

THE DIAPASON

OCTOBER, 1996



Pittsburg State University, Pittsburg, KS
Specification on page 19

Letters to the Editor

Reubke review

I would like to comment on some of the statements in the review by Dietrich Bartel of my book, *Julius Reubke, Leben und Werk* (reviewed on pp. 8-9 of the June 1996 issue of THE DIAPASON). Mr. Bartel says that "the summary of Reubke's life seems redundant in the form of an appendix, and could more easily have been accommodated as an introduction to his biography." To include a summary at the end is a requirement for a thesis not only in Austria. Compared to one of the important musicological publications of the last years, Stephen Hefling's "Rhythmical alteration in 17th and 18th century music," with a summary of 20 pages compared to a total of 233 pages, a summary of the Reubke research of 5 pages with a total of 252 pages in my book does not seem "excessive" to me.

The summary presents not only the results of the research on Reubke's life (1½ pages), but also those on his works. To accommodate the summary "as an introduction to Reubke's biography," as Bartel suggests, is not possible. This would give the impression that the author sets out from theories (e.g., the form of Reubke's sonatas) which he is eager to prove on the following pages.

Most of the material in the appendices has been included to present the current state of knowledge for the purpose of facilitating further research. Bar-

tel writes that the book includes "world-wide (yet certainly incomplete) library holdings" of the editions of Reubke's works. I have never claimed that this is a world-wide list. Therefore it cannot be criticized that it is incomplete. The current state of knowledge has been researched in those given libraries (which indirectly includes the important information where no or hardly any research has been done yet).

The list presents the holdings of the editions which are out of print in 116 libraries. The editions are given with abbreviation symbols. To facilitate the access to the meaning of the symbols a list of the editions precedes the library holdings. This criticized extra list is a tool and not a summary with which you can easily look up the editions. You can much more easily assign them to the symbols in the library list because they are given only with their titles on only three pages (Bartel: "particularly the summary of Reubke's works results in excessive repetