of you.

First half of service

Christmas Jubilations, Daniel Pinkham. SA or TB and wind quintet or piano, ECS Publishing Co., No. 6158, \$4.40 (M).

There are five movements; all are in Latin only. Full score (#5972) and instrumental parts (#5973) are available from the publisher. The choral parts are relatively easy with the majority of the dissonances coming from the instrumental accompaniment; the choir is often in unison. These brief texts are chosen from both the Old and New Testaments. Sophisticated music, best performed with quintet.

To Bethlehem, arr. James Machan. SATB with percussion, Alliance Publications, Inc., 1-57193-455-3, \$1.10 (M).

Designed for junior high singers, the setting has a limited range in the tenor and bass parts. Percussion includes tambourine, triangle or finger cymbal, indicated beneath the choral parts. There is some divisi for the women; tenors are written in bass clef. The music is light, joyful, and rhythmic with syllabic writing—useful for youth choirs.

What Ya Gonna Name Your Baby Boy?, David Lantz III. SATB unaccompanied, Beckenhorst Press, Inc. BP 1723, \$1.50 (M).

Fast and energetic, this rhythmic spiritual is generally loud throughout and builds to a gigantic *fff* ending as the text finally reveals the answer to the repeated question by saying “call Him Jesus!” Using repeated chords, bass pedal tones, and close harmony, this driving setting is somewhat repetitive but will be an exciting addition to services where youth choirs are involved.

Last half of service

Carols of the Night, Craig Courtney. SATB, congregation, and keyboard with optional full or reduced orchestral accompaniment, Beckenhorst Press, Inc., BP 1345, \$1.95 (M).

This 18-page setting incorporates favorite carols “O Holy Night” and “Silent Night” into the music, which is quietly flowing and not difficult. The syllabic choral parts are on two staves with the arrangement designed so that each of the two carols could be performed individually if desired. The congregation joins the choir on “Silent Night.” A sure winner.

And the Word Became Flesh, Walter Pelz. SATB, organ, oboe, Augsburg Fortress, 0-8006-2017-8, \$1.75 (M).

The oboe part is on the back cover; it

is expressive and an important element of this anthem. The organ part, on three staves, is not difficult yet separate from the choral lines. Choral parts are on two staves, syllabic, and chordal in structure. The music builds to the middle of the setting as the text becomes a modified “Gloria Patri,” then quietly subsides into the opening material, which ends softly.

Jesus, Jesus, Rest Your Head, Carl Schalk. SATB unaccompanied, Concordia Publishing House, No. 98-2349, \$.50 (E).

The refrain that opens and closes this two-page setting serves as a frame for the two verses, which may be sung by a soloist. The choral harmony is simple, gentle, and syllabic. This traditional American hymn has quiet, warm harmonies and will be a favorite among the singers and congregation.

O Magnum Mysterium, Richard Busch. SATB unaccompanied, Paraclete Press, PPM 00321, \$1.60 (M).

This Latin motet is written in a 16th-century style dominated by contrapuntal lines throughout. The music flows gently and has comfortable ranges for all parts—a somewhat austere setting.

Wood of the Cradle, Francis Patrick O'Brien. SAB, children's choir, assembly, keyboard, guitar, with optional flute, oboe, and cello, GIA Publications, Inc. G-5923, \$1.60 (E).

The instrumental parts are not included in the choral score but are available from the publisher (G-5923 INST). There are four verses for various combinations of voices; the children sing verse one in unison. The refrains vary in arrangement of voices, but the melody remains constant so that the congregation is able to join easily; their part, on the back cover, may be duplicated in the bulletin. Chord indications for the guitar are above the score.

A La Nanita Nana (Sweet Little Baby Jesus), David Dusing. SSA, flute, and guitar or keyboard, with optional finger cymbals, David Music Publishers (Theodore Presser, Co.), 392-02555, \$1.85 (M).

The macaronic text (Spanish/English) also uses expressions such as “do, ba, and doon.” The accompaniment specifies flute and guitar but may be played on piano one octave lower. The opening refrain in Spanish recurs several times; later repeats have an optional English text, but the arrangement's intent is to establish a Spanish character to the music.

O Thou Who Camest from Above, arr. Ken Berg. SATB with piano or organ, National Music Publishers (Emerson Music Distributors), CH-179, \$1.65 (E).

This arrangement of the S. S. Wesley hymn has four verses with only one in a true four-part choral setting, and that one is unaccompanied. Two verses are in unison and one adds a descant. The simple keyboard accompaniment is on two staves.

Infant Holy, Adrian Williams. SATB with organ, Roger Dean Publishing Co., 10/3106R, \$1.70 (M-).

The familiar melody is somewhat disguised in this arrangement of the popular Polish carol. Verse one is unaccompanied, then the keyboard enters quietly. The music later builds to strong block punctuations in the keyboard, but the setting ends quietly.

Away in a Manger, arr. Jantz Black. Two-part mixed, piano and optional flute and oboe or two C instruments, Augsburg Fortress, 0-8006-2388-6, \$1.75 (E).

The instrumental parts are very easy and their music is included as a separate score at the end of the choral score. There are four verses with two in unison. The calm music uses a flowing keyboard accompaniment, limited vocal ranges, and an unhurried tempo. This would be especially useful for small church choirs.

Sleep, Little Child, Dana Mengel. SATB, optional soli and piano, Abingdon Press, 0687495415, \$1.50 (M-).

The optional soli are quite brief; their short phrases open the setting. Subtitled “a Christmas Eve Anthem,” the choral music has repeated sections in different vocal arrangements for the singers. The easy accompaniment tends to double the parts.

Book Reviews

Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk, ed. Carlos R. Messerli, Foreword by Martin E. Marty. Minneapolis: Lutheran University Press, 2005, 320 pp. ISBN 1-932688-11-0 (paper), \$26.00, <www.lutheranupress.org>.

The title alludes to a hymn born in the 1980s of a partnership between the theologian Herbert F. Brokering and musician Carl Schalk: fitting because the book's thirteen essays might all be seen as about partnership—between theologian and composer, between homilist and musician, between musicologist and performer. Although oriented toward American Lutheran practice, the collection's running themes will be of interest to choral directors and worship planners in all Christian denominations. The individual authors combine expertise in musicology, liturgics, theology, childhood education and choral conducting. Their scholarship honors the ecumenical and non-dogmatic ideals that Carl Schalk has upheld in his teaching, writings, compositions and musicianship.

Church music is here defined as either song for the assembly (including children) or music for liturgical choirs that is oriented toward the lectionary for the day. Genres of organ music are mentioned peripherally in connection with the organ's historic role of alternating with singers. Part One presents six essays on topics ranging from issues in translating Luther's hymns into English (R. Leaver) through a 16th-century Lutheran worship book (D. Zager) and liturgical vocal music by Johann Krieger (M. Stahle), Johann Kuhnau (E. Rimbach) and J. S. Bach (C. Wolff and N. Jenne). Part Two presents six essays concerning application of the Lutheran liturgical heritage—and the wider Protestant musical heritage—to Christian worship in the 21st century. Written by J. Herl, B. Resch, P. Westermeyer, W. Braun, P. Bouman and F. Senn, they are a synthesis of the best of what has grown out of, on the one hand, research by 20th-century American scholars into early Protestant liturgical practice and, on the other, North American Lutherans' experience over the past 25 years of using *Lutheran Worship* and the *Lutheran Book of Worship*. The authors aim to establish strong philosophical and theological bases for music in worship in the 21st century.

Some readers might choose to peruse Part Two first because each of its essays incorporates a survey of some aspect of historical Lutheran (or Protestant) practice in conjunction with demonstrating how knowledge of historical practice can address some of today's thorny problems. Then turning to Part One, the reader will more easily make the same sort of connections between the historical works here described and their implications for present-day choirs and congregations.

In Part Three, “The Life and Works of Carl Schalk,” Steven Wenthe reveals Schalk to have been a prime mover in creating an eclectic as well as historically informed church music practice in North America. All three parts of the book are highly recommended to pastors and musicians who, like Schalk, are pondering the question of how music can best serve the Word.

—Lynn Cavanagh
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Sounds Baroque. Terence Charlston plays the IOFS (International Organ Festival Society) organ in St Savour's Church, St Alban's, UK. Lammas Records LAMM 181D, recorded 2004, TT 79:11, <www.lammas.co.uk>.

Toccata secunda in G minor, Muffat; *Voluntary in G major*, Purcell; *Kyries (Messe pour les Paroisses)*, François Couperin; *Allein Gott in der Höh sei Ehr*, BWV 663, *Toccata and Fugue in D minor "The Dorian"*, BWV 538, Bach; *Jesu, meine Freude*, BWV 753, Bach (completed Charlston); *Ich dank dir schon*, Kirnberger; *Herr Jesu Christ, dich zu uns wend*, BWV 709, Bach; *Prelude and Fugue in C major*, Böhm; *Komm, Gott, Schöpfer, Heiliger Geist*, BWV 667, Bach; *Benedictus Chromhorne en Taille (Messe pour les Paroisses)*, F. Couperin; *Sonata in A minor*, Wq 70/4, C. P. E. Bach; *Musical*

Circle, Kirnberger; *Voluntary*, op. 7, no. 7, *Voluntary*, op. 7, no. 9, Stanley.

On this generously timed CD, Terence Charlston plays an excellent selection of pieces from the late 17th and the 18th centuries on the 2-manual organ designed by Peter Collins in 1989 in the style of Andreas Silbermann and the French branch of the latter's family. The Grand Orgue contains ten flues from 16' to 2' with a 3-rank Cornet and Fourniture, a Cymbal and a Trompette; the Positif contains eight flues from 8' to 1' including three mutations to give a Cornet décomposée, plus a Cromorne and a Trompette; the six ranks on the Pedale include 16' and 8' flute tone, 8' and 4' Montre tone borrowed from the Grand Orgue, an 8' Trompette (taken from the Grand Orgue), and a 16' Bombarde.

Terence Charlston opens with the multi-sectional *Toccata Secunda* by Georg Muffat, a dark, sombre work even in the allegros, well played here with the right amount of improvisational feel in the freer movements and strictness in the impressive fugue; right

from the start we can hear the excellent voicing of the glittering full chorus work. This is followed by a gentle version of Purcell's *Voluntary in G*, which is also indebted to the Italian style. In the five movements from François Couperin's *Messe pour les Paroisses*, we can hear in particular the incisive penetration of the Trompette giving out the plainchant in the first and final Kyrie, its blending with the Bourdon and Montre in the fugue, and the rounded mellowness of the Cromorne in the Récit, here taken at a deliberate pace that suits the most effective added ornamentation. The Dialogue between Trompette and Cromorne features rapid response from the former in the fast arpeggio passage-work in the left hand.

Charlston continues with a well-considered rendition of Bach's prelude on *Allein Gott in der Höh sei Ehr*, the chorale in this setting being given out here in the tenor with long rests between each line using the Cornet ranks on the Positif. This is followed by a sprightly performance of the *Dorian*

Toccata followed by a more relaxed fugue that is most successful on this relatively small instrument. A short setting by Bach of *Jesu, meine Freude* with the ornamented melody in the RH is played on the Positif 8', 4' and 2½' with tremulant. Before Bach's setting of *Herr Jesu Christ, dich zu uns wend*, which again has the chorale given out in the RH, this time on the Cornet ranks, Charlston plays the chorale prelude *Ich dank dir schon* by Johann Kirnberger; written for two manuals and pedals, the chorale is again given out in long notes in the left hand against typical galant figuration.

The *Prelude and Fugue in C* by Georg Böhm introduces the splendors of the North German compositional style, complete with virtuoso pedal solo played here on the full resources of that division. A setting by Bach of the Whit-sun hymn *Komm Gott Schöpfer* is played on full organ without the Trompette, and the Cromorne is heard again to good effect in Couperin's *Benedictus*—this time the tremulant adds a further dimension.

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DateMarch 15-18, 2007

LocationAugustana Lutheran Church • Denver, Colorado

Featured Performer/JudgeProfessor Alan Morrison, Curtis Institute of Music

Reuter congratulates the finalists and winners from 2001 to 2005, and we applaud all the participating schools for encouraging their students to enter our competition over the last five years. We honor each one here with this listing. Because of the hospitality and organization of the host institutions (Augustana Arts and Augustana Lutheran Church – Cindy-Lindeen Martin, competition director), and in large part due to the exceedingly fine level of musicianship on display each year, this event takes its rightful place as the premier undergraduate organ playing competition in the United States. Thank you to everyone involved for making this unique partnership a success. Join us in Denver from March 15 - 18, 2007 and help us inaugurate the new biennial Augustana Arts/ Reuter National Undergraduate Organ Competition.

For more information and application: Augustana Arts/Reuter National Undergraduate Organ Competition, Augustana Lutheran Church, 5000 East Alameda Avenue, Denver, CO 80246 • Phone: 303/388-4678 Email: lindeen-martin@augustanadenver.org • www.reuterorgan.com/augustana.htm

Entry Deadline: January 19, 2007

Finalists & Awards 2001 – 2005

2001 Finalists

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- Second Prize - **Rico Contenti**, Eastman
- Honorable Mention
Christopher Lees, Michigan
Brett Maguire, Holy Cross

2002 Finalists

- First Prize - **Christian Lane**, Eastman
- Second Prize - **Rico Contenti**, Eastman
- Honorable Mention
Christopher Jacobson, St. Olaf
Lars Gjerde, Augustana

2003 Finalists

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- \$5,000 cash award provided by Reuter Organ Co.
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- Career development sponsorship by Reuter Organ Co., offering two recitals during the 2007 - 2008 season

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C. P. E. Bach's three-movement *Sonata in A minor* is given a sterling performance, taking the listener to the heart of the *Empfindsam* style, the relaxed middle movement being framed by restless allegros. Kimberger's *Musical Circle* traverses the minor keys using the Cornet Décomposée, and the CD finishes with two voluntaries by John Stanley from his op. 7—that in E minor uses the Grand Cornet for the second movement after a Diapason introduction, while in the closing piece in G, Charlston eschews the printed marking of full organ for both the introduction and the fugal second movement, preferring to add registers as the piece progresses, finishing with a splendid cadenza and flourish on full organ.

The booklet gives excellent information about the instrument, with photos, as well as about the composers and pieces played, including the registrations used. Throughout the recording Charlston exhibits a great awareness of performance practice and is particularly successful in adding ornamentation in the most tasteful manner. His technical dexterity is apparent in every piece, as is his ability to register using smaller resources; this plus the exemplary quality of the voicing makes for the happiest marriage. This CD is most highly recommended as an introduction to the European style, its generous length being a big plus.

—John Collins
Sussex, England

Organ Music from the Two Cathedrals in Liverpool. Noel Rawsthorne, Flor Peeters and Jeanne Demessieux, organ. Priory Records PRCD 931, <www.priory.org.uk>. Available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Played by Noel Rawsthorne on the Willis organ in Liverpool Cathedral: *Prelude on "Gelobt sei Gott,"* Willan; *Te Deum*, Langlais; *Alleluyas*, Preston; *Aria*, op. 51, Peeters; *Toccata*, Mushel;

Master Tallis's Testament, Howells, *Partita*, Mathias. Played by Flor Peeters on the Walker organ in Liverpool Metropolitan Cathedral: *L'Orgue mystique*, *Suite No. 24*, Tournemire. Played by Noel Rawsthorne at Liverpool Metropolitan Cathedral: *Invocations*, Mathias. Played by Jeanne Demessieux at Liverpool Metropolitan Cathedral: *Transports de joie*, Messiaen.

Forty years ago, in the infancy of the English Cathedral tourist shoppe, quite a few cathedrals used to sell seven-inch 45 rpm "extended play" recordings of their organs as "samplers" to give people an impression of the instrument. Interested tourists could purchase such a record for the relatively modest sum of twelve-and-sixpence. A London recording studio named Ryemuse produced quite a few of these sampler records. The Ryemuse studio, opened in 1960 by William Johnson and John Gregory, had two outstanding recording engineers in John Timperley and Dag Fjellner. Norman Austin was in charge of production, and the music critic Felix Aprahamian wrote the sleeve notes—quite a star-studded cast in those days. Furthermore, these records often included very interesting repertoire performed by outstanding players. I still have a few of these Ryemuse recordings in my own record collection, but, alas, in these days of compact discs they largely go unplayed. It is good, therefore, that Priory Records had the idea of buying the rights to these old recordings and that they are in the process reissuing them on compact disc.

The Liverpool CD features three leading organists of the last century—Jeanne Demessieux, Flor Peeters, and Noel Rawsthorne—playing the organs of Liverpool's Anglican and Roman Catholic cathedrals. The organ in Liverpool Cathedral (Church of England) is a five-manual, 145-stop instrument by Henry Willis III. The completion of the west end of the cathedral took place after these recordings had been made, so that when the recordings were made the organ was housed in a cathedral that

was somewhat smaller than it now is. The other organ, in Liverpool Metropolitan Cathedral (Roman Catholic), is a four-manual, 88-stop organ by J. W. Walker & Sons. Dedicated on May 14, 1967, both the Metropolitan Cathedral and the Walker organ were brand new at the time these recordings were made. A note at the end of the leaflet that comes with the compact disc notes that the recordings from Liverpool Metropolitan Cathedral were made from the original master tapes. Unfortunately, however, the original master tapes from the Anglican Cathedral had been lost and these recordings therefore had to be mastered from a copy of the gramophone record. Apart from a tiny bit of upper-frequency distortion in a couple of very loud passages, I was unable to notice any loss of quality associated with this, and indeed it is hardly perceptible that one is listening to recordings from forty years ago.

On the first section of the compact disc, Noel Rawsthorne plays the five-manual Willis organ in Liverpool Cathedral. A student of Marcel Dupré and Fernando Germani, Noel Rawsthorne became assistant organist to Harry Goss-Custard at Liverpool's Anglican Cathedral in 1937. He succeeded Dr. Goss-Custard on his retirement in 1955, and then held the position of Organist & Master of the Choristers down to his own retirement in 1980. The first track, devoted to Healey Willan's *Chorale Prelude on "Gelobt sei Gott,"* provides an auspicious start in which the tutti of the Willis organ is heard to good effect and leads to a crescendo in which the piece builds up to full organ at the end. This is followed by the highly modal and at times dissonant *Hymne d'Actions de grâces*, "Te Deum," written by Jean Langlais in 1935; its medieval feeling well suits the reverberant cathedral. The boisterous mood established by the first two works continues with Simon Preston's *Alleluyas*, inspired by the hymn, "Let all mortal flesh keep silence," in which the voices of the cherubim ceaselessly cry "Alleluia." The famous Willis Tuba on 30-inch wind pressure makes its presence felt at the end. The mood then changes to one of calm with the fourth track featuring Flor Peeters' well-known *Aria*, op. 51, giving Noel Rawsthorne the opportunity to demonstrate some of the quieter stops of the organ. After this we travel to the former Soviet Union for the *Toccata from the Suite Founded on Uzbek Folk Tunes* by Georgi Mushel, for many years a professor at the University of Tashkent in Uzbekistan. Rawsthorne made several recordings of this piece, and was in large part responsible for its popularity in England during the 1960s and 1970s. After this, with Herbert Howells's *Master Tallis's Testament*, we

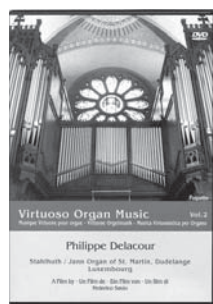
return to England, though at the same time to the calmer mood of the Flor Peeters *Aria* and the more medieval feel of Langlais' *Te Deum*. The rest of the Liverpool Cathedral section of the compact disc is devoted to a work by the 20th-century Welsh composer, William Mathias, his *Partita*, op. 19. Written in 1962, the *Partita* has three movements. The first of these commences as a *Maestoso* and then develops into a dancelike *Allegro ma non troppo* section. The second movement is a *Lento alla marcia* in which a slightly ominous-sounding theme provides a more serious note, commencing quietly and building up to a climax before dropping back again to a quiet section at the end. The final movement is an *Allegro* in which the motifs from the first movement are reintroduced and elaborated, culminating in an exciting cadenza.

We then move a short way across the city to Liverpool Metropolitan Cathedral, where the Belgian organist and composer Flor Peeters introduces us to the four-manual Walker organ. Peeters' contribution to the recording consists of playing the twenty-fourth suite of Charles Tournemire's *L'Orgue mystique*. Tournemire wrote this suite for the Sunday after Ascension Day, and it is not surprising that Flor Peeters should have chosen to play this particular suite since he himself was the dedicatee. Both of Liverpool's cathedral organs are nominally eclectic instruments, representing the "British equivalent of 'American Classic'" design. Nevertheless, the Willis organ has some leanings toward the orchestral style, while the Walker organ was built at the height of the neobaroque era. This contrast is very apparent in Peeters' use of the Walker organ in the Tournemire suite. He exploits the articulate and colorful character of the Walker instrument in the numerous transitions and solos that make up its five movements, which, like all of the suites of *L'Orgue mystique*, is made up of *Introit*, *Offertoire*, *Élévation*, *Communion* and *Postlude*. The Walker organ sounds impressive in the relatively intimate surroundings of the Metropolitan Cathedral and the Tuba—this one on only 10-inch wind pressure—sounds every bit as exciting as its big brother in the Anglican Cathedral, though it is of course a little less smooth in its tone as one might expect from its date.

The Walker Tuba also features in dialogue with the full organ on the next track of the compact disc, in which the organist of the Anglican Cathedral, Noel Rawsthorne, reappears as a visitor to the Roman Catholic Cathedral in order to perform another piece by William Mathias. Mathias was commissioned to compose *Invocations* by the Dean & Chap-

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ter of the Anglican Cathedral as their gift to the Roman Catholic Cathedral at the time of its dedication in 1967. The piece is inscribed to Noel Rawsthorne, who played it during the dedicatory recital on the Walker organ.

The player on the last track of the compact disc is the legendary French organist Jeanne Demessieux, who made a number of recordings on the Walker organ at Liverpool Metropolitan Cathedral, including more than one of this particular work, the *Transports de joie* from Messiaen's suite, *L'Ascension*. The recording of the piece on this compact disc is interesting in being one of rather more dignity and *gravitas* than was normally characteristic of Jeanne Demessieux's treatment of this toccata-like movement.

These are all classic recordings, and it is commendable that Priory Records has reissued them. They provide a very interesting window onto the British organ scene in the third quarter of the twentieth century.

—John L. Speller
St. Louis, Missouri

New Organ Music

Heinrich Scheidemann: Complete Keyboard Works; Part 1, Chorale Settings, edited by Klaus Beckmann. Schott ED9728, 34.95 euros, <www.schott-music.com>.

This, the first of three volumes devoted to Scheidemann's organ works edited by Klaus Beckmann and published by Schott in the Masters of the North German Organ School series, contains 22 settings attributed to Scheidemann and a further 11 settings, which, although anonymous in the sources, are attributed to Scheidemann by Beckmann through analogous compositional tendencies.

A comparison with Gustav Fock's edition for Bärenreiter of the chorale settings in 1966 shows that the following have been dropped by Beckmann: *Es spricht der Unweisen Mund wohl* (although verses 1–3 carry the ascription H.S.M. in the Berlin MS40335), a four-verse setting of *Herr Christ, du einig Gottessohn*, a simple one-verse setting of *Herzlich lieb hab ich O Herr*, a five-verse setting of *Jesus Christus, unser Heiland*, and a three-verse setting of *Vom Himmel hoch da komm ich her*. Fock's first setting of *In dich habe ich gehoffet Herr* is here printed as the fourth verse of a composite setting. Added to the canon are *Gott der Vater wohn uns bei* and a further setting of *Jesus Christus, unser Heiland*, to be found in the Pelplin manuscript, which also contains a series of magnificent chorale fantasias by various North German masters (there are five ascribed to Scheidemann, but Beckmann has argued that two of these are really by Franz Tunder).

One valuable feature of Beckmann's new edition is the restoration of the correct keys in the three settings of *Vater unser im Himmelreich*, *Aus tiefer Not*, *Es ist das Heil uns kommen her* and *Es ist gewisslich an der Zeit*, which had been transposed to match the keys in the German hymnbook in current use—a practice that may be of practical value but is certainly not what is expected in a scholarly edition, aside from considerations of temperament.

The introduction (in German and English) provides a good background to Scheidemann's life and achievements, the stoplist of his four-manual organ at the Katharinenkirche in Hamburg, and a brief discussion of the problems of authorship and of notation. Beckmann looks at the sources and also

mentions the newly appraised Johann Praetorius, and argues from the standpoint of style to back his attributions of those works transmitted anonymously. As in other volumes in the series (see Sarah Hughes's review of the volumes devoted to Jakob and Johann Praetorius—*THE DIAPASON*, December 2005), he keeps the original notation where a dotted note is carried over a barline, which can at first be quite misleading and confusing, not being as obvious as the newer notation of using ties, but the separation of certain rhythmical patterns into smaller units may well have a critical bearing on the articulation implicit in such groupings.

There is a most comprehensive critical commentary (in German only, which, if they do not have a fluency in the language, will certainly deprive those players who wish to read the most important comments on source transmission, and a possible bearing on interpretation) listing the contents of the Clausthal-Zellerfeld and Pelplin manuscripts, and only here is found a brief discussion of the ornament sign of two parallel lines. The individual listings for each work also give the origin of the cantus firmus and extensive comparisons of detail differences in the sources. Fock's edition of 1966 also gives the melody and the text for the first verse in each case at the head of the musical score, which is sufficiently rele-

vant that it ought to be followed by all scholarly editions of chorale settings.

And what of the contents? For those not acquainted with Scheidemann, as Werner Breig pointed out as early as 1967, in his surviving output we have the largest collection of organ music from the 17th century from the North after Buxtehude and Scheidt. These 33 chorale settings, many of which are still suitable for liturgical integration, offer a deep insight into what was essentially an improvised art, ranging from nine single-verse settings to two four-verse settings in various styles, the great majority having two verses.

Nearly all of them require pedal, either for giving out the chorale melody in long notes beneath figuration (i.e., *Gott der Vater wohn uns bei*, and sometimes, as in the first verse of *Mensch, willst du leben seliglich*, in the tenor) or as a basso continuo supporting the manual work, with a highly embellished melody in the right hand (i.e., third verse of *Mensch, willst du leben seliglich* and second verse of first setting of *Vater unser im Himmelreich*); in some there is an interplay between the Rückpositiv and the Oberwerk. There are, however, several verses for manuals only, and the second setting of *Vater unser* is a particularly lovely example with its skilful interplay between manuals. Two pieces, *Jesus, du wollst uns weisen* and *O Gott wir danken deiner Güte* are for manuals only.

Despite Mattheson's well-known comparison between Jakob Praetorius and Scheidemann, stating that the latter's works are easy to play, most of these settings require a highly developed manual and pedal technique, as for example in *Lobet den Herren, denn er ist sehr freundlich*, in particular with the flashing alternations between manuals, and in the *Chorale Fantasia on Jesus Christus unser Heiland*, in which, incidentally, Beckmann offers a considerably more difficult reading of bars 205 to 225. Also required is a two-manual organ that offers contrasting yet balanced manual choruses, as well as decent pedal reeds. Some stretches of a tenth and more occur outside of the short-octave ambit (e.g., bar 22 of the second verse of *Es ist gewisslich an der Zeit*)—the player must make his own decisions!

These pieces will more than amply repay the time and effort expended in serious study, as the genial art of one of the most important figures in North German organ music is revealed. The printing is clear, and the binding is good, allowing the score to lie flat on the music desk. All in all the volume is recommended, but as mentioned above, it is to its detriment that the extremely valuable information available in the critical commentary is in German only.

—John Collins
Sussex, England

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Introducing Charles Quef

Forgotten master of La Trinité in Paris

Steven Young

Despite the long and glorious history of outstanding organist-composers at l'Église de la Sainte Trinité in Paris, France, featuring such notables as Alexis Chauvet, Alexandre Guilmant, and Olivier Messiaen, another fine composer, Charles Paul-Florimond Quef, remains in virtual obscurity. This author first encountered Quef's music in *L'Orgue moderne*, a quarterly publication of organ music. In the late nineteenth and early twentieth centuries, *L'Orgue moderne* featured shorter organ works by many excellent composers who, in recent times, have been overlooked or neglected.¹ Among those forgotten is Charles Quef, whose substantial legacy includes at least 47 sets of pieces for organ with 75 opus numbers. In addition, several of Quef's pieces lack any opus numbers, making it difficult to create an accurate catalogue of his works. It appears that many of these compositions never received performances outside of Paris or La Trinité, the church Quef served as *organiste titulaire* for 30 years.²

Quef's life and career

Few details concerning Quef's life can be documented. He was born in Lille on November 1, 1867, during the early years of the Third Republic. He had a brother, Maurice, a sculptor, to whom he dedicated two pieces (Opus 13 and 28, No. 2), and a sister, Marie. He attended the conservatory at Lille, taking the *deuxième prix d'harmonie* in 1890. In 1894, he attended the Conservatoire Nationale et Supérieure de Musique et Déclamation in Paris, as an organ student of both Charles-Marie Widor and Guilmant; his studies there included improvisation, harmony, counterpoint, and fugue. During his student days, Quef served as organist at Ste. Marie de Batignolles and St. Laurent. After garnering prizes in organ and improvisation, including the coveted *première prix* in 1898,³ he spent the next two years as *organiste de choeur* at La Trinité before being appointed *organiste titulaire* in November 1901.⁴ (Quef accepted this position following the sudden resignation of Guilmant, under circumstances examined more fully below.) Quef married Clara Cornélie Madeleine Luys, and they had two daughters, Amélie and Hélène; Quef dedicated his Opus 46 piano pieces to the latter.⁵ In 1903, Quef moved from the boulevard Clichy⁶ in Paris to Meudon, a suburb, and lived some 28 years on the rue Ernest-Renan. (See photo 1.) (Meudon was also the home of Guilmant and Marcel Dupré.) Quef served in the French army during World War I.⁷ (See photo 2.) Following his military service, Quef developed his skills as an organist and improviser at La Trinité. He remained active as both composer and performer, and after thirty years of service to La Trinité, he died at his Meudon home. The funeral services took place at the church of Notre-Dame de Bellevue, his home parish, and he was buried in the family grave at Meudon cemetery. (See funeral card.) He was awarded the *Chevalier de la légion d'honneur* posthumously, on July 2, 1933, exactly two years after his death in Paris.⁸


Composers frequently dedicate pieces to family, friends, and students. If one were to use this as a measure of Quef's interpersonal relationships with the musical community of Paris, it would appear that he had very few close musician-friends. Only a handful of the pieces he composed after 1902 bear dedications to other French organists,⁹ and only three French composers (Lucien Bourgeois, Alexandre Guilmant, and Henri Libert) dedicated works to Quef.¹⁰ Despite the apparent lack of peer recognition, Quef seems to



Photo 1. The Quef family outside their Meudon home (1913). Standing: Maurice Quef, his wife Louise Quef-Vallet, Charles Quef, his wife Clara Quef-Luys; seated: Isabelle Quef-Lecoche and Charles Quef (parents of Maurice and Charles); ground level: Amélie and Hélène Quef, daughters of Charles, with André Quef (Charles's nephew) (Photograph courtesy of Jacqueline Quef-Allment)



Photo 2. Charles Quef in soldier's uniform (1915) (Photograph courtesy of Jacqueline Quef-Allment)



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have enjoyed a moderately successful career as both performer and composer, as indicated in the following newspaper review:

Le Ire Fantaisie, de M. Ch. Quef, est assez brève de proportions; l'instrument soliste y brille en traits ingénieux sans cependant tenir le seul rôle intéressant; l'orchestre est vigoureux sans écrasement l'écriture élégante, la construction logique. C'est l'œuvre d'un musicien probe et non-dépourvu d'originalité. (The premiere Fantaisie of M. Ch. Quef is somewhat small in its proportions; the solo instrument shines with ingenious traits without holding the only interesting role;

the orchestra is vigorous without overwhelming the elegant writing, the logical construction. It is the work of an honest musician who is not lacking originality.)¹¹

Additionally, he performed with many of the prestigious conductors and orchestras in Paris and was active in many smaller concert organizations, though it appears he never took an active leadership role in any of these groups, with one exception. With the short-lived Orchestre Philharmonique de Paris, Quef served as the choir director for a group that sought to perform music for orchestra and choir, which conductor Lucien Wurmser felt had

been sorely neglected.¹² Unfortunately, this organization lasted for less than one concert season due to "the rough difficulties of life," according to a contemporary source.¹³

Quef wrote music for the organ, harmonium, piano, choir, and solo voice, as well as for orchestral and chamber ensembles. He harmonized many sacred melodies for choir and composed accompaniments for solo popular songs.¹⁴ He also transcribed and arranged six of Handel's organ concerti for organ solo and several movements of Handel's *Suites* for violin and violoncello.¹⁵ Other transcriptions included adaptations of several classic funeral marches, including as the *marche funèbre* from Chopin's *Sonata in B-flat minor*, in two volumes: one for organ and one for harmonium.¹⁶ Much of Quef's music was published in musical quarterlies or little-known journals;¹⁷ he published some pieces independently, using his own copyright.¹⁸ Several English and Belgian firms published his works: two of his organ works appeared in a series known as *The Modern Organist*, edited by the eminent British musicologist A. Eaglefield Hull, as well as in the Belgian series *Repertoire de l'organiste*. Among Quef's notable accomplishments, he ranks among the first French composers to write a film score, *Vie de Jesus* (1908), for the *band cinématographique*.

Status within the Parisian musical community

Although prolific and innovative, Quef remains little known. Until recently, only Henry Eymieu, a music critic and historian, ever provided biographical information on Quef, and that essay appeared in a little-known journal with a brief existence.¹⁹ In organists' circles, his obscurity may be attributed to the fact that he never wrote the large symphonic organ works that established the popularity of Vierne, Guilmant, and Widor.²⁰ In addition, he appears neither to have had many private students nor to have served on the faculty of either of the major French musical institutions of the time.

Another explanation for Quef's fairly low profile might be found in the circumstances surrounding his predecessor's decision to resign from La Trinité. Alexandre Guilmant had served as *organiste titulaire* at La Trinité for some 30 years. He abruptly resigned his post following a difficult struggle with one of the clergy over organ renovations performed by the Merklin firm, the arrangements for which were made by one of the parish priests. Guilmant

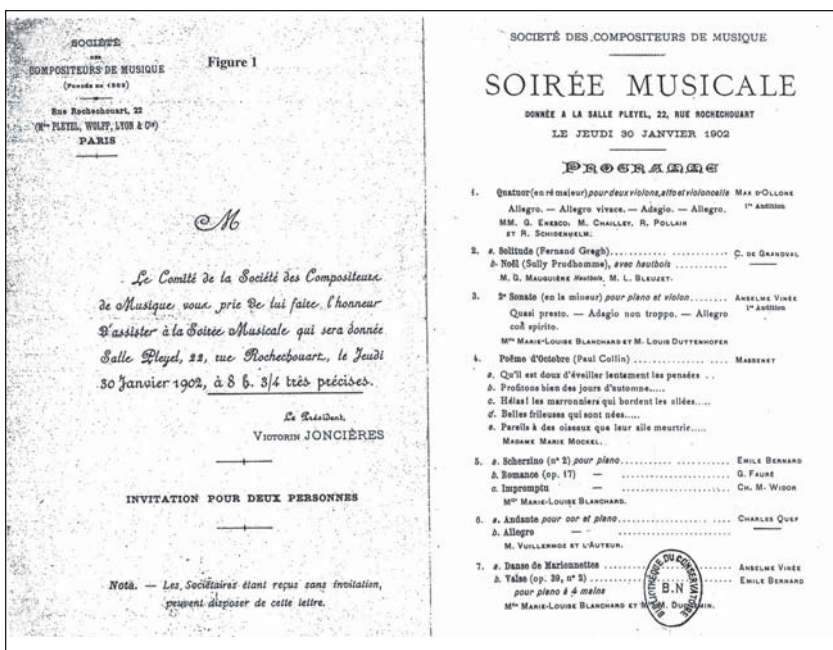


Figure 1. Sample program

found the changes unacceptable and refused to sign the official report (*procès-verbal de vérification et de réception du grande orgue*). According to Louis Vierne, Guilman was so distressed by the situation that he saw no alternative but to resign.²¹ Quef, serving as *organiste de chœur*, signed the agreement accepting the changes; he was subsequently appointed as titular organist on December 1, 1901. This acceptance of the post caused quite a stir in the musical community, grievously upsetting some of Guilman's students and friends, including Vierne, one of Quef's former teachers. Within this close-knit group of musicians, Quef appeared opportunistic.²² Yet Guilman and Quef may have resolved any resulting tensions as early as 1902, when Quef dedicated his *Prélude-Choral*, Opus 25 to "mon cher maître, Alexandre Guilman." Though regrettable, this unfortunate situation in the organ community appears to have had little effect on Quef's career during 1902, as he performed that year as organ soloist and with orchestra as part of the Associations des Grands Concerts, while other concert organizations gave several performances of his compositions.²³ (A sample program appears as figure 1.)

Quef was among a handful of French organists who played his own organ works, as evidenced by a cursory examination of the service music repertoire listed for the churches of Paris between 1919 and 1923.²⁴ However, his wide-ranging repertoire also included music of Bach, Handel, Mendelssohn, Schumann, Liszt, and Karg-Elert, among the great German composers, as well as music by French masters such as Clérambault, Franck, Saint-Saëns, Chauvet, Guilman, Lucien Mawet, Widor, and Eugene Gigout.²⁵ He also played music by composers Alan Gray (1855–1935) and William Faulkes (1863–1933); these men were most likely contacts from England where Quef and his music were known and respected, and where he gave at least one recital.²⁶ By invitation from Guilman, Quef performed at the Schola Cantorum in 1905.²⁷ Also at the request of Guilman, Quef frequently served as a member of the organ adjudication committee at the Conservatoire, and even provided fugue subjects for these examinations. Although few accounts of Quef's playing exist, composer and organist Olivier Messiaen, who succeeded Quef as organist at La Trinité, commented that he played neatly and with precision and chose tasteful registrations.²⁸ It seems clear that Quef earned considerable admiration as an organist.²⁹

Musical style

Reviews of Quef's orchestral and chamber music, though relatively scarce, generally praise his innovation and compositional skill as well as his musical depth and sensitivity.³⁰ Many of the prestigious concert series of the time premiered Quef's music.³¹ How-

ever, most of these works received a single performance and then fell into obscurity. The only non-organ works within his output that received more than one documentable public performance, according to present research, are the *Suite pour instruments à vent et*

Example 1. *Ecce panis*, Opus 74



piano, Opus 4, and the *Fantaisie pour piano et orchestre*.³²

From his earliest extant opus, the *Suite*, one can observe Quef's fascination with counterpoint. In the second movement, Quef introduces two melodic ideas that he later combines in the closing section of the movement. In the five *Pièces d'orgue*, Opus 11 (1898), one finds both a fugue and a trio that relies on melodic imitation, in the style similar to the six organ sonatas of Bach (BWV 525–530). These early works attest to the composer's solid training in traditional composition.

Another example of Quef's use of complex compositional techniques can be seen in the aforementioned *Prélude-Choral*, Opus 25 (1902). Eymieu,³³ in his sketch of Quef, makes special mention of this organ work because it combines traditional techniques with the new chromatic style so prevalent during this period. Compositional devices include augmentation and diminution, as well as double (invertible) counter-

point. This contrapuntally intricate work is based entirely on its opening melodic figure, making for a tightly constructed, economical work. Both economy of style and fascination with counterpoint continued to prevail in his music as he matured. (Messiaen noted that even Quef's improvisations at La Trinité revealed a profound knowledge of counterpoint.) For example, in the *Prélude funèbre et fugue*, Opus 30, of 1903, the material used for the fugue subject comes directly from the prelude.

In the motet *Ecce panis*, Opus 71, the opening four-note motive permeates the entire composition. (See musical example 1.) The conciseness of the musical language may reflect the Neo-Classical movement that enveloped many French composers during the 1920s. Quef's devotion to and refinement of contrapuntal techniques continued into the late works, such as the *Sancta Maria*, Opus 72/1, for choir and organ (1924), in which the outer sections begin imitatively. In addition, he

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Example 2a. *Suite (Entrée)*, Opus 4

Example 2b. *Suite (Rondo-Final)*, Opus 4

published three organ fugues, more than many of his contemporaries (compare this to only one fugue by Widor and Vierne).³⁴ The textbook style of his fugal writing reveals again his devotion to the techniques taught at the Conservatoire; André Gedalge, author of *La Traité de la Fugue* and professor of fugue at the Conservatoire, would have been proud!

In other works by Quef, one encounters a more Romantic spirit, embodied in titles such as *Rhapsodie*, *Idylle*, and *Reverie*. Evidence of Franck's influence, namely the cyclic treatment of thematic material, also appears. For example, in the *Suite*, Opus 4, the opening theme of the *Entrée* returns in the final movement, *Rondo-Final*, here transformed into a dance tune. (See musical examples 2a and 2b.) This cyclic treatment occurs more subtly in the other chamber works. For example, in the *Sonate pour violon et piano*, Opus 18, an intervallic transformation links the first and last movements: specifically, the opening melodic tritone and fifth of the first movement are expanded to a sixth and a seventh in the opening theme of the last movement. (See musical examples 3a and 3b.) In *Trio*, Opus 34, for piano, violin, and cello, the opening tune of the first movement hauntingly recurs just prior to a dramatic coda that closes the third movement.

Reviews of Quef's music, including those by the eminent English organist and editor Harvey Grace, offer glowing praise for the composer's skill and imagination. Grace claimed that Quef was at his best when writing smaller pieces.³⁵ Echoing this sentiment, French reviewer M. Courtonne praised the short works for harmonium, *Impressions religieuses*, Opus 54. The same writer criticized the state of religious music that merely represented a pastiche of Gregorian chant fragments,

preferring Quef's synthesis of a religious spirit with beautifully modern harmonic tints.³⁶ The reviewer felt that "no organist, great or small, should be without this collection."³⁷

This essay offers only a preliminary survey of the music of Charles Quef; further research is required to place Quef in proper historical and musical context. Closer study of the music and other documentary evidence may further our understanding of Quef's personal life, his career as performer and composer, and his substantial artistic contributions. ■

The author is deeply indebted to the staffs of the Bibliothèque Nationale, Paris, France; the Library of Congress, Washington, D.C.; and the British Library, London, England for their gracious help. Additional thanks go to musicologists Agnes Armstrong, Jean Kreiling, and Kurt Lueders for their invaluable assistance in the preparation of this article, and to the Center for the Advancement of Research and Teaching (CART) at Bridgewater State College for its financial assistance.

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Notes

1. This series, published by Alphonse Leduc, running at least 33 issues, initially featured compositions by students of Charles-Marie Widor and, later, Felix-Alexandre Guilmant at La Conservatoire supérieure de musique in Paris, France, beginning in 1894.
2. According to Messiaen, in a letter to Timothy Tikker in *THE DIAPASON*, December 1988, Quef served as *organiste titulaire* until the end of 1929, and then Messiaen took over. There seems to be

Example 3a. *Sonate pour piano et violon*, Opus 18 (movement I)

Example 3b. *Sonate pour piano et violon*, Opus 18 (movement III)

some debate among biographers and scholars as to when Messiaen actually began his tenure at the church, as both 1930 and 1931 are cited by his biographers. If Quef played elsewhere after leaving La Trinité, it remains unknown.

3. It took Quef several years to complete his studies, as his military service interrupted his time at the Conservatory. (See Rollin Smith, *Louis Vierne, organist of Notre Dame*, Pendragon Press, 1999.)

4. Smith's chronology, in *Louis Vierne*, appears to be inaccurate, as it states that Quef became *organist de chœur* in 1901, when in actuality, he became *organiste titulaire* at that time.

5. The Opus 46 may be incorrect as a printed program from the Concerts Touche of 28 October 1918 lists the "*Suite dans le Style ancien*" as Opus 46.

6. Le boulevard Clichy is located in the ninth *arrondissement*, and was also where such luminaries as Arthur Honegger and Darius Milhaud lived.

7. A report in *Le Courrier Musical* mentions that Quef completed the score of his comic opera, *Pomone*, during his mobilization. See *Le Courrier Musical*, vol. 19 (15 Avril 1917), p. 205.

8. Quef died on July 2, 1931 in Paris, not in Lille as claimed by Smith, in *Louis Vierne*, p. 128.

9. Only one organ work, Opus 29/1, bears a dedication to a French organist, Henri Libert. Other works feature dedications to British organists or other obscure French individuals.

10. These works are 5 *Versets sur des thèmes liturgiques*, *Offertoire* (Opus 65, 9e livraison), and *Duo en forme de canon*, respectively.

11. *Le Ménestrel*, vol. 78, no. 46 (16 Nov 1912), p. 364.

12. *Le Courrier Musical*, vol. 24, no. 18 (15 Nov 1922), p. 341.

13. *Ibid.* "les difficultés matérielles de la vie..."

14. In the 1920s, a collection entitled *Cinquante chansons populaires* was published in Paris, with melodies by other composers harmonized by Quef. This collection is now held in the Bibliothèque nationale (Paris). See also *Le Courrier Musical*, vol. 24, no. 5, p. 92, for a review of this collection.

15. The transcriptions were published in 1924 by Schott and Co., Ltd., of London in a series of volumes that featured many organ transcriptions by various composers. The transcriptions of the organ concerti were published by Durand (no copyright date provided).

16. Other transcriptions are based on music of Beethoven, Handel, Mozart, and Schubert.

17. For example, three of Quef's late choral pieces, opp. 71, 72, and 75, appeared in the quarterly collection, *La Grande Maîtrise*, published by Herelle et Cie.

18. In 1908, Quef published his *Deux Pièces*, Opus 29, as part of a group of composers collectively known as the Société Cooperative de Compositeurs de Musique.

19. Henry Eymieu, "Nos grands organistes: Charles Quef," *Revue Pratique de Liturgie et de Musique Sacrée*, juillet-Août, 1923, vol. VII, nos. 73-74 (pp. 31-34).

20. Research has shown, however, that composing an organ symphony does not guarantee one's fame in the organ world. The author has found over twenty organ symphonies written by Paris Conservatory graduates whose names remain little known.

21. See Smith, *Louis Vierne*, p. 135.

22. For a more complete explanation of the reasons for Guilmant's resignation and the ensuing problems for Quef, see Kurt Lueders, "Alexandre Guilmant et l'Affaire de la Trinité," *La Flûte Harmonique*, Publication de l'Association Aristide Cavaille-Coll, 57/58 (1991): pp. 2-43. See also Frederick B. Stiven, *In the Organ Lofts of Paris* (Boston: The Stratford Co., 1923), who makes reference to Quef's "eye for business."

23. See *Le Ménestrel*, vol. 68 (1902), nos. 15-16.

24. Recital programs of English organists reveal that Quef's music did receive some attention. In 1921 and 1922, two organists performed the *Désespoir* while another played the *Reverie* and *Cantilène* from *Four Pieces*, Opus 37. In 1924, *Le Guide du concert* listed church music selections by Parisian organists, and George Ibos (St. Honoré-d'Éylau) and René Blin (St. Elisabeth-du-Temple) played organ works of Quef.

25. According to Frederic B. Stiven, Quef was the only organist in Paris to play music of Mendelssohn in the 1920s.

26. An anonymous review in *Musical Times* 39, p. 518, describes a recital at the Bow Church, Cheapside, London (possibly St. Mary-Le-Bow); the pro-

gram included works of Bach, Clérambault, Franck, Purcell Mansfield, and three pieces by Quef. The last of these pieces, *Festal March*, came from a set of *Five Recital Pieces*, Opus 28, newly published in 1908 by the English firm, Hammond and Co. This recital may have been part of a promotional tour for these new works. Shortly after this tour, Quef's music appeared on several recital programs by English and American organists, including a program given by Purcell J. Mansfield. Mansfield seems to have been held in high esteem by other organists; reviews of his works garnered high praise from the editors of *The Organist* and *Choirmaster*, a monthly publication that ran from 1877-1920.

27. This recital took place on March 22 and featured music of Bach and modern French composers as well as two works by Quef and a Sonata (possibly an arrangement) by Leclair.

28. Bertrand Duteil, *Parcours musical en Ile-de-France. Compositeurs et lieux de mémoire*. Paris, Textuel/ARIAM, Ile-de-France, 1994, p. 103.

29. Vierne, in *Mes Souvenirs*, verbally blasted Quef for betraying Guilmant and predicted that Quef would never find acceptance in the (Parisian) musical community.

30. These two reviews attest to the type of critical evaluation his work received. (Translations by the author)

Le Courrier Musical, vol. 15, no. 22 (15 Nov 1912), p. 610-11:

Parmi ces ouvrages, tous ceux de composition récente témoignent d'un noble souci de style et d'une grande conscience d'écriture. (Among these works, all the new compositions attest to great care with the style and to a grand integrity of the writing.)

Le Ménestrel, vol. 78, no. 46 (16 Nov 1912), p. 364:

Le Ire Fantaisie, de M. Ch. Quef, est assez brève de proportions; l'instrument soliste y brille en traits ingénieux sans cependant tenir le seul rôle intéressant; l'orchestre est vigoureux sans écrasement l'écriture élégante, la construction logique. C'est l'oeuvre d'un musicien probe et non-dépourvu d'originalité. (The premiere Fantaisie of M. Ch. Quef is somewhat small in its proportions; the solo instrument shines with ingenious traits without holding the only interesting role; the orchestra is vigorous without overwhelming the elegant writing, the logical construction. It is the work of an honest musician who is not lacking originality.)

31. Two larger works, *Suite flamande* and *Fantaisie pour piano et orchestre*, received performances by the Concerts Séchiari and the Concerts Lamoureux, respectively. Further research has documented premieres of one orchestral work at the Concerts Lamoureux and two chamber works in smaller concert venues. Quef also had works performed by the Concerts Touche, one for organ and orchestra ("Fantaisie sur des Airs Anglais") and one for orchestra alone ("*Suite dans le Style ancien*").

32. According to Eymieu, in *Nos grands organistes*, the *Suite* was performed in many places in France. Attesting to the popularity of this work, the *Bibliographie Musicale Française* (année 28, 1902) indicates that the *Suite* was first appeared in the original version sometime between January and March and the four-hand piano version by Isidor Philipp was published between July and September of the same year.

33. *Ibid.*

34. This comparison excludes Vierne's "verset fugué sur 'in exitu Israel,'" which is technically a fughetta.

35. In *Musical Times*, no. 940, vol. 62 (June 1921), p. 418, Grace reviewed *Désespoir* for organ and wrote, "Charles Quef is well known and esteemed in this country as the successor of Guilmant at the Madeleine (sic). His gift for writing short expressive pieces is shown at its best in his 'Désespoir' (Novello). It is simple, and easy to play—a broad solo over a throbbing accompaniment, with some striking harmonic touches."

36. The use of chants and harmonized chants, promoted by Louis Niedermeyer, was very much the norm throughout the nineteenth century. Consider, for example, Eugene Gigout's *Cent pièces brèves dans la tonalité du plain-chant*, published in 1888. Even Widor exclaimed that, with few notable exceptions, he could only consider music based on chant as being sacred, according to Orpha Ochse, *Organists and Organ-playing in Nineteenth Century France and Belgium* (Bloomington: Indiana University Press, 1994), p. 139.

37. *La Revue des Maîtrises*, vol. 3, no. 4, 1922, p. 32.

Devotees of the pipe organ in the Ann Arbor environs look forward during the late spring/early summer to a number of special events. The first is the Classical Music Series of the Ann Arbor Summer Festival; the second, the annual International Organ and Church Music Institute at the University of Michigan School of Music. This year's events did not disappoint.

Four Sunday afternoons (June 18, 25, July 2, and 9) were scheduled for the Classical Music Series with internationally renowned artists holding forth in the superb acoustics of the Blanche Anderson Moore Hall at the UM School of Music, home to the Fisk organ named in honor of Marilyn Mason. Based on the instruments of Gottfried Silbermann, it most closely resembles the organ built for the Georgenkirche in Rotha, Germany.

The first program, on June 18, featured University Organist Marilyn Mason and soprano Brenda Wimberly. Two works by Johann Pachelbel were played by Dr. Mason to commemorate the 300th anniversary of the composer's death: *Toccata in E Minor*, and the partita *Christus, der ist mein Leben*. (Marilyn Mason is presently recording the music of Pachelbel for the Musical Heritage Society.) Brenda Wimberly sang *O Divine Redeemer* and *Ave Maria* by Gounod, and ended her part of the program with Mozart's *Exultate Jubilate*, performed in honor of the 250th year of the composer's birth. Mason then played Bach's *Pastorale in F*, BWV 540, and concluded with *Spirituals for the Organ* by Calvin Taylor, commissioned by and dedicated to Marilyn Mason.

The concert on June 25 featured Michele Johns, organ; Tapani Yrjölä, violin; and David Troiano, tenor, in a potpourri spanning four centuries. *Concerto in A Minor*, BWV 1041, by Bach, three arrangements of medieval songs by Pietari Korhonen, and settings of *Ave Maria gratia plena* by Giulio Caccini and César Franck were performed by Johns and Yrjölä. Troiano sang *God is a constant sure defense* by Handel and *Jesu, the very thought of Thee* by Samuel Wesley. The suite for organ, *Veni Creator Spiritus* by de Grigny, was heard next, and the program concluded with music of Mendelssohn played by the three artists: the recitative *Ye People rent your hearts* and the aria *If with all your hearts from Elijah*, followed by an arrangement of *Not unto us, O Lord* (Psalm 115), op. 31.

—Gordon Atkinson

Gordon Atkinson was born in Melbourne, Australia, and spent most of his life in Canada and the USA. He studied at the University of Melbourne, the Royal College of Music, London, the University of Michigan, and the Graduate Theological Foundation. His principal organ teachers were A. E. H. Nickson, Harold Darke, and Marilyn Mason. He was national president of the Royal Canadian College of Organists. Dr. Atkinson is a published composer, and has played recitals in England, continental Europe, Canada, the United States and Australia. He returned to Melbourne in February 2005.

The Classical Music Series continued on July 2 in a patriotic mien with readings from Jefferson, Lincoln, and Frost rendered by Elizabeth Graham, interspersed among the mostly American musical selections. Marilyn Mason again presided at the organ, complemented by flautist Donald Fishel to form "Duo Pneuma." From far away Singapore, UM alumna Dr. Evelyn Lim put the

Fisk organ through its paces on July 9 with a mostly North German recital of Buxtehude, Böhm, Bach, etc.

For the 27th International Organ and Church Music Institute, June 25–27, director Marilyn Mason and her assembled presenters and recitalists served up a memorable set of workshops and programs with the theme "Franck and Church Music Practicum." The opening event dovetailed with the above series in the performance of Johns and Yrjölä. Later that night, again on the Fisk, UM student Paul Haebig presented his master's recital featuring Mendelssohn's *Sonata III*, Bach's *Trio Sonata I*, and a LeBègue *Magnificat* with Haebig supplying his own alternatim chants.

At a number of times over the next two days, Prof. Ralph Kneeream lectured on the music of Franck, drawing upon his close personal connections to Dupré, Duruflé, and Mme. Tournemire. At a masterclass with Dr. Kneeream, the following UM students performed: John Kramer (*Fantasy in A*), Christine Chun (*Prélude, Fugue, et Variation*), and Andrew Meagher (*Cantabile*). Alumnus

Dr. Seth Nelson closed the program with the *Choral in A Minor*.

Attendees to the institute were charmed by native Australian Gordon Atkinson who presented various sessions on chant traditions and hymn playing. Dr. Atkinson invoked his extensive experience in the Anglican tradition both in his native land, as well as in England and the USA.

Monday night, June 26, doctoral candidate David Saunders offered an intriguing first dissertation recital on the Aeolian-Skinner at Hill Auditorium. Opening with a towering performance of the Bach *Passacaglia in C Minor*, Saunders then joined forces with local musicians in the haunting but infrequently performed *Fugue, Canzona, and Epilogue* of Karg-Elert for organ, violin, and women's voices. Also heard were works by English composers Jackson, Holst, Howell, Bridge, and Cocker.

Tuesday morning, Saunders presented a lecture on the topic, "An Approach to French Classic Ornamentation," based on his studies with Jean-Pierre

Lecaudey of France. Later, Dr. Christine Clewell from Indiana University in Pennsylvania discussed the four Duettos from Bach's *Clavierübung III*.

The institute concluded with a Tuesday night recital at Hill Auditorium by recent UM doctoral alumni. James Wagner played the soon to be published work, *Chorale Fantasia on "I Know That My Redeemer Lives,"* by local composer Karen Phipps, who was in attendance. Kirsten Hellman then delivered a lively rendition of the *Prelude and Fugue No. 1 in C Minor*, op. 37 of Mendelssohn. Dr. Seth Nelson brought the Institute to a fitting close with a powerful performance of Franck's *Grande Pièce Symphonique*.

—James Wagner
James Wagner holds a DMA in organ performance/church music from the University of Michigan. His studies in organ have been with Marilyn Mason, Pamela Ruiter-Feenstra, and Mary Ida Yost. Dr. Wagner participates in the musical life of greater Ann Arbor, Michigan as an organist, conductor, teacher, and composer. He presently serves as Sub-Dean of the Ann Arbor Chapter of the American Guild of Organists.

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This article was inspired by Ralph Kneeream's elegant and moving tribute to Searle Wright in the November 2004 issue of *THE DIAPASON*. Dr. Kneeream strongly encouraged me to memorialize my thoughts and impressions of Searle as a teacher to provide an additional perspective on the talents and contributions of this remarkable man. It was my privilege to study organ, composition and improvisation with Searle from September 1964 through May 1966, and to be able to keep in contact with him after graduation from Union Theological Seminary's then-existing School of Sacred Music until his death June 3, 2004.

As a teacher of composition

One of his aphorisms was specifically applicable to this area of music study: "Write quickly, but revise exceedingly slowly and carefully!" While he was referring to musical composition, his cautionary wisdom applies equally well to writing an article! I have endeavored to carefully follow this advice in compiling these thoughts and reflections.

As a composer of numerous organ and choral works himself, he often joked about it being said of him that he was *in* this century (the 20th) but not *of* it! This self-deprecating humor was generally followed by this remark: "If one is going to write conventionally, one must have something to say and write exceedingly well." He always advocated that a composition have a good "tune" or melody involved. He was not averse to 20th-century compositional devices (polytonality, 4th-built chords, etc.), but these were used as means to an end, not an end in themselves.

He encouraged honest efforts at composition, but he could come down hard in his evaluations. I vividly recall his written comments on one of my own efforts, which I still have: "Good grief, the chords! The piece can't *move*! It falls under its own weight!" This sent shock waves through my system at the time. But the encouraging part of his teaching style came to the fore in his comment on the last page: "Big talents carry big responsibilities!" I had been brought down, but also lifted up. He proceeded to outline in writing some of the options that could correct my many compositional errors.

As a teacher of improvisation

He worked with the Union students in a class setting. He would demonstrate how to build an improvisation with what seemed, and were, very basic and practical methods. It sounded easy when he would demonstrate, but I think there was a certain apprehension in all my classmates when we had to play, knowing his phenomenal reputation as an improviser and our natural desire to avoid making total fools of ourselves! Yet



Searle Wright at the Aeolian-Skinner console, St. Paul's Chapel, Columbia University, New York City, c. 1952-53

I always felt he was able to correct us without putting us down, and in such a way that we were willing to embrace and work on his corrections and suggestions.

I will never forget one time when it was my turn to improvise in class. Somehow I got stuck on a theme from Grieg; no matter how hard I tried, I could not shake the theme or improvise my way out! While the theme was good, I soon ran out of material and ways to deal with the theme. Mercifully, I somehow brought the improvisation to an embarrassing conclusion. As I turned around on the organ bench, I could see the looks on the faces of some of my classmates; all of us awaited his comments. With a broad smile Searle said: "Well, it sounds like Bruce got stuck in a tune taught him by his Swedish grandmother!" He was aware that I am Swedish on my father's side, and well aware that the composer of the theme was Norwegian. Much relieved, I joined my classmates in a good laugh, and he proceeded to show us all how to escape from such musical traps in the future!

Part of our improvisation training was learning how to "decorate" hymns with passing tones and harmonic changes, as well as using hymn tunes as the basis for an improvised prelude to a service. While teaching this subject, he did not hesitate to express his opinion on free accompaniments: "Dr. Noble's (T. Tertius Noble, Organist and Master of the Choristers at St. Thomas Church, Fifth Avenue, New York City from 1913-1943) free accompaniments are fine, but he didn't always put the melody in the top voice. If you're going to do a free accompaniment, leave the melody



Searle Wright in front of St. Paul's Chapel, 1964 (photo: Ralph Kneeream)

intact in the top voice." I never had the privilege of hearing Searle play a service, but Dr. Kneeream tells me that Searle was very careful to play the hymns as written for the services. When I heard this I was reminded of another of Searle's sayings: "Just because one *can* do something does not mean one *should*!"

Another valuable lesson he taught was how a chromatic sequence is constructed and functions. Using a variety of examples, he demonstrated how this knowledge can hasten learning the music of Vierne. He progressed from that lesson to show us how to improvise around a cipher, a skill I once heard him demonstrate "under the gun" when he was playing theatre organ for his 75th birthday party in Binghamton, New York. He worked around the persistent cipher for over two minutes, never losing a beat, until it suddenly ceased, allowing him to proceed!

As an organ teacher

As an undergraduate organ major at the University of Northern Iowa, my organ study was with Philip Hahn (later, Dr. Philip Hahn, AAGO, President of the American Guild of Organists), who was a student of Robert Noehren at the University of Michigan. The question of whom among the Union faculty I should study with arose when I was accepted at Union. Phil suggested I write to Dr. Noehren, since he had heard me play in my sophomore year at UNI when he was at the university to work on final plans for his new instrument slated for installation in the newly completed music building. I well remember Dr. Noehren's reply: "You have had enough discipline in your training. Now the time has come for you to have some freedom. Therefore, I recommend you study with Searle Wright." I told this story to Dr. Baker (Dr. Robert S. Baker, Dean of the School of Sacred Music) during my entrance interview with him at UTS and recall his reaction: "Very interesting that Bob (Dr. Noehren) would recommend you study with Searle. They are of very different persuasions, you know!" Thus it came to pass that I studied with Searle.

During my first year at Union, I had my lessons on the organ in James Chapel at Union, not at St. Paul's Chapel, Columbia University, where Searle was the Organist and Director of

Chapel Music, because of scheduling problems. Searle was not, to put it mildly, enamored of the sound of the organ in James Chapel! And it was no wonder. The room was dreadfully dry acoustically, which would put any organ at a disadvantage from the outset. Rebuilt and updated in 1960, at a time in American organ building when pipe scales were getting thinner and thinner, making mixtures work properly with the thinly scaled foundational underpinning was a real problem. Dr. Baker had the Swell mixture replaced at least three times after he became Director of the School upon the death of Dr. Hugh Porter. Searle was accustomed to the magnificent G. Donald Harrison American classic Aeolian-Skinner and the reverberant acoustics of St. Paul's Chapel. I vividly recall Searle's frustration during one of my lessons while helping me with a registration. Exasperated, he muttered: "This organ is as subtle as a train wreck!" However, that did not stop him from finding combinations that not only worked well for the literature being played, but were beautiful! He had a wonderful ear for sounds and total mastery of the art of registration.

One of my many lasting memories is how excited he would become when I came to my lesson prepared with a significant amount of literature to play. He loved it when I was willing to take his ideas on the pieces and at least try them. During my second year at Union, my lessons were in St. Paul's Chapel. Scheduled to begin at 2 pm on Fridays, they seldom got underway until 2:30. Searle was *not* a morning person! He often stayed up as late as 4 am practicing or composing, followed by sleeping until noon. Therefore, 2 pm was very early in his day. He would come in late, half-awake, apologizing for being late and saying he had to stop along Broadway to get an orange juice. Upon ascertaining I had prepared a number of pieces for him to hear, he quickly awakened as his enthusiasm bubbled to the surface.

Having taken advantage of the 20-30 minutes he was late to work out registrations on the magnificent chapel organ, I would begin to play. His keen ear for color would take over as he would rapidly approach the console from his "listening post" in the nave of the chapel to compliment me on my registration, quickly followed by: "Have you thought of doing it this way?" as he changed all the stops I had selected! In amazement I marveled that I had not thought of it in the new way and would reach for my pencil to jot down the idea. But he would protest, "No, don't bother to write it down; you could also think about doing it this way," and quick as a flash, he would again change all the registration. The moral of the story soon became readily apparent: he felt it limiting to be doctrinaire; rather, he encouraged me to use my ear, take into account the resources at my disposal, the acoustics of the room, the structure of the music, etc., to achieve a series of musical sounds that emphasized the music and what it was trying to convey.

He was exceedingly generous with his time. If I had a significant amount of repertoire prepared, my "hour lesson" might well run until nearly 5 pm when he had his Friday evening choir rehearsal! I well recall stumbling out of the chapel physically exhausted, but mentally and emotionally on an unbelievable "high" after those lessons. They were so stimulating!

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Searle Wright (photo: James Wilkes)



Searle Wright at theatre organ console (photo: James Wilkes)



Bruce Bengtson

His knowledge of the repertoire was comprehensive. Often during lessons he would ask if I knew or played such-and-such work. Often, I not only did not play it, I had never heard of it! He would allow me the time to write down the names of these suggestions. My organ scores are rife with names of works to learn, written in pencil scrawls that fade more and more as the years go by. I am still, after all these years, exploring some of the suggestions he made in those lessons. Though the pencil scrawls are faded or nearly invisible after 40 years, my memory of the man, his teaching and his ideas are as fresh in my mind as if I had just heard them yesterday.

As in his teaching of composition and improvisation, he could be a very encouraging organ teacher. After playing a noonday recital at St. Paul's Chapel, I expressed my disappointment in missing too many notes in the *G-Major Voluntary*, op. 1, no. 5, by William Walond. Searle pointed out that errors in this type of music can be minimized by first taking care to cover the notes one is about to play, then keeping your hand and wrist as quiet as possible while playing. While he did not often talk about technique or fingering, when he did, it was right on target and to the point. Note that this was brought home to me by the one who was to give me "freedom" and not impose more discipline on me! "Most players have more technique than they need," he would say. "Technique must be the servant of the music." He had such a wonderfully fluid technique and sat very quietly on the bench, always playing with an economy of motion; but could he move when the music called for it!

I vividly recall his working with me before my master's recital at St. Thomas, helping me to set registrations, tempi, etc. He would walk around the nave, listening intently. Interestingly enough, he did not radically alter the sounds I had chosen; rather, he adjusted them for balance in the room in a way I could not possibly do from the console. As we worked, he would frequently tell me how the organ was when it was all E. M. Skinner during the time he was working with Dr. Noble. I recall his mild grumbling about Harrison putting the Great manual on the bottom and questioning the wisdom of a French-style organ in an Anglican church. But he loved "his" Harrison Aeolian-Skinner in St. Paul's Chapel, built almost 20 years before the St. Thomas instrument.

On my master's degree recital, I played Searle's *Introduction, Pas-sacaglia and Fugue*. As we were planning the repertoire for my recital, he asked me if I would be interested (note: *asked* me!) in learning the work. He described it as a big virtuoso piece not many people play. He had written it for Marilyn Mason in 1960, and she gave its first performance at the AGO national convention in Detroit that year. Searle felt it to be a good piece and worthy of the time I would need to spend on it. I readily agreed to tackle it!

Since one of the requirements for the

Master of Sacred Music degree at UTS in those days was to write both abbreviated and extended program notes on each work in our master's recital, I arranged to interview Searle and get the background of the piece "straight from the horse's mouth," as he said. As we sat in "The Pit" (the "break room" at Union) over coffee, he told me about his life and the piece. He was especially proud of the work; it had come out in print only three years earlier. I shall always treasure the note he wrote in my score after the recital, "Thanks for a great performance!—Searle."

He championed Vierne and Karg-Elert when they were out of vogue in the 1960s. I studied the Vierne *Triptyque* with him. It ends with the "Stèle pour un enfant défunt," the last piece Vierne played on his recital at Notre Dame in June, 1937, when he collapsed and died at the console just prior to the customary improvisation. Searle took such pains in teaching these little miniatures, talking about ways to pace and phrase them. I have all his markings in my score, and I treasure them. What he accomplished with me in those lessons was not only to give me a thorough understanding of those specific pieces but also to develop my understanding and feeling for the use of phrasing and rubato, not only in the music of Vierne, but other composers as well.

His teaching philosophy

- Use your ear, decide on and practice your pacing, don't forget the big line, and play musically.
- There are no difficult pieces, only unfamiliar ones. Your job as a musician is to make familiar that which is unfamiliar and to communicate.
- A teacher is constantly in danger of falling into the trap of trying to be all things to all people, of trying to do too much, and of being a jack-of-all-trades. It is good to know something about a lot of things musical, but it is necessary to remember that it is "a little" that one knows. The teacher must take a point of view in order to give the subject studied a personality and a point of departure. The teacher's viewpoint should be only a point of departure, not the gospel for the student.

Epilogue

I took my last lesson from him in April, 1993, at the First Congregational Church in Binghamton, New York, his last church position. The entire lesson was devoted to the Final from Vierne's *Fifth Symphony*, which Searle had played impromptu for me one time during a lesson at St. Paul's Chapel to illustrate a point he had been making about "the big line" versus detail treatment. I was so overwhelmed hearing him play the piece at the time that I promised myself I would learn it some day. Before the Binghamton lesson, he had relearned the piece himself so he could teach me. This was so typical of Searle: he believed in preparing and expected the same of his students. I still have all his markings and suggestions in my score. This lesson took place before the

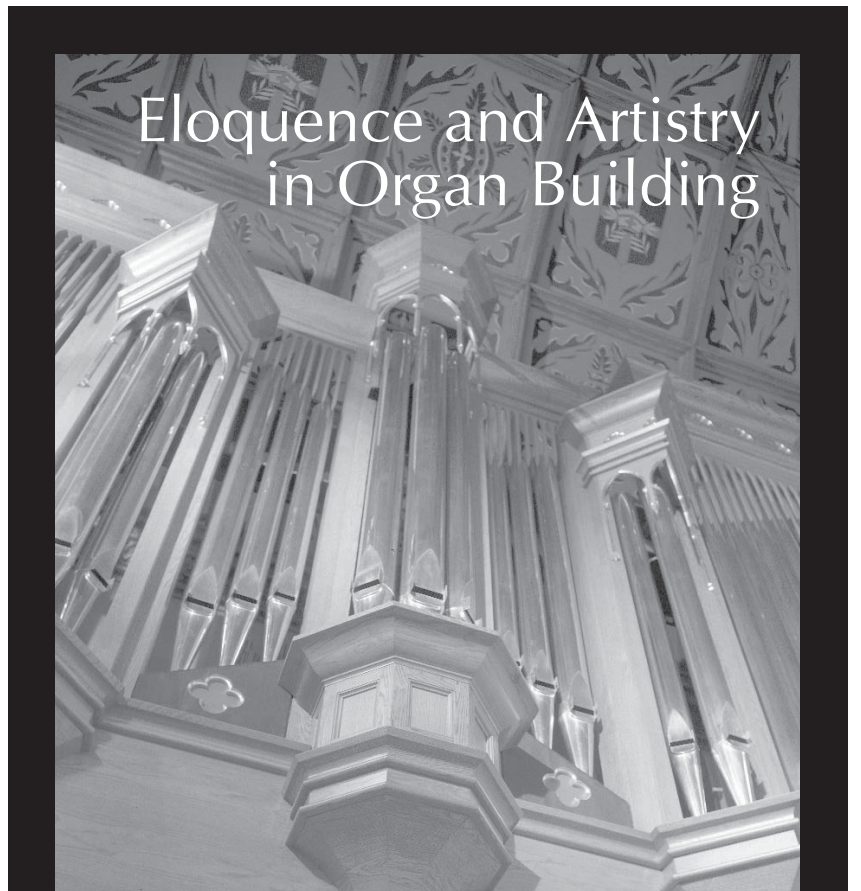
articles were published showing that the metronome markings in the Vierne symphonies are wrong. He said that the tempo markings in the score of the Final were "ridiculous!" "Slow it down! Just let the piece happen." He also talked about the construction of the piece, how to handle the three episodes before the theme recurs in minor, then again in major against the triplet figuration. As always, he talked about the big line and the shape of the piece. "The details are fine, but if you lose the shape of the piece while getting the details, what have you gained?"

After the lesson (2½ hours, just like in the "old days!"), I took him out for dinner. He would accept no pay for the lesson! We had a wonderful conversation on a variety of topics. After dinner I bade him goodnight as he headed back to the church—he wanted to practice! He was working on the Roger-Ducasse *Pastorale*. Even Searle admitted it was a *hard* piece! It was the last time I saw him alive, but I kept in contact with him by phone the rest of his life. He seldom

wrote letters and was generally good for an hour on the phone, joking that he was vaccinated with a phonograph needle! What a legacy he left!

May the soul of the faithful departed rest in peace, and may light perpetual shine upon him. Amen. ■

Bruce P. Bengtson began his study of the organ at the First Congregational Church, Waterloo, Iowa, and served as organist for the church from 1958–1964. He received his bachelor's degree from the University of Northern Iowa in 1964 and a Master of Sacred Music degree in 1966 from Union Theological Seminary in New York City. In 1968 he completed the requirements for the Associate Certificate of the American Guild of Organists. He has served as organist and choirmaster for churches in Waterloo, Iowa; Elizabeth, New Jersey; Pittsburgh, Pennsylvania; and Lincoln, Nebraska. He served as organist-choirmaster of Christ Episcopal Church in Reading, Pennsylvania, from 1971–1982; he relinquished the choirmaster responsibilities in 1982, but has continued to serve Christ Church as organist. In the fall of 2005 he celebrated 50 years as a church organist.



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E. Power Biggs in Mozart Country Part 4

Anton Warde

Parts 1, 2, and 3 of this series appeared in the July, August, and September issues of THE DIAPASON, respectively.

From Ochsenhausen, Biggs and company moved on to the jaw-dropper of all the Baroque places they would visit: Ottobeuren. Like a great white ship plowing across the sea of agriculture that surrounds it for miles, the Benedictine monastery at Ottobeuren begins to rise from the horizon of the Allgäu region many kilometers before one arrives at its portal. As Biggs later wrote to David Oppenheim, in a letter dated December 26, 1955, "It's really quite a feather in our cap to have the Fantasy heard in—of all places—Ottobeuren, for this is just about the most remarkable example of rococo [anywhere], with a magnificent organ and spacious echo." The "Fantasy" here is not by Mozart but by Bach: his *Fantasia in G Major*, BWV 572, for which, as Biggs wrote in the album notes, "the baroque splendor of Ottobeuren affords a perfect acoustical setting."

Not the least of the rococo furnishings in the vast swirl of the church's interior are the two extravagantly ornate choir organs completed by Karl Riepp in 1766 and renovated by the firm of Steinmeyer in 1914 and 1922.¹ For this particular piece by Bach, the French accent of the larger, "Trinity" organ (four manuals, 49 registers) suits perfectly. And the recorded performance Biggs delivered as the ninth cut on the 1956 "Eight" album was a jaw-dropper in its own right. The coda alone, with fiery manual flourishes over the chromatically descending buzzsaw of a 16' Bombarde "to an insistent dominant," was itself worth the price of the album. Among countless recorded performances of Bach's *Pièce d'Orgue* (including certainly his own rather plain one in Volume Five of "Bach Organ Favorites" played on the Harvard Flentrop), the performance he achieved at Ottobeuren on Friday, August 12, 1956, remains a stunner, easily the equal of its amazing setting. (See photo: Biggs at Riepp console, Ottobeuren.)

Recording cut short at Ottobeuren

Riepp's "Trinity" organ stands on the "Epistle" side of Ottobeuren's broad chancel, his smaller "Holy Ghost" organ on the "Gospel" side. On Steinmeyer's many trips past the high altar under the gaze of visitors to the basilica (a three-star destination—"worth a journey"—in the *Michelin Guide*) to position and then to adjust his microphone, which he and Biggs had decided should be hung on the opposite side of the choir, in front of the lesser organ, Steinmeyer remembers feeling that decorum required him to genuflect at each pass.



Biggs at Riepp console, Ottobeuren

Had he failed once to do so? The sudden failure of a critical part in the Stanis-Hoffman oscillator that afternoon brought the Ottobeuren recording session to a cruel halt just as Biggs was moving from Bach to Brahms. It meant that for the rest of the tour they would have to perform a tricky, manual monitoring of cycle-control during each session, a major nuisance.² (See photo: Finished too soon at Ottobeuren, page 27.) Ironically, they would soon receive this note from "boss" David Oppenheim, posted two days before the breakdown: "I am happy to hear that the Mozart trail is proving to be a negotiable one and that the equipment has settled down to doing its job."

A half hour's drive farther to the east on Saturday morning, August 13,

brought them to a third example of baroque splendor, the monastery church at Irsee. The recording log entry for that visit consists of only one cryptic line: "the famous Irsee wobble." And so they pressed on to examine organs at "Mozart sites" in Landsberg and Augsburg that weekend (not yet recording any) and arrived in Oettingen in time to dine *bei Steinmeyer* on Sunday evening. There, at the midpoint of their odyssey, they could slow the pace for two days, enjoy three nights of the Steinmeyer family's hospitality, view the Steinmeyer organ shop—and finally get some laundry done.

An all-time favorite organ for Biggs

While the travelers recuperated from their two-week whirl of new places, Oettingen served as a point of departure for two day trips. On Monday, August 15 (the date Biggs had originally proposed for beginning the whole journey!), Steinmeyer took Biggs "down the road" to examine a 1948 Steinmeyer at the church of St. Georg in nearby Nördlingen, one of a trio of much-visited medieval towns along the *Romantische Strasse*. Biggs played some Brahms and Ritter on it, which they recorded to give themselves a chance to practice the "work-around" on the hobbled oscillator—nothing very inspiring for Biggs that day.

Tuesday, August 16, however, would present Biggs with one of the highlights of the trip. That morning, after another short drive from Oettingen, they came to the small monastery of Mönchsdeggingen, very much off all beaten paths. Here Steinmeyer introduced Biggs to an organ that he would later number among his 20 favorites of all time: the little seven-rank *liegende Orgel* (horizontal

organ) of 1694, built by the Saxon (Lausitzer) Paulus Prescher (then working in Nördlingen). The instrument lies on, and partly below, the floor of the chancel, centered between the choir stalls on either side. In the manuscript of an unpublished (and undated—but probably post-1970) essay about his best-liked organs, Biggs wrote, "The pipes point away from the player 'en chamade,' like so many guns on a battleship; the organ [thus] gains wonderful tone projection and accent."³ It is precisely these qualities of course that Biggs most appreciated in any organ; and we hear them in full measure in the tuneful *Little Prelude and Fugue in F-major*, BWV 556 (accompanied, unfortunately, by a faint whistle that sometimes bedeviled the Ampex). Biggs's choice to pluck this music from his portfolio that morning was a small stroke of programming genius, as fitting for the Prescher instrument as the selection of BWV 572 had been for the Riepp at Ottobeuren. Biggs must have carried a vast library of sheet music with him; but where did he keep it all? Steinmeyer has no recollection of any supply beyond the slender folder Biggs brought with him each day.

From Oettingen to Salzburg

Nine days remained before Biggs was to appear for his concert with orchestra at the Mozarteum in Salzburg, now rescheduled for the evening of Friday, August 26. After that initial "pass" through Salzburg, another week of Mozart-touring would follow, before a return for the sonata project in Salzburg Cathedral that would begin on Monday, September 5. On their way to the first Salzburg engagement they would spend August 17 and 18, Wednesday and Thursday, recording (along with pieces by Brahms, Reger, and Purcell) Mozart's *Prelude and Fugue in C Minor*, K. 546, at both Ulm and Augsburg. (Condensing geography for the Mozart album, Biggs locates the prelude at Ulm, played on the Cathedral's Walcker organ, and the fugue in the Pfarrkirche, Heilig-Kreuz, Augsburg, played on another Steinmeyer.) The party of four—Hanne Steinmeyer had joined the expedition at Oettingen—spent the afternoon and evening of Friday, August 19, playing (and recording to their hearts' content) the automated musical instruments in the collection of the Deutsches Museum in Munich, to which Steinmeyer had persuaded "Verwaltungsdirektor Bäßler" to give them free access. There Biggs filled two reels of tape with such mechanical novelties as "Vierundzwanzig Trompeten und zwei Pauken," followed by five more reels with numerous takes of the organ sonatas of Josef Rheinberger, his perennial favorite among "later" composers. He played the Rheinberger on the large Steinmeyer in the *Festsaal* of the museum.⁴ By noon on Saturday, August 20, the group had reached Innsbruck and environs where, for the rest of the weekend, they would explore possibilities for recording and make final arrangements to do so at Fügen, at Absam, and in Innsbruck's famed "Silver Chapel" the following week, when they were to pass through the area again.

On Tuesday, August 23, the quartet reached Salzburg and settled in for the three days before Biggs's Mozarteum "debut." Between practice sessions with the orchestra for Friday's concert, Biggs and Steinmeyer made a half day's excursion eastward into the Salzkammergut for a recording session of little consequence at Bad Ischl; and later in the week Biggs recorded Brahms, Mozart, and motorcycles in the Church of St. Cajetan at the center of Salzburg, on the single most "authentic" Mozart organ he would find in his travels. In one of his notes, Biggs muses that he was hearing

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Finished too soon at Ottobeuren

music exactly as Mozart had (except for the traffic noise), complete with the annoying sound of church's strangely unmusical bell.

Playing *Bierdeckel* in Passau

With the Mozarteum engagement behind them, and with all arrangements completed for starting to record the sonatas a week later, the travelers set forth once more on the morning of Saturday, August 27. Steinmeyer drove them 200 km. northward, to the easternmost corner of Bavaria where, in the picturesque city of Passau, "piled" on an ever narrower tongue of land at the confluence of the Danube, the Inn, and the Ilz, they would keep their 3:00 p.m. appointment to record Brahms chorales and Mozart's dramatic K. 608 on the huge 1928 Steinmeyer organ in Passau Cathedral, another grand baroque space. After dinner on their second evening in Passau the four of them played "if you drop the coaster, you drink!" at a local *Gaststätte*. (See photo: *Bierdeckel* game in Passau.)

The next morning, the Steinmeyers found themselves delivering curt messages between the two Biggesses at breakfast: from Peggy, "tell Biggsy, please . . .," and from Biggs, "Well, please tell Peggy . . ." Had one or the other dropped the beer coaster too often and downed too many draughts the previous evening? Had Peggy finally had enough of living out of the single suitcase they shared between them—only a fraction the size of the collection of gear they hauled around every day? Had all those noisy takes of K. 608 on "the world's largest church organ" simply driven her over the edge? Steinmeyer has no recollection of the issue that morning but remembers that relations warmed again soon enough—probably long before lunchtime.

Repairs at Lambach

In any event, no visitor could stay angry for long at their next Mozart stop, on Monday, August 29: the monastery at Lambach, Austria, 100 km. southeast of Passau. "It is a beautiful place," Biggs wrote, "with the courtyard buildings painted a jonquil yellow so that the whole place seems filled with sunshine whether or not the day [is] bright." After the trip, Biggs remembered it as one of their happiest sojourns, despite some frustrating moments:

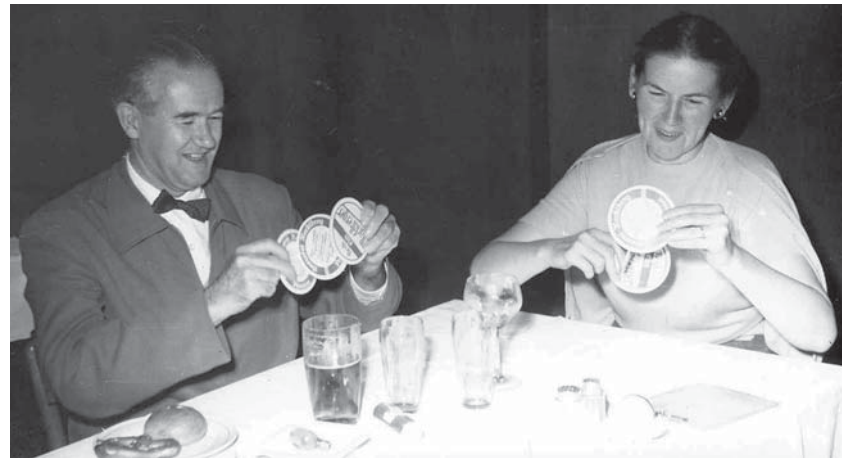
In the process of recording, we somehow dropped a minute screw vitally important to our equipment. [Steinmeyer: "Nothing less than the screw that held the recording head in place!"] After several fruitless hours of search for it we gave up, and returned disconsolate to the hotel. Next morning we were greeted by the smiling Abbot. He "couldn't sleep" he said, and had arisen at four and searched the floor foot by foot by candle light and—minor miracle—he had found the missing part. Later that day, the microphone cable parted, necessitating metallic connection. A

monastery soldering iron was produced, plugged in at the altar (where often is to be found the only electrical outlet) and repairs made right there.⁵

(See series of photos: Soldering at Lambach, pages 28–29.)

Up the valley of the Inn

On Tuesday, August 30, the travelers' path led them southwestward, again toward Innsbruck. By the end of the week, Biggs needed to reach Feldkirch, at the extreme western tip of Austria near the border of Liechtenstein, where he was to play a concert on Saturday, September 3 (the second of the five that the American embassy in Vienna had arranged for him). On the way to Feldkirch, they would carry out plans laid the previous week for recording sessions at Fügen, Absam, and Innsbruck—located in a convenient row along their route up the valley of the Inn. In the parish church at Fügen (famed for Franz Gruber's first performance of his carol "Stille Nacht"), Steinmeyer recalls everyone's amazement at finding the seven-year-old son of the organist playing the "Mozart organ" with the virtuosity of a seven-year-old Mozart himself. (See photo: Another young Mozart?) Playing a handsome eighteenth-century organ in the Pilgrimage Church of St. Michael at Absam, Biggs recorded BWV 555, the last of the four "Little Eight" for which he had wanted to produce more "authentic" realizations than the ones he had carried home in 1954.



Bierdeckel game in Passau

And at the *Silberne Kapelle* in Innsbruck he competed with ceaseless traffic noise to record Mozart's Adagio "for glass harmonica," K. 356 (included in the *Tour* album), played on the chapel's Italian organ of 1580, as well as music by Italian composers (never released).

On the day after the recital in Feldkirch, Sunday, September 4, the Microbus with its precious cargo would retrace the long route eastward through the Alps to Innsbruck and then on to Salzburg. During that 350-kilometer grind across half of Austria, Biggs must have savored some sense of triumph at all that had fallen into place for the climactic week to come: a prestigious Mozart orchestra, an expert Mozart conductor, and permission to record in the most splendid of all Mozart spaces.

"An experience never to be forgotten"

On Monday morning, September 5, when Biggs and his team of "amateurs" carried their recording gear into Salzburg Cathedral (see photo: Arrival in Salzburg, page 30), they found a crew of hyper-professional engineers from Philips already at work, officiously setting up their fancy two-track equipment to record the project in stereo. Next to these *Profis* in their starched white laboratory coats, Georg Steinmeyer remembers feeling like a brash upstart.

That day he would be placing the microphone for the last time. As planned, he and Hanne would now peel away from the venture and go about the business of their move to America. With everything "set to record," the two Steinmeyers wished the two Biggesses *Lebet wohl*, sped away in the Microbus (without that load, how it could fly!), and reached Munich that evening. On September 11, Steinmeyer found time to send his friends a letter:



Another young Mozart?

Dear Biggesses, finally I have the time to write to you after being away from Salzburg almost a week. We arrived safely in Munich on the 5th in the evening. . . . On the 6th it took us from 8:30 a.m. until 4:20 p.m. to get through the whole visa procedure. With the baby it was not too much fun. We went back to Oettingen on the same evening, since a letter from Estey Organ Corporation was waiting for us. . . . We are finishing our packing at the moment and shall ship our trunks probably next week.

He went on to explain that Estey wanted him to come immediately, that the airline tickets the company had sent were

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Soldering at Lambach 1

expected any day, and that he would thus surely not be available to drive the Biggses from Salzburg to Frankfurt at the end of their Austrian circuit.

In Salzburg, meanwhile, Biggs found himself in his element:

There in Salzburg Cathedral, with acoustics on the same ample scale as Ulm, in the organ gallery where Mozart himself had once played the Sonatas, we recorded all 17 of these enjoyable works. The orchestra (the Camerata Academica of Salzburg) duplicated that used by the composer, and the director was Dr. Bernhard Paumgartner, leading Mozart authority. To complete the picture of authenticity, as far as possible only the organ stops in the present instrument that derive from the organ Mozart played were used. . . . The drama of recording there in the darkened cathedral through long evening sessions, with the Cathedral Square cleared of all traffic by the Salzburg police, is an experience never to be forgotten.⁶

Rehearsing during the day, the players mastered each piece so well (reading scores provided by Biggs) that they needed no more than a take or two in the evenings, and rarely an insert. THE DIAPASON'S reviewer wrote, "The authentic atmosphere captured here apparently inspired all concerned to great heights—the results approach perfection itself!" And the reviewer for *The American Organist* agreed: "Playing and recording are uniformly excellent. . . . I feel increasingly indebted to Mr. Biggs for his outstanding contributions of this type."

That the recording taken with a single microphone, placed by one who felt himself almost an interloper at the

scene, should have been chosen by Columbia over what the crack team from Philips had produced still makes Georg Steinmeyer beam with pride. "Of course," he concedes, "Columbia may not have had the means at that time even to process a stereo recording." And yet it seems likely that Philips could easily have provided a monaural version if Columbia had asked for one. In any event, Columbia Masterworks was happy enough to release what the "Biggs team" had produced, with no further ado. And the reviews seem to have justified their decision.

"Salzburg Festival Tempo"

All in major keys, the sonatas differ from the two Fantasias, in their unsettling key of F minor, as day does from night:

Every one perfect in form, all seventeen are nonetheless quite varied in character. Some are of rare expressive beauty, as if for Christmas. Many are for festival occasions, particularly those with trumpets, oboes, and kettle drums. . . . It was in fact a remark of Dr. Paumgartner that led us to rechristen these engaging works "Festival" Sonatas. For Dr. Paumgartner accepted a compliment on his choice of tempo (in the C major Sonata that opens our recording) with the remark, "Yes, that's the Salzburg Festival Tempo!"⁷

How grateful the un-churchy Biggs felt to be given a designation for these works beyond the customary "epistle," or "church," or even "short"! "Having noted their church origin," he mischievously wrote, "one may as well forget it, for here is music to be enjoyed not only



Soldering at Lambach 2

on Sunday but all through the week!"⁸ Finally, Biggs the connoisseur of "tonal clarity in the midst of reverberation" offers this characteristic observation:

It is worth noting how very cleverly Mozart writes for the spacious length of Salzburg Cathedral. Themes are strong and chordal in outline, so that the sound of orchestra and organ may pile on itself with fine effect yet without confusion.⁹

The measured tempo of the Paumgartner/Biggs performances sets them favorably apart from other recorded realizations of the pieces, especially considered as a collection. Most of the others sound almost frenetic by comparison, too over-energized to be enjoyed for more than one or two sonatas at a time. The graceful "swing" of the 1956 readings lets the seventeenth sonata fall as refreshingly on the ear as the first. Like Biggs in solo performance, these players seem to be listening closely to the music as they perform it. We can bet that the compliment by "someone" about the tempo Paumgartner set came from Biggs himself.

Homeward with his trophies

With the seventeen sonatas literally in the bag by the end of the day on September 9, the Biggses set off on Saturday, September 10, to keep their three remaining Austrian concert engagements (September 11 at St. Florian's,

near Linz, September 16 at Klagenfurt, and September 17 at Graz) and to continue exploring Mozart sites along the way. The far-flung concerts Angelo Eagon had arranged would take them, almost amusingly, to the most distant corners of Austria. For the one at Feldkirch, they had already journeyed far to the west. Now it would be 150 km. north, to the Monastery of St. Florian, for a recital on its "Bruckner" organ, then down the Danube to Vienna (200 km.), and finally to the southeastern provincial cities of Klagenfurt and Graz, close to the Yugoslavian border. The concert at Graz cathedral, on September 18, would place the Biggses 15 hours of travel time distant from the plane they were to board in Frankfurt for the flight home on September 21, according to calculations scribbled by Biggs as he planned their schedule for the final days.

Biggs kept the Ampex and all 84 tapes with him as the journey continued; but he must have sent the oscillator and all its accessories home at some point, possibly already from Linz following two post-Salzburg recording sessions: one at Kremsmünster on the way to Linz and one at St. Florian's (in both cases, music of Brahms and Bruckner, none of it ever released). To avoid a repeat of the previous year's nightmare (tapes long delayed in shipping and customs), Biggs wanted to bring his trophies home this time as part of his personal luggage. And it seems to have worked. Although he would still have to pay duty on the tapes' contents, and leave them in the possession of U.S. customs in Boston for a week, payment could wait, it appears, until a final determination was made (by him) of the extent of the value of their contents.¹⁰ In the meantime he would have them to edit.

For travel from Salzburg to St. Florian's and on to Vienna, the Biggses were accorded the services of an embassy car (a 1952 Plymouth station wagon) and driver. (After Graz, we can hope that they traveled by train, since it would have been more comfortable by far than by automobile, given the roads of the day and the mountainous terrain to be traversed. Steinmeyer points out that today's ubiquitous car-rental agencies were unknown in the Europe of 1955; his own two rentals had been by special arrangement with dealers.) On their way from St. Florian's to Vienna via Melk, Krems, and Klosterneuburg, the Biggses stopped to view Mozart's reversed initials on the organ case at Ybbs, carved by him at the age of eleven. Biggs snapped a picture (see photo: Mozart's initials at Ybbs, page 29), made his own pencil-tracing, and later began one of his essays about the trip by citing this curiosity:

M A W 1767—So reads the penknife signature on the organ case of the little church in the . . . town of Ybbs, on the



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Soldering at Lambach 3



Soldering at Lambach 4



Mozart's initials at Ybbs

Danube. Apparently Mozart was fond of inverting the order of his name—to Mozart Amadeus Wolfgang—and to announce himself as “Trazom.”¹¹

As they had begun their tour with music-making at Kirchheimbolanden, so would they end it. On September 6, Biggs had received a sudden, irresistibly cordial invitation to return to Kirchheimbolanden and play a recital there on the eve of the flight home from Frankfurt. He happily assented—in part, perhaps, because he liked the symmetry of it. On that flight home, he may have begun to compose the essay that added the symmetry of one last, very Biggsian, justification for his latest recording venture, now completed:

But why travel 15,000 miles with some 850 pounds [Biggs here ups the weight by 200 pounds!] of electronic equipment to record all this music? The spice of curiosity and the search for authenticity are the reasons, coupled with the conviction that the union of modern recording techniques with the arts of the classic organ builders is a particularly invaluable coincidence of the new and the old. By this happy coupling we hear music with new character and authenticity and we learn of organ building arts that have become almost forgotten.¹²

“Fifty miles of tape”

Two weeks later, on October 8, he could already send this report to David Oppenheim:

I’m ploughing right into the 84 tapes, which are now safely through customs . . . and know that we have safely in the bag all items for the expected groupings: 1) All the Mozart music (“Down the Mozart Trail”), 2) the Bach “Eight little fugues and preludes” on eight historic European organs, 3) the Brahms “Eleven Chorale Preludes,” Opus 122 and some Bruckner—in eleven European Cathedrals.¹³

And on October 30 Biggs would write to him once more:

At last I’ve sorted out some fifty miles of tape and ploughed through stacks of photographs of last summer! And, as soon as convenient to you, I’d like to bring down the following for your consideration.

In “the following,” however, Biggs had replaced the Brahms and Bruckner with a program he proposed to entitle “Musical Fun in the Munich Museum,” with the sounds of all the automated instruments: “I think you’ll be tickled when you hear them,” Biggs wrote to Oppenheim, “In fact, you’ll grin from ear to ear at the ‘Twenty-four Trumpets and Two Kettle Drums.’” Oppenheim may have smiled, all right, but probably more at Biggs’s enthusiasm than at the prospect for any profit from the release of such a recording.

It would take less time to get the Bach album ready for release than the three-LP Mozart compendium simply because most of it was ready to go. Biggs had brought recordings of all eight of the little preludes and fugues back with him the previous year. But four of them dissatisfied him. He had wanted to replace these with versions to be played on more appropriate organs as he happened upon them on the Mozart trip. Notably, he tried each one of the four on only one organ, found the results pleasing, and put the piece away for the rest of the trip. The four replacements were these: No. 1 played on the Andreas Silbermann organ at Ebersmünster (replacing the big Schnitger in Hamburg), No. 2 played on the 18th-century Fuchs/Mauracher organ at Absam, Austria (replacing a modern Flentrop at Amstelveen, Holland), No. 4 played on the small Prescher organ at Mönchsdeggingen (replacing a modern organ in Hilversum, Holland), and No. 5 played on the Gabler organ at Ochsenhausen (replacing the Schnitger at Steinkirchen). The others heard on the final LP, all recorded in 1954, were No. 2 at St. Jakobi, Lübeck, No. 6 at St. Jan’s, Gouda, No. 7 at Neuenfelde (hence no need for another Schnitger?), and No. 8 at Lüneburg (on the “Böhm” organ once played by Bach). Rounding out the album (some choice for “filler”!) would be Bach’s *G-major Fantasia* recorded at Ottobeuren.

Barbara Owen has rightly written that this album (fully entitled, *Bach: Eight Little Preludes and Fugues*, “played on eight classic European organs,” and released as ML 5078 in April of 1956,

three months ahead of the Mozart collection), “deserved more attention than it received at the time.”¹⁴ Despite the sense one often has of hearing the music through a tunnel (or from the vestibule or outside a window) the easily discernable variety with which the nine organs speak makes for a rich collection. This album stands apart from the other three in the 1955–56 quartet in demonstrating how enormously different, yet uniformly appealing, older organs can sound from one specimen to the next.

“Bitten by the multi-track bug”

Until he heard an organ recorded in stereo, Biggs had not grasped the value of binaural recording for the instrument. He had assumed that any solo instrument would benefit little from spatial expansion. What he could not have known was that the space itself into which an organ speaks, more important for that instrument than for any other, would be precisely what stereophonic miking dramatically expands. It was, in fact, just before he

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Arrival in Salzburg

began to edit his monaural Mozart recordings in late September that Biggs happened to experience the revelation of stereophonic sound. October 1 found him once more typing an excited note to David Oppenheim:

It's certainly dangerous to go to the Hi-Fi Fair! One gets bitten [by] the multi-track bug! I didn't believe that dual track recording meant much with the organ, but some of the demonstrations are very convincing. There are wonderful possibilities with some of the places we know in Europe.

Within two years, Europe would indeed provide the locus for Biggs's first recordings in stereo. By then, he and Peggy would be exploring "Flen-trop country" in their own VW bus, coming to know as many early instruments as they could find, and capturing Bach on the Schnitger/Flentrop organ at Zwolle for *Bach at Zwolle*, KS 6005, released in July 1958 as one of Colum-

bia Masterworks' earliest stereophonic LPs. For Biggs, real Bach country would have to wait at least another decade—but how it already beckoned to him!

Perhaps like Mozart

It should be easy enough to forgive E. Power Biggs (if forgiveness is in any sense required) for marketing himself and his instrument as successfully as he did. For the fundamental motivation behind his entrepreneurship was his own pure joy at music-making—and on the pipe organ no less! Yes, he made a living at it, and by all accounts a handsome one. But Biggs was one of those lucky few for whom the remuneration for "what they do" would also have been largely beside the point. The point for him was the music: making it the way he liked to make it, and sharing it on its own terms—as he saw those terms—with anyone who cared to listen. That legions became willing

to pay good money to listen simply gilded the lily.

For Biggs, the music and the instrument were "the things," and the church association of both nearly nothing. It must have been with some sense of identity with Mozart that he wrote for the *A.G.O. Quarterly*, "Once Mozart's years as an organist at Salzburg were past, he did not seek a church position. Yet all his life he played organs all over Europe, and he did so for no other reason than that it gave him pleasure."¹⁵ So, too, did Biggs "never again seek a church position" once he no longer needed one, and so too did he play organs all over Europe as much because it gave him pleasure as for any other reason.

Whether valid or not, the appearance of a kind of perpetual youthfulness in Mozart's genius may have come to influence Biggs in his own development; for one can easily argue that he became more youthful in the application of his own special genius the older he grew. It is as if a Bach-like younger Biggs became more and more a Mozartean older Biggs. Whether Mozart enjoyed his own music-making more, or less, than Bach did his, no one can say. But the flourishes of exuberance that repeatedly erupt in his music—certainly in those "festival sonatas"—allow us to infer that Mozart might now and then have let out a whoop of glee at what he was creating, while we imagine Bach permitting himself merely a quiet smile of satisfaction (even as we may agree that Bach surely deserved to jump for joy at the excellence of nearly every bar he composed). Despite those seemingly "contrived-to-be-Bach-like" Biggs countenances that glare at us from so many of the Biggs/Bach album covers, we know that Biggs himself found a level of joy in his own music-making that seems to have been most akin to what convention, rightly or wrongly, imagines for Mozart. We know that Biggs, at least, saw in him the most joyful of music-makers and felt a kinship.

A third coming of the Biggses

After leaving Salzburg, Georg and Hanne Steinmeyer would not see their friends again until the day, one year later, when the Biggses' Studebaker convertible, top down, rolled into the driveway at their first apartment in Brattleboro, Vermont. It was a sunny day in October, 1956 [editor's note: 50 years ago to the month, of this issue of *THE DIAPASON*]. Biggsy and Peggy had "motored" (as one did in those days) across Massachusetts on "The Mohawk Trail" from Cambridge to the Berkshires, to view the fall foliage and to deliver a special housewarming gift.

From the back seat of the Studebaker Biggs produced a brand new Columbia phonograph, the latest model, and from the trunk a set of his current albums—foremost among them, of course, the ones Steinmeyer had helped him make.

Georg Steinmeyer still marvels at the magic of that record player: "It sounded absolutely wonderful to us. We listened and listened and listened. It was such a treasure—like nothing else we knew." None of the excellent stereo equipment he has owned since has delivered quite the same level of psycho-acoustical excitement. We understand! The intervening decades have produced countless fine recordings of the same music played on the same, and similar, instruments. Technically, they sound ten times better than those old mono LPs—yet not one-tenth as thrilling. ■

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Notes

1. Renovation is the correct term, for there was no need for restoration. The instruments, excellently constructed to begin with, had never been altered. Georg Steinmeyer believes that his family's work at Ottebeuren in 1912 represents the first historically enlightened restoration/renovation of the *Orgelbewegung*.
2. A letter Biggs wrote on December 22, as he settled his accounts for the year with Columbia Records, provides a typical example of his crisp but courteous manner in conducting business: "Regarding the Frequency Standard amplifier billed at \$300. in M 3885, facts are as follows. The sudden failure of this part on August 12 in the new Stancil-Hoffman equipment (listed in M 2975) presented a serious emergency in our recording in Germany last summer. An emergency part was ordered by overseas telephone . . . through Columbia Records in New York, with understanding that it would be on hand in Germany in a week. Even though we cabled confirmation of the shipping address direct to Stancil-Hoffman, the amplifier had not arrived even by September 9th. When we left [Salzburg] shortly thereafter, we had to leave instructions (at Amerika-Haus in Salzburg) that the shipment be returned to sender. Since the shipment was not made in time to be of any use to us, and since I have never received the part (nor is it of any use to us now) I don't feel there is any obligation on my part, nor on yours."
3. The essay begins, "An organist is often asked, 'Of the instruments you have played, which is your favorite?' My usual evasive reply is that I could name twenty, every one distinctive and a favorite for one reason or another, but not just one. 'OK,' said James Goodfriend at a recent luncheon, 'name them.' So, here they are." The list is really more of a chronicle of organbuilding history, from the well-known "oldest playable organ" in Sion, Switzerland, to the 1958 Flentrop at Harvard. Aside from the little instrument by Paul Prescher, there are no surprises.
4. One of the Rheinberger Sonatas recorded in Munich, No. 7, would appear with music by Hindemith on Columbia Masterworks ML 5199 (Biggs's last exclusively monaural release), September 1957.
5. Biggs, unpublished essay.
6. *Ibid.*
7. *Ibid.*
8. "Mozart and the Organ," p. 127.
9. *Ibid.*
10. In a letter to a Mr. M. S. Bimbach, apparently a Boston customs broker, Biggs writes on November 3, "About 60 of the 84 tapes contain unspoiled and usable material, and the quantity of such material on each tape averages about five minutes—or one sixth of each tape." Under the circumstances he might, of course have understated the amount of usable material, but his estimate matches the playing time of the Columbia LPs.
11. Unpublished essay.
12. *Ibid.*
13. Biggs changed his mind at some point about releasing, ever, any of the Brahms and Bruckner.
14. Owen, p. 117.
15. "Mozart and the Organ," p. 122.

Correction

In Part 2 of this series (August issue), an errant keystroke in the final stages of editing accidentally joined the wrong image with the caption, "Peggy Biggs records at Weingarten." This is the photo that should have appeared:



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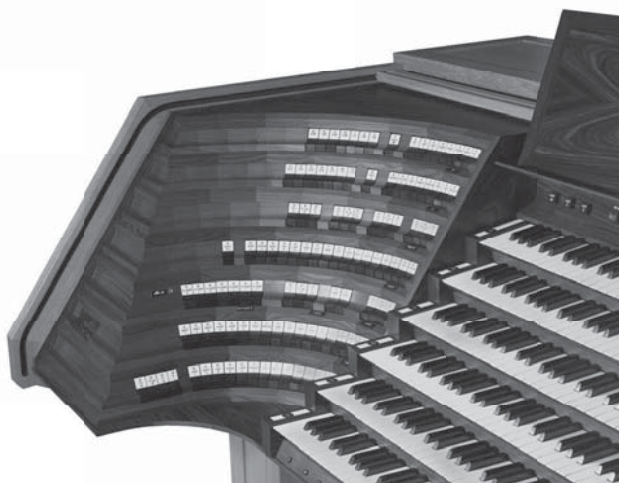
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Cover feature

Bedient Pipe Organ Company, Roca, Nebraska St. Mark's Pro-Cathedral, Hastings, Nebraska

Hastings, Nebraska, 1927. While Edwin Perkins was perfecting the final collection of ingredients that was to become "Kool-Aid," a few blocks away on North Burlington Avenue workers were assembling a limestone building that would become home to one of our more unusual projects.

Erected from 1921 to 1929, St. Mark's Episcopal Pro-Cathedral was designed by Ralph Adams Cram, America's leading Gothic Revival architect. This is the man who established Gothic as the standard style for college campuses across the country during that period. In fact, the Boston architect and writer served as consulting architect for Princeton when he drew up the plans for St. Mark's in 1919.

Displaying characteristics of English Gothic churches, the building looks like a little piece of Europe relocated to the middle of the Great Plains. As described by the Adams County Historical Society, Cram's design "emphasizes length, a moderately pitched roof, stepped rectangular apses, and a tower over the crossing." Cram's Gothic vision extends to the interior, which features post and beam construction, plastered walls and a vast array of stained glass windows.

However, when workers pulled down ladders and packed away their tools 77 years ago, the nave still lacked a very significant element. Cram had also provided a drawing for a grand pipe organ façade, the construction of which had to be delayed until funds were available.

When the congregation did raise money for a 21-stop Austin organ in 1931 (which they combined with an older organ), the instrument was squeezed into the organ chamber above the nave and bore no visual resemblance to the plans Cram had in mind. It was not until 72 years later, following a succession of repairs and attempted improvements, that the church conceded it was time to start over.

Although several builders were being considered, St. Mark's chose Bedient following a tour of the interior of Opus 70 in Lincoln, Nebraska. Impressed by the attention to detail on general layout and structure, "they felt that indicated how meticulous the builder would be in other areas," said Dr. Dan Schmidt, director of music. Our proximity to the project played a key factor, as well as our 36 years of experience building and renovating mechanical and electric action instruments, and our proven proficiency with electro-pneumatic slider chests.

The Bedient organ at St. Mark's Pro-Cathedral was a challenge on several levels. Due to the general age and condition of the organ, and a questionable rebuild in the 1980s, we faced many issues that needed to be resolved. The original layout of the Austin organ was fine for the time, but the need to update the organ tonally necessitated a new, more accessible design.

One concern was the appearance of the organ. The congregation was initially hesitant to make any significant changes to their worship space—understandably so, as their church is on the National Register of Historic Places. Fortunately, Cram's original blueprint for the organ was discovered in the St. Mark's attic during a search for drawings for a renovation project. All involved decided that plan would be our guide.

Working from Cram's drawing, Bedient designer Alan Baehr developed a façade design that closely resembles the 1919 plan. Where the previous organ was tucked into the chamber nearly out of view, the new white oak casework now projects three feet into the nave and towers more than 26 feet above the congregation. Bedient designers accentuated the projection by



Bedient Opus 74, after reconfiguration



Austin Opus 1789, before reconfiguration



Gene Bedient solders blocks onto resonators



Pipemaker Eric Smith in the Bedient metal shop



Todd Znamenacek carves the winged lions that adorn the top of Opus 74



Ed Stibal, Alan Baehr and Dave Musfeldt stack the Bourdon 16'

including an *en chamade* Trompette, one of the few modifications to the original façade design.

Pipe shades and ornamental carvings featured in the plans provided inspiration for our woodcarver, Todd Znamenacek, who closely followed Cram's original organic/geometric style. Using the symbol of St. Mark, Znamenacek appropriately enhanced Cram's design

with the addition of two winged lions perched atop the instrument. Prior to their installation, many of Znamenacek's Opus 74 carvings spent two months on display at the Stuhr Museum in Grand Island, Nebraska as part of the "Wings Over the Platte" exhibition. Because Cram's façade would

St. Mark's Pro-Cathedral Bedient Opus 74

- GREAT**
- 16' Bourdon
- 8' Principal
- 8' Rohrflute
- 4' Octave
- 4' Spitzflute
- 2 1/2' Quinte
- 2' Octave
- Mixture IV
- 8' Trompette
- 8' Dean's Trompette (TC)
- Carillon°
- Great 16
- Swell/Great 16
- Swell/Great 8
- Swell/Great 4
- Choir/Great 16
- Choir/Great 8
- Choir/Great 4
- SWELL**
- 16' Bourdon°
- 8' Stopped Diapason°
- 8' Salicional°
- 8' Voix céleste°
- 4' Prestant
- 4' Harmonic Flute°
- 2 1/2' Nazard
- 2 Doublette
- 1 1/2' Tierce
- 16' Basson
- 8' Trompette
- 8' Hautbois°
- 8' Dean's Trompette (TC)
- 4' Clairon
- Tremulant
- Swell 16
- Swell Unison Off
- Swell 4
- CHOIR**
- 8' Bourdon°
- 8' Dulciana°
- 8' Unda Maris
- 4' Prestant (prepared)
- 4' Flute d'Amore°
- 2' Principal
- Sesquialtera II (prepared)
- Cymbale III
- 8' Trumpet°
- 8' Dean's Trompette (TC)
- 8' Cromorne°
- Carillon°
- Choir 16
- Choir Unison Off
- Choir 4
- Swell/Choir 16
- Swell/Choir 8
- Swell/Choir 4
- Zimbelstern (prepared)
- PEDAL**
- 32' Resultant°
- 16' Open Diapason°
- 16' Bourdon°
- 16' Lieblich Gedackt°
- 8' Open Diapason
- 8' Flute°
- 4' Choral Bass
- 16' Bombarde°
- 8' Trumpet°
- Great/Pedal 8
- Great/Pedal 4
- Swell/Pedal 8
- Swell/Pedal 4
- Choir/Pedal 8
- Choir/Pedal 4

° 1931 Austin stops

project outward from the organ chamber, it would also provide additional space for the inclusion of an independent Great division, which the organ never had.

Another layout concern was where to place the ubiquitous Austin 16' wood open pipes that were lying in a heap on the floor right where the new Great windchest needed to go. We solved that problem by refurbishing the pipes, painting them the same color as the wood ceiling of the church, and hanging the largest ones from the transept ceiling directly outside of the organ chamber. This was a very successful idea. It not only got the pipes out of our way, but their sound is much more present in the nave, a desirable achievement.

The new Great division and the new Swell division windchests are all of major third layout. They are slider windchests with rectangular electro-pneumatic key action valves, and the sliders are operated by magnetic solenoids.

One of the inherited problems with the old layout was the jumbled arrangement of the 16' Bourdon pipes on top of the Swell box and other places. We thought that the idea was good but the arrangement left a lot to be desired. The new arrangement is much more orderly, with good access to all of the pipes for tuning.

The remaining Austin Universal Windchest is that of the Choir chest, which was originally duplexed to be a Great and Choir division. It now serves only as the Choir division and has been augmented in size, including space for future additions.

The weakest remaining element of the organ is the Pedal Bombarde 16'/Trumpet 8' unit by Austin. The sound is simply not large enough, and it is hoped that one day in the future, this stop can be replaced by a new one as was originally proposed.

Because the Austin console had some nice cabinetry details and the church was attached to it, we retained the keyboards, unit key contact assemblies and the shell. The console features a new Peterson Master Stop Processor combination and key action relay system. It was revised to have a tilting tablet stop action system by Harris. The original pedalboard, toe studs, and pistons were also retained.

As the "before and after" pictures reveal, this unique organ experienced a marvelous transformation. We are honored that St. Mark's gave us the opportunity to resuscitate a dilapidated wallflower into a magnificent instrument worthy of their building's historical stature. Organists' reactions to the sound of this reborn instrument confirm the project a success on all levels.

Dean Rich Martindale of St. Mark's summed up the project this way, "I want to thank you so much for all your efforts to restore and enhance this wonderful component of our worship here at the Pro-Cathedral. The entire parish is grateful for your skill and your dedication in helping us complete this project. Thank you again for your help in making our splendid new organ a reality."

—Gene Bedient and Jon Taylor

Bedient staff

Alan Baehr, design and management
 Jasmine Beach, financial administration
 Gene Bedient, president, design and voicing
 Gwen Bedient, administration
 Duane Grosse, head pipe maker
 Chad Johnson, project manager, woodworker and voicing
 Paul Lytle, vice president and sales
 Mark Miller, vice president of field operations and sales
 Dave Musfeldt, woodworker
 Eric Smith, pipe shop
 Jason Smith, pipe maker, safety coordinator, and machine shop supervisor
 Ed Stibal, head woodworker
 Jon Taylor, woodworker, marketing, purchasing
 Donna Varney, voicing, marketing, sales and service
 Fred Zander, woodworker, chest builder
 Todd Znamenacek, woodworker, carver

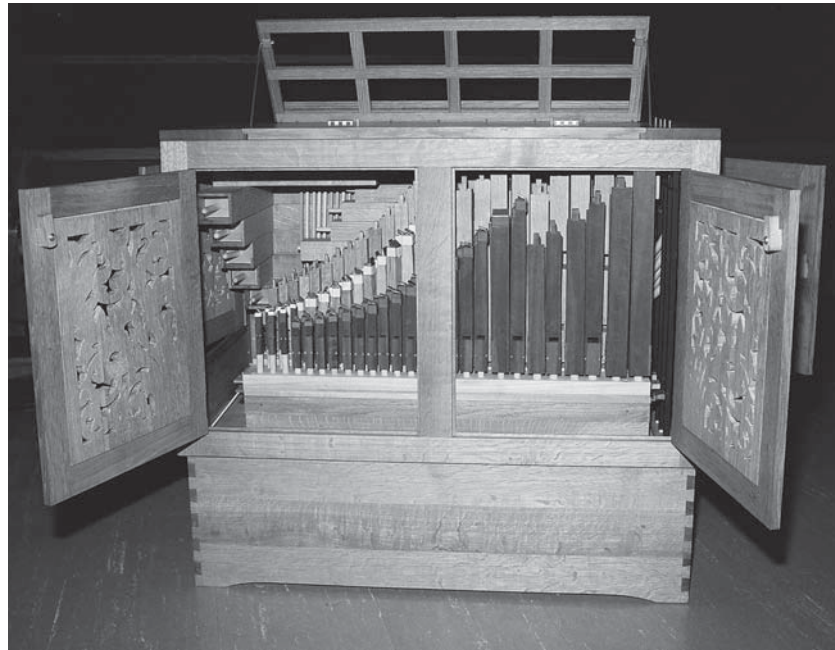
New Organs

David Petty & Associates, Eugene, Oregon First United Methodist Church, Eugene, Oregon

The Petty portable is one of four virtually identical mechanical-action instruments made from the same plans. This instrument, designated 2b, is the first of the four to leave the Petty shop. It contains four ranks of pipes, which are an 8' Gedackt, a 4' Flute, a 2½' Nasard (mc) and a 2' Principal. The carvings were designed and executed by David Campbell, a former colleague of the builder from the Brombaugh shop.

The case and carvings are made of quarter-sawn white oak as are the 8' Gedackt and the 4' Flute. The Nasard is made of cherry and the 2' Principal is made of purpleheart. The natural keys are made from yellowheart; the sharps are cocobola. The keycheeks are zebra-wood and the thumper rail is made of ebony. The internal components are made from white oak, western red cedar, poplar, maple and sugar pine.

The organ took over 1,000 hours to make and is entirely hand made, minus the screws. The pipes are wind- ed by an electric blower in the base. The instrument weighs about 250 pounds and is easily movable by means of handles in the case. It is playable at 415 and 440 Hz pitch and



can be tuned in any temperament.

The instrument can be seen in color and great detail on the builder's website, <<http://www.davidpettyorgans.com>> in the Project Gallery. For information: 541/521-7348; <d.r.petty@att.net>.

- Manual**
 8' Gedackt
 4' Flute
 2½' Nasard (mc)
 2' Principal



Levsen Organ Company, Buffalo, Iowa St. Stephen's Lutheran Church, Atkins, Iowa II/18 Wangerin-Weickhardt

More than a century ago, Wangerin-Weickhardt Company of Milwaukee, Wisconsin built a small 10-rank tracker organ for St. Stephen's Lutheran Church of Atkins, Iowa. Aided by a tin ceiling, the organ's sounds nicely filled the small country church. The Bennett Organ Company of Moline, Illinois rebuilt the organ with an electro-pneumatic system in 1925. The Freeport Organ Company further electrified the organ when it was installed in the new church in 1941. In 1947, The Cedar

Rapids Organ Company added a new console, chimes and an Oboe. It became apparent in 1990 that the instrument was in trouble, with failing leather among other problems, but when the bellows ruptured in March 1991 the church faced a dilemma to either replace the instrument or repair it once again. St. Stephen's congregation loved its history and its sound, and didn't like the idea of replacing the century-old organ, so a rebuild was in order. As the committee report stated, "If we rebuild the organ, let's do it right"—the centennial of the organ as well as the 125th anniversary of the church were at hand.

Levsen Organ Company of Buffalo,

Iowa was awarded the contract to rebuild and enhance the organ. New windchests were built. The console was rebuilt and equipped with state-of-the-art features. The organ, previously hidden in a side room that is now a sacristy, was brought out, reshaped and installed in the chancel. The altar and communion area was moved closer to the congregation. The original organ was augmented with eight more ranks including a Trumpet and upperwork.

Notable events that took place during the process included the births of two new members: committee chairman Jon Rinderknecht's wife gave birth to a little girl during the congregational vote to rebuild the organ; and Susan Voss, the church's organist, gave birth to a baby boy the week the new organ was to be delivered. She had so wanted to be there to play the renewed instrument, but rejoiced in her blessing.

Thanks to the congregation's historical perspective, the organ will be there for future generations.

—Tamara Fudge, D.Mus.
 Moline, Illinois

- GREAT**
 8' Open Diapason
 8' Melodia
 8' Dulciana
 4' Octave
 4' Flute Harmonic
 2' Fifteenth
 III Mixture
 8' Trumpet (Sw)
 Chimes
- SWELL**
 16' Lieblich Gedeckt
 8' Violine Diapason
 8' Stopped Flute (ext)
 8' Salicional
 8' Voix Céleste
 4' Gemshorn
 4' Flute d'Amour (ext)
 2½' Nazard
 2' Flautino (ext)
 1½' Spitznasat (ext)
 8' Trumpet
 4' Oboe
 Tremolo
- PEDAL**
 16' Bourdon
 16' Lieblich Gedeckt (Sw)
 10½' Quintbass (Sw)
 8' Principal (Gt)
 8' Pommer (ext)
 4' Chorlbass (Gt)
 16' Posaune (ext)
 8' Trumpet (Sw)

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 OCTOBER

Paul Bisaccia, music conference; University of Connecticut, Storrs, CT 1 pm

Andrew Dewar; St. Barnabas Episcopal, Greenwich, CT 5:30 pm

Francesco Cera; Memorial Art Gallery, Eastman School of Music, Rochester, NY 5:30 pm

Stephen Hamilton; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm

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

Matthew Lewis; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm

Westminster Cathedral Choir London; Washington National Cathedral, Washington, DC 4 pm

Paul Jacobs; First Presbyterian, Roswell, GA 5 pm

J. Franklin Clark; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

James Metzler; Park Congregational, Grand Rapids, MI 5 pm

Thomas Gouwens; Cathedral of the Holy Angels, Gary, IN 3 pm

Felix Hell; Christ Church Cathedral, Nashville, TN 4 pm

Sal Soria; St. John's Cathedral, Milwaukee, WI 4 pm

Choral concert, with orchestra; St. James Episcopal Cathedral, Chicago, IL 4 pm

16 OCTOBER

Nigel Potts; St. Peter's Episcopal, Morris-town, NJ 7:30 pm

Mozart, *Vesperae solennes de Confessore*; St. James Cathedral, Chicago, IL 4 pm

17 OCTOBER

Westminster Cathedral Choir London; St. Thomas Fifth Avenue, New York, NY 7:30 pm

Ensemble Amarcord; St. Thomas Episcopal, Coral Gables, FL

North American Choral Company Singers; Park Congregational, Grand Rapids, MI 12:15 pm

Ray Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

Erik Suter; Cathedral of St. Joseph, Baton Rouge, LA 7:30 pm

19 OCTOBER

Joseph Gramley, percussion; Fellowship Hall, Bloomfield, CT 6:30 pm

Stephen Roberts; Church of the Holy Family, New York, NY 12:45 pm

Andrew Scanlon; National City Christian Church, Washington, DC 12:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

Francesco Cera, masterclass; Neu Chapel, University of Evansville, Evansville, IN 10 am

Francesco Cera; Aldersgate United Methodist, Evansville, IN 7:30 pm

Christine Kraemer; First Presbyterian, Arlington Heights, IL 12:10 pm

James David Christie; St. Peter's Catholic Cathedral, Jackson, MS 7:30 pm

Westminster Cathedral Choir London; Cathedral of St. Paul, St. Paul, MN 8 pm

20 OCTOBER

Philip Scriven; Methuen Memorial Music Hall, Methuen, MA 8 pm

Mozart, *Requiem and Exultate Jubilate*; First Presbyterian, Birmingham, MI 7:30 pm

The Chenaults; La Grave Christian Reformed Church, Grand Rapids, MI 8 pm

Presidio Saxophone Quartet; First Baptist, Worcester, MA 8 pm

21 OCTOBER

James O'Donnell, lecture; Christ Church Christiana Hundred, Greenville, DE 11 am

James O'Donnell, open rehearsal with Christ Church Choir; Christ Church Christiana Hundred, Greenville, DE 1 pm

Paul Jacobs, workshop; State University of New York, Potsdam, NY 3 pm

Ken Cowan, masterclass; St. John's Episcopal, Hagerstown, MD 10 am

John Weaver; St. Norbert Abbey, DePere, WI 2 pm

22 OCTOBER

James O'Donnell, conducting choral Eucharist; Christ Church Christiana Hundred, Greenville, DE 11:15 am

James O'Donnell, Evensong and recital; Christ Church Christiana Hundred, Greenville, DE 5 pm

Organized Rhythm; Church of Christ, Norfolk, CT 4 pm

David Higgs; First Presbyterian, Iliion, NY 3 pm

Paul Jacobs; Helen M. Hosmer Concert Hall, Potsdam, NY 3 pm

Thomas Murray; Rye Presbyterian, Rye, NY 4 pm

Olivier Eisenmann; Cathedral of St. Patrick, New York, NY 4:45 pm

Andrew Sheranian; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Thomas Spacht; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm

James Welch; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 4 pm

Ken Cowan; St. John's Episcopal, Hagerstown, MD 7 pm

+Haig Mardirosian; Our Savior Lutheran, Arlington, VA 5 pm

Rastrelli Cello Quartet; Abingdon Episcopal, White Marsh, VA 5 pm

Stephen Tharp; Chapel, Duke University, Durham, NC 5 pm

Susan Ferré; St. John Church, West Chester, OH 4 pm

Onyx Brass; First Presbyterian, Yellow Springs, OH 7:30 pm

Dean Wagner; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

James David Christie; Sursa Recital Hall, Muncie, IN 4 pm

Istvan Ruppert; Kenilworth Union Church, Kenilworth, IL 5 pm

Brett Zumsteg; First United Methodist, Park Ridge, IL 3 pm

Francesco Cera; Holy Name Cathedral, Chicago, IL 4 pm

23 OCTOBER

James David Christie, masterclass; Ball State University, Muncie, IN 9 am

Istvan Ruppert; Presbyterian Homes, Elliott Chapel, Evanston, IL 1:30 pm

24 OCTOBER

Westminster Cathedral Choir London; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

John Hamersma; Park Congregational, Grand Rapids, MI 12:15 pm

Clive Driskill-Smith; St. Paul's Episcopal, Chattanooga, TN 7 pm

Francesco Cera, masterclass; University of Illinois, Champaign-Urbana, IL 9:30 am

Istvan Ruppert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 OCTOBER

Nancianne Parrella; St. Ignatius Loyola, New York, NY 7 pm

Choral concert, with orchestra; St. Ignatius Loyola, New York, NY 8 pm

Westminster Cathedral Choir London; First United Methodist, Birmingham, MI 7:30 pm

The American Boychoir; Music Institute of Chicago, Evanston, IL 7:30 pm

Peggy Massello; First Presbyterian, Arlington Heights, IL 12:10 pm

26 OCTOBER

Alan Morrison; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 8 pm

Onyx Brass; St. Barnabas Apartments, Chattanooga, TN 7 pm

The American Boychoir; Trinity Christian College, Palos Heights, IL 7:30 pm

27 OCTOBER

Scott Foppiano, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm

Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

Pierre Pincemaille; Vassar College Chapel, Poughkeepsie, NY 3 pm

Nigel Potts; St. Stephen's Episcopal, Richmond, VA 7:30 pm

Vincent Dubois; Trinity Episcopal, St. Augustine, FL 7:30 pm

+David Lamb, Timothy Baker, John Buckel, Linda DeRungs; Harvey Brown Presbyterian, Louisville, KY 7:30 pm

Herb Buffington, with piano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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Johannes Unger; Trinity Ev. Lutheran, Peoria, IL 7:30 pm
Francesco Cera; First Presbyterian, Springfield, IL 7:30 pm

28 OCTOBER
Gerre Hancock, masterclass; Christ Church Episcopal, Exeter, NH 1 pm
Onyx Brass; All Saints Episcopal, Wolfeboro, NH 7:30 pm
William Ness, with orchestra; Memorial Congregational Church, Sudbury, MA 7:30 pm
Bruce Neswick; Chevy Chase United Methodist, Chevy Chase, MD 4 pm
The American Boychoir; Spruce Street United Methodist, Morgantown, WV 7:30 pm
Todd Wilson; Interlochen Center for the Arts Recital Hall, Interlochen, MI 4 pm
•**Theresa Bauer, Janet Hamilton, David Lamb, Gary Pope, John Buckel, Linda DeRungs, Susan Adams, Judith Miller**; St. John United Presbyterian Church, New Albany, IN 1 pm
Francesco Cera; Rammelkamp Chapel, Illinois College, Jacksonville, IL 7:30 pm

29 OCTOBER
Gerre Hancock; Christ Church Episcopal, Exeter, NH 3 pm
Paul Jacobs; Assumption College, Worcester, MA 3 pm
Paul Bisaccia, piano; East Lyme Library, East Lyme, CT 3 pm
Grethe Krogh; Dwight Chapel, Yale University, New Haven, CT 8 pm
Bach, *Cantata 80*; Holy Trinity Lutheran, New York, NY 5 pm
James Dorroh; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Justin Hartz; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Rastrelli Cello Quartet; Shadyside Presbyterian, Pittsburgh, PA 4 pm
The American Boychoir; Grace Episcopal, The Plains, VA 5 pm
Organized Rhythm; First Congregational, Sarasota, FL 4 pm
Vincent Dubois; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Douglas Bruce; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Todd Wilson, masterclass; Interlochen Center for the Arts Recital Hall, Interlochen, MI 3 pm
The Nathaniel Dett Chorale; Cathedral Church of St. Paul, Detroit, MI 4 pm
David Lamb & John Buckel; First United Methodist, Columbus, IN 6:30 pm
Derek Nickels; Church of the Holy Comforter, Kenilworth, IL 4 pm
Cameron Carpenter; First United Methodist, Oak Park, IL 4 pm

31 OCTOBER
David Neiveem; Ira Allen Chapel, The University of Vermont, Burlington, VT 10 pm
Mark Steinbach; Sayles Hall, Brown University, Providence, RI 12 midnight
Dennis James; Indiana University Auditorium, Bloomington, IN 8 pm

1 NOVEMBER
Rich Spantikow; First Presbyterian, Arlington Heights, IL 12:10 pm

3 NOVEMBER
Susan Ferré; Old West Organ Society, Old West, Boston, MA 8 pm
Preston Dibble; Church of the Immaculate Conception, Montclair, NJ 7:30 pm
Tom Trenney; Lake Erie College, Painesville, OH 7 pm
Barbara MacGregor, with brass; Holy Trinity Lutheran, Akron, OH 8 pm
Volodymyr Koshuba, with piano; Elliott Chapel, Presbyterian Homes, Evanston, IL 7:15 pm

4 NOVEMBER
CONCORA; Cathedral of St. Joseph, Hartford, CT 8 pm
David Hurd, workshop; Old Paramus Reformed, Ridgewood, NJ 9:30 am
Alan Morrison, masterclass; Latrobe Presbyterian, Latrobe, PA 10:30 am
Aaron David Miller, workshop; First Lutheran, Freeport, IL 10 am

5 NOVEMBER
Martin Jean; St. Paul's School Chapel, Concord, NH 7:30 pm
Paul Bisaccia, piano; Wood Memorial Library, South Windsor, CT 2 pm
Choral Evensong; Trinity Episcopal, Hartford, CT 5 pm
Choral Evensong; Fauré, *Requiem*; Grace Church, New York, NY 4 pm
Keith Toth & John Herrington; Brick Presbyterian, New York, NY 4 pm
Stanley Cox; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach, *Cantata 157*; Holy Trinity Lutheran, New York, NY 5 pm
Grethe Krogh; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
New Jersey Masterworks Chorus; St. Peter's Episcopal, Morristown, NJ 4 pm
Alan Morrison; Latrobe Presbyterian, Latrobe, PA 7:30 pm

Mary Mozelle; The National Presbyterian Church, Washington, DC 3 pm
Paul Jacobs; Church of the Ascension, Hickory, NC 4 pm
Clive Driskill-Smith; St. Paul's by the Sea Episcopal, Jacksonville, FL 3:30 pm
Paulsson & Canning; First Presbyterian, Lake Wales, FL 4 pm
William Picher, with violin; St. Dunstan's Episcopal, Largo, FL 7 pm
Duruffé, *Requiem*; Church of the Covenant, Cleveland, OH 10 am
Rico Contenti; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Peachtree Road United Methodist, Atlanta, GA 5 pm
Andrew Peters; Christ Church Cathedral, Nashville, TN 3:30 pm
Vincent Dubois; Independent Presbyterian, Birmingham, AL 4 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm
Aaron David Miller; First Lutheran, Freeport, IL 3 pm

6 NOVEMBER
Richard Hills; Merrill Auditorium, Portland, ME 7:30 pm
Clive Driskill-Smith, workshop; St. John's Cathedral (Episcopal), Jacksonville, FL 10 am

7 NOVEMBER
Paulsson & Canning; St. Simons Presbyterian, St. Simons Island, GA 8 pm
Mark Kieffer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 NOVEMBER
David Lamb; Trinity Cathedral, Pittsburgh, PA 12:30 pm
Chris Urban; First Presbyterian, Arlington Heights, IL 12:10 pm

9 NOVEMBER
Paul Bisaccia, piano; Prosser Library, Bloomfield, CT 7 pm
Brian Jones; Adolphus Busch Hall, Harvard University, Cambridge, MA 12:15 pm

10 NOVEMBER
Stephen Hamilton; Zion Evangelical United Church of Christ, Indianapolis, IN 8 pm

11 NOVEMBER
Stephen Hamilton, workshop; St. Francis-in-the-Field, Zionsville, IN 10 am

12 NOVEMBER
David Lamb; St. Mary the Virgin, New York, NY 4:40 pm
Bach, *Cantata 89*; Holy Trinity Lutheran, New York, NY 5 pm
Alan Lewis; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Marek Kudlicki; St. John's Lutheran, Summit, NJ 7 pm

Daniel Sullivan; St. Peter's Episcopal, Morristown, NJ 7:30 pm
Martin Jean; Gettysburg Seminary Chapel, Gettysburg, PA 4 pm
Mary Mozelle, with narrator; Old Presbyterian Meeting House, Alexandria VA 4 pm
Ronald Wise; Boone United Methodist, Boone, NC 4 pm
David Arcus; Chapel, Duke University, Durham, NC 5 pm
David Higgs; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

Stephanie Liem; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Atlanta Youth Choir; Peachtree Road United Methodist, Atlanta, GA 5 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Paul Jacobs; St. Paul's United Methodist, Rochester, MI 4:30 pm
Andrew Peters; Brentwood United Methodist, Brentwood, TN 4 pm

13 NOVEMBER
Ken Cowan; Calvary Episcopal, Cincinnati, OH 8 pm

14 NOVEMBER
Wilma Jensen, masterclass; Curtis Institute of Music, Philadelphia, PA 11 am
Joel Vander Zee; Park Congregational, Grand Rapids, MI 12:15 pm
Michael Barone; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 NOVEMBER
K. Scott Warren; St. Ignatius Loyola, New York, NY 7 pm
Choral concert, with orchestra; St. Ignatius Loyola, New York, NY 8 pm
George Williams; First Presbyterian, Arlington Heights, IL 12:10 pm

16 NOVEMBER
Brandon Dumas; Church of the Holy Family, New York, NY 12:45 pm
Choral concert; Mary, Queen of the Universe Shrine, Orlando, FL 7:30 pm

17 NOVEMBER
Peter Richard Conte; Christ Church, Episcopal, Cambridge, MA 7:30 pm

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Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

Bradley Hunter Welch; Storrs Congregational, Storrs, CT 8 pm

Peter Dubois; Third Presbyterian, Rochester, NY 8 pm

Judith Hancock; St. Mark's Episcopal, Philadelphia, PA 7:30 pm

Todd Wilson; Wertheim Performing Arts Center, Miami, FL 8 pm

Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm

18 NOVEMBER

Kevin Clemens; Church of St. John the Evangelist, Severna Park, MD 7 pm

Andrew Peters, with trumpet and flute; Baldwin-Wallace College, Berea, OH 8 pm

19 NOVEMBER

Hans-Ola Ericsson; Woolsey Hall, Yale University, New Haven, CT 8 pm

Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Terence Flanagan; Cathedral of St. Patrick, New York, NY 4:45 pm

Bach, *Cantata 139*; Holy Trinity Lutheran, New York, NY 5 pm

Stephen Main; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ken Cowan; Calvary Episcopal, Pittsburgh, PA 4 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5:30 pm

Karel Paukert; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm

Glen Ellyn Children's Chorus; First Presbyterian, Arlington Heights, IL 4 pm

Stephen Betancourt; St. Josaphat Roman Catholic, Chicago, IL 3 pm

Louise Bass, with brass; St. James Episcopal Cathedral, Chicago, IL 4 pm

Michael Shawgo; First United Methodist, Oak Park, IL 4 pm

21 NOVEMBER

Ryan Hulshizer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 NOVEMBER

Lee Nelson; First Presbyterian, Arlington Heights, IL 12:10 pm

26 NOVEMBER

Bach, *Cantata 26*; Holy Trinity Lutheran, New York, NY 5 pm

Anna Myeong; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ben Woodward; Cathedral of St. Philip, Atlanta, GA 3:15 pm

27 NOVEMBER

Saint-Saëns, *Christmas Oratorio*; Trinity United Methodist, New Albany, IN 7:30 pm

Andrew Peters, with trumpet and flute; Belmont Heights Baptist, Nashville, TN 7:30 pm

Katie Ann McCarty; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 NOVEMBER

Laura Edman; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 NOVEMBER

Lessons & Carols; Second Congregational, Memphis, TN 11 am

Douglas Williams; First Presbyterian, Arlington Heights, IL 12:10 pm

UNITED STATES

West of the Mississippi

15 OCTOBER

The American Boychoir; Westminster Presbyterian, Dubuque, IA 7:30 pm

Cameron Carpenter; First United Methodist, Shreveport, LA 2:30 pm

Gerre Hancock, conducting Festival Service; Christ Church Cathedral, Houston, TX 7 pm

Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm

Anthony & Beard; Chapelwood United Methodist, Houston, TX 7 pm

Paul Tegels; Pacific Lutheran University, Tacoma, WA 3 pm

Gillian Weir; Sunnyside Seventh-day Adventist, Portland, OR 8 pm

Alan Blasdale; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Robert Bates; St. John's Presbyterian, Berkeley, CA 4 pm

16 OCTOBER

Robert Bates; All Soul's Episcopal, San Diego, CA 7:30 pm

17 OCTOBER

Maxine Thevenot; St. Paul's Episcopal Cathedral, Oklahoma City, OK 8 pm

18 OCTOBER

The American Boychoir; Shattuck-St. Mary's School, Faribault, MN 7:30 pm

Arlene Ward; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

19 OCTOBER

George Mims & David Henning, with orchestra; St. Martin's Episcopal, Houston, TX 7:30 pm

Onyx Brass; The University of Idaho, Moscow, ID 7:30 pm

20 OCTOBER

Westminster Cathedral Choir London; St. Louis Cathedral, St. Louis, MO 8 pm

Ensemble Amarcord; Glaser Center, Santa Rosa, CA 8 pm

21 OCTOBER

Carol Williams; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

22 OCTOBER

Gregory Peterson; Luther College, Decorah, IA 4 pm

Carlene Neihart; Beautiful Saviour Lutheran, Lee's Summit, MO 3 pm

Westminster Cathedral Choir, London; Visitation Catholic Church, Kansas City, MO 7 pm

Joan Lippincott; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Choral concert; Cathedral Church of St. John, Albuquerque, NM 4 pm

Leslie Martin, with baroque violin; St. Mark's Cathedral, Seattle, WA 2 pm

Susanna Veerman; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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Ensemble Amarcord; Episcopal Church of St. John the Baptist, Lodi, CA 3 pm
Johannes Unger; First Congregational, Los Angeles, CA 4 pm

23 OCTOBER
Ensemble Amarcord; St. Edward Catholic Church, Newark, CA 7:30 pm

24 OCTOBER
Scott Montgomery; St. Peter's Episcopal, St. Louis, MO 7:30 pm
Wilma Jensen; St. Basil Chapel, The University of St. Thomas, Houston, TX 7:30 pm
Ensemble Amarcord; California Lutheran University, Thousand Oaks, CA 8 pm

25 OCTOBER
Maxine Thevenot; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

27 OCTOBER
Clive Driskill-Smith; Westlake Hills Presbyterian, Austin, TX 7:30 pm
James O'Donnell; Trinity Cathedral, Portland, OR 5 pm

28 OCTOBER
Welch-Hancock Duo; St. Mark's Episcopal, Palo Alto, CA 8 pm

29 OCTOBER
VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm
Stephen Hamilton; First United Methodist, Clear Lake, IA 4 pm
James O'Donnell; Mount Angel Abbey, St. Benedict, OR 3 pm
Ken Cowan; First Presbyterian, Salem, OR 7 pm
John Hirten; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Thomas Foster; Grace Cathedral, San Francisco, CA 4 pm

30 OCTOBER
John Scott; All Saints Episcopal, Fort Worth, TX 7:30 pm

2 NOVEMBER
Vincent Dubois; Tarrytown United Methodist, Austin, TX 7:30 pm

3 NOVEMBER
Andrew Peters, silent film accompaniment; Plymouth Congregational, Seattle, WA 8 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

4 NOVEMBER
Carlene Neihart; Kingswood Manor, Kansas City, MO 4 pm

5 NOVEMBER
Bradley Hunter Welch; St. Andrew's Episcopal, Amarillo, TX 7 pm
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

7 NOVEMBER
Vincent Dubois; Wiedemann Recital Hall, Wichita State University, Wichita, KS 7:30 pm
Steinbach & Helvey Piano Duo; Bishop Union High School, Bishop, CA 7:30 pm

8 NOVEMBER
James Welch; Stanford Memorial Church, Stanford University, Stanford, CA 8 pm

9 NOVEMBER
Vienna Choir Boys; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Mary Preston; St. Barnabas Episcopal, Bainbridge Island, WA 7:30 pm

10 NOVEMBER
Vienna Choir Boys; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Richard Elliott; Richfield LDS Tabernacle, Richfield, UT 7 pm
Mary Preston; St. Barnabas Episcopal, Bainbridge Island, WA 7:30 pm

11 NOVEMBER
Peter Richard Conte, masterclass; Church of St. John the Divine, Houston, TX 10 am

12 NOVEMBER
Peter Richard Conte; Church of St. John the Divine, Houston, TX 7 pm
Nancy & Timothy Leroi-Nickel; Pacific Lutheran University, Tacoma, WA 3 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Gerre Hancock; St. James Episcopal, Los Angeles, CA 5:50 pm

14 NOVEMBER
Paul Jacobs; Shove Memorial Chapel, Colorado Springs, CO 7:30 pm

15 NOVEMBER
Steve Gentile & Frances Nobert; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

17 NOVEMBER
Dana Robinson & Paul Tegels; St. Mark's Cathedral, Seattle WA 7:30 pm

18 NOVEMBER
Paul Jacobs; Mount Olive Lutheran, Minneapolis, MN 4 pm

19 NOVEMBER
Marilyn Keiser; Bates Recital Hall, University of Texas, Austin, TX 3 pm
La Follia; Christ the King Lutheran, Houston, TX 5 pm
Choral concert; St. Stephen's Presbyterian, Fort Worth, TX 7:30 pm
Maxine Thevenot & Iain Quinn; Cathedral Church of St. John, Albuquerque, NM 4 pm
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Steve Gentile & Frances Nobert; Trinity Lutheran, Manhattan Beach, CA 4 pm

25 NOVEMBER
Paul Jacobs; First Presbyterian, Livermore, CA 8 pm

26 NOVEMBER
Mark Bruce; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Jane Parker-Smith; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

INTERNATIONAL

15 OCTOBER
Ashley Grote; Westminster Abbey, London, UK 5:45 pm
Olivier Latry; Paroisse des Saints-Anges Gardiens, Lachine, QC, Canada 3 pm
Haig Mardirosoian; Francis Winspear Centre for Music, Edmonton, AB, Canada 3 pm

16 OCTOBER
Olivier Latry; Notre-Dame Cathedral-Basilica, Ottawa, ON, Canada 8 pm

21 OCTOBER
Gillian Weir; Høj e Kolstrup Kirke, Aabenraa, Denmark 8 pm
Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm

22 OCTOBER
Josef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
Katrin & Ralf Bibiella; St. Katharinen, Oppenheim, Germany 5 pm
Bernhard Haas; St. Nikolaus, Bensberg, Germany 8:30 pm
Michel Bourcier, with brass; St. Sulpice, Paris, France 4 pm

23 OCTOBER
Olivier Vernet; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

24 OCTOBER
Ton Van Eck, with piano; Sainte-Agathe, Brussels, Belgium 8 pm

25 OCTOBER
Hansjürgen Scholze & Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Klemens Schnorr; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

28 OCTOBER
Gillian Weir; St. Michael's, Croydon, Surrey, UK 12 noon

26 OCTOBER
Rotislaw Wygranienko; Church of the Carmelites, Brussels, Belgium 8 pm

27 OCTOBER
Guy Van Waas, with violin and bass; Protestant Church, Brussels, Belgium 12:30 pm

28 OCTOBER
Eric Mairlot; SS-Jean et Etienne aux Minimes, Brussels, Belgium 10:30 am
Maurice Clement; Church of Notre-Dame de la Chapelle, Brussels, Belgium 11:30 am
Edward De Geest; Church of Notre-Dame Immaculée, Brussels, Belgium 12:30 pm
Susan Woodson; Church of Finistère, Brussels, Belgium 3 pm
Marcel Verheggen; Protestant Church, Brussels, Belgium 4 pm
Gillian Weir; St. Michael's, Croydon, Surrey, UK 12 noon

29 OCTOBER
Gillian Weir; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
David Hill; Albert Hall, Nottingham, UK 2:45 pm
Johannes Unger; Westminster United Church, Winnipeg, MB, Canada 8 pm

2 NOVEMBER
Carol Williams; Reading Town Hall, Reading, UK 7:30 pm

4 NOVEMBER
Carol Williams; Canterbury Cathedral, Canterbury, UK 7:30 pm
Colin Walsh; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Gillian Weir; St. Peter's Church, Roath, Cardiff, Wales, UK

5 NOVEMBER
Olivier Latry; St. Joseph, Bonn-Beuel, Germany 7 pm

7 NOVEMBER
Willy Egmose; St. Andreas Kirke, Gøthersgade, Copenhagen, Denmark 7 pm

8 NOVEMBER
Gillian Weir; The Cathedral, Aarhus, Denmark 7 pm
Craig Humber; Kathedrale, Dresden, Germany 8 pm
Carol Williams; Collegiate Church of the Holy Cross, Crediton, Devon, UK 7:30 pm

9 NOVEMBER
Gillian Weir, masterclass; Vor Frue Kirke, Aarhus, Denmark 10 am

11 NOVEMBER
Carol Williams; United Reformed Church, Gainsborough, Lincs, UK 7:30 pm

13 NOVEMBER
Gillian Weir, masterclass; Royal College of Music, London, UK 10 am
Gerard Brooks, with orchestra; All Souls, Langham Place, London, UK 7:30 pm

17 NOVEMBER
Gordon Atkinson; St Andrew's Cathedral, Sydney, Australia 1 pm

19 NOVEMBER
Mozart, *Requiem*; St. Katharinen, Oppenheim, Germany 6 pm
Eric Lebrun; St. Joseph, Bonn-Beuel, Germany 7 pm
Bernhard Focroulle; St. Nikolaus, Bensberg, Germany 8:30 pm

20 NOVEMBER
Ton Koopman, organ and harpsichord; Salle Métropole, Lausanne, Switzerland 8:30 pm

21 NOVEMBER
Ton Koopman, organ and harpsichord; Salle Métropole, Lausanne, Switzerland 8 pm

22 NOVEMBER
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

26 NOVEMBER
Douglas Cleveland; Rozsa Centre, The University of Calgary, Calgary, AB, Canada 3 pm

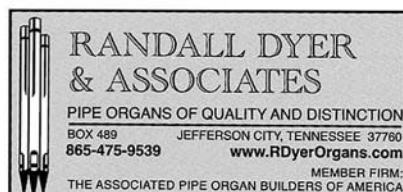
29 NOVEMBER
Samuel Kummer; Kathedrale, Dresden, Germany 8 pm



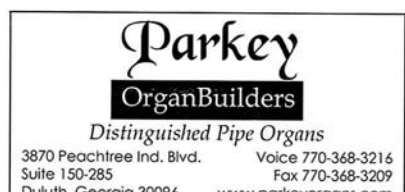
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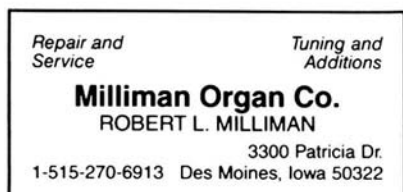
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Organ Recitals

GAIL ARCHER, Cathedral of St. John the Baptist, Charleston, SC, May 31: *Praeludium in g*, BuxWV 149, Buxtehude; *Kyrie, Heiliger Geist*, Bach; Con moto maestoso, Andante tranquillo (*Sonata III*), Mendelssohn; Joie et Clarté des Corps Glorieux, Le Mystère de la Sainte Trinité (*Les Corps Glorieux*), Messiaen; *Chorale in E*, Franck.

SCOTT BENNETT, Grace Episcopal Church, Charleston, SC, May 29: Alléluias sereins, Transports de joie (*L'Ascension*), Messiaen; Nimrod (*Variations on an Original Theme for Orchestra*, op. 36), Elgar; *Variationen und Fuge über ein Originalthema in fis-Moll*, Op. 73, Reger.

JAMES & MARILYN BIERY, Cathedral of St. John the Evangelist, Milwaukee, WI, May 23: *Sonata for two organs*, Cherubini; *Preludes on Welsh Tunes*, Thomas; *Introduction, Passacaglia and Fugue*, Wright; *Dialogue Monastique*, Purvis; *Elegy*, Biery; At Evening, Quick Dance (*Mountain Music*), Stover; *Psalm Variations for organ duet*, Hopkins.

PETER RICHARD CONTE, St. Mary's Cathedral, Peoria, IL, May 23: *Overture to Candide*, Bernstein, transcr. Conte; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; Scherzo (*Sonata VIII*), Guilmant; *Fantasy on Nursery Tunes*, Elmore; *Cortège et Litanie*, Dupré, transcr. Conte; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte; *Fountain Reverie*, Fletcher; *Final*, Franck.

PETER DU BOIS, Memorial Art Gallery, Rochester, NY, May 21: *Toccata in C*, Pachelbel; *Toccata del Secondo Tuono*, Gabrieli; *Kyrie*, *Kyrie*, *Christe*, *Kyrie*, alio

modo, *Kyrie*, alio modo (*Messa della Domenica*), *Recercar dopo il Credo*, Frescobaldi; *Balletto del Granduca*, Sweelinck; *Voluntary in C*, Boyce; *Voluntary in a*, Anonymus (18th century); *Toccata per l'Elevazione (Messa degli Apostoli)*, Frescobaldi; *Toccata prima del 5° tono (Toccate Libro II)*, Merullo; *Was Gott tut, das ist wohlgetan*, Fugue, Pachelbel; *More palatino*, Sweelinck.

RODNEY GEHRKE, Stanford Memorial Church, Stanford, CA, April 19: *Fantasy in g*, BWV 542a, *Sei gegrüßet, Jesu gütig*, BWV 768, *Sonata I: Movement I*, BWV 525, *Fugue in g*, BWV 542b, *Prelude in E-flat*, BWV 552a, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Dies sind die heiligen zehen Gebot*, BWV 678, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Christ unser Herr zum Jordan kam*, BWV 684, *Fugue in E-flat*, BWV 552b, Bach.

GEORGE HUBBARD, Bethel United Methodist Church, Charleston, SC, June 5: *Comes Autumn Time, Arioso, Carillon, Land of Rest, Were You There?, Deus Tuorum Militum*, Sowerby.

TIMOTHY HUTH, with Ryan Dettbarn, flute, Vivian Dettbarn, piano, St. Catherine Chapel, Adrian Dominican Sisters, Adrian, MI, April 30: *My Heart Overflows, Clothe Me with Yourself, Eternal Truth*, Ezoe; *Schmücke dich, o liebe Seele, Herzlich tut mich erfreuen (Eleven Chorale Preludes*, op. 122), Brahms; *Prelude and Fugue in a*, BWV 543, Bach; *Cantabile et Presto*, Enesco; *Mein junges Leben hat ein End*, Sweelinck; *Postlude pour l'Office de Complies*, Alain.

PAUL JACOBS, U.S. Military Academy, West Point, NY, May 7: *Sinfonia from Cantata No. 29*, Bach; *O wie selig seid ihr doch, ihr Frommen*, Est ist ein Ros' entsprungen (*Chorale Preludes*, op. 122), Brahms; *Pre-*

lude and Fugue in a, BWV 543, Bach; *Berceuse*, Vierne; *Variations on America*, Ives; *Allegro Vivace (Symphony No. 5 in f)*, Widor; *Sicilienne, Toccata (Suite*, op. 5), Duruflé.

MARK KING, Trinity Cathedral, Pittsburgh, PA, May 10: *Trumpet Tune*, Carter; *Wo soll ich fliehen hin*, BWV 646, *Toccata et Fuga in d*, BWV 538, Bach; *Le Jardin suspendu*, Alain; *Improvisation in a*, Op. 150, no. 7, Saint-Saëns.

BRUCE NESWICK, Trinity Lutheran Church, Lynnwood, WA, April 23: *Improvisation on a submitted theme; Praeludium in E*, BuxWV 141, Buxtehude; *Four Verses on the Magnificat in the First Tone*, Scheide-mann; *Praeludium und Fuge in E-moll*, BWV 548, Bach; *Fantasia*, Byrd; *O Welt, ich muss dich lassen (Eleven Chorale Preludes*, op. 122), Brahms; *Te Deum Laudamus*, Hurd; improvisation on a submitted theme.

FRANCES NOBERT, Church of St. Helena, Minneapolis, MN, May 1: *The Trumpet*, Jacquet de la Guerre; *Prelude, Fugue and Variation*, Franck; *Finale (Organ Symphony No. 1 in b)*, André; *Chorale, Variations, Finale (Sonata No. 6)*, Mendelssohn; *Partita über Lobe den Herren*, Ahrens; *Prelude*, BWV 545, *Largo*, BWV 529, *Fugue*, BWV 545, Bach; *Rorate Caeli (Twelve Chorale Preludes on Gregorian Chant Themes*, op. 8), Demessieux; *Transplant*, Shapiro; *Nocturne*, Tailleferre; *Tango Toccata on a Theme of Melchior Vulpius*, Decker.

SYLVIE POIRIER, Eglise des Saints-Angeles, Lachine, QC, Canada, May 28: *Le Labyrinthe du Monde et le Paradis du Coeur*, Eben.

DANIEL SULLIVAN, St. Michael's Episcopal Church, Charleston, SC, May 30: *"Goldberg" Variations*, BWV 988, Bach.

ANDREW TESSMAN, Church of St. Helena, Minneapolis, MN, May 21: *Trumpet Tune in B-flat*, McCabe; *Six Chorale Preludes on When Jesus on the Cross Was Bound*, Scheidt; *Prelude and Fugue in D*, BWV 532, Bach; *The God of Abraham Praise*, Proulx; *Blessed Jesu, We Are Here*, Manz; *How Brightly Shines the Morning Star*, Tessman; *Toccata in Seven*, Rutter; *Suite Gothique*, Boëllmann; *Pastorale*, Franck; *Sortie in E-flat*, Lefebure-Wély.

JAMES WELCH, St. Mark's Episcopal Church, Palo Alto, CA, May 19: *Prelude and Fugue in f-sharp*, Buxtehude; *Mein junges Leben hat ein End*, Sweelinck; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Chorale in b*, Franck; *Mässig schnell (Sonata I)*, Hindemith; *Prélude (Suite Médiévale)*, Langlais; *Andante sostenuto (Symphonie Gothique)*, Widor; *Alleluys*, Preston; *Adagio (Sonata in e minor)*, Nanney; *Finale (Symphonie I)*, Vierne.

CATHRYN WILKINSON, The Presbyterian Homes, Evanston, IL, May 22: *Come, Holy Ghost, Fill Us with Grace*, BWV 651, Bach; *Andantino amabile, Adagio non troppo*, Alla breve (*Trios for the Organ*, op. 49), Rheinberger; *Sonata in One Movement on Kalenda Maya*, Larsen; *Ev'ry Time I Feel the Spirit*, op. 14, Dinda; *Bewitching attire of the most charming simplicity*, No darkness at all (*A Quaker Reader*), Rorem; *Praeludium in e*, Bruhns.

CAROL WILLIAMS, Salisbury Cathedral, Salisbury, UK, May 24: *Fanfare for the Common Man*, Copland, arr. Williams; *Fuga Sopra il Magnificat*, BWV 733, Bach; *Morceau de Flûtes*, Lascoux; *Va pensiero, sull' ali dorate (Nabucco)*, Verdi, arr. Williams; *Overture to Egmont*, Beethoven, arr. Stewart; *Fantaisie et Fugue B.A.C.H.*, Liszt, arr. Guillou; *Processional March*, Stewart; *Amazing Grace! How Sweet the Sound*, Shearing; *Flapperette*, Greer, arr. Williams; *Toccata*, Jongen; *Trumpeting Organ Morgan*, Jenkins.

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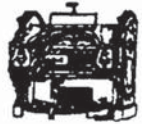
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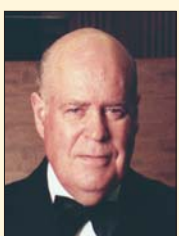
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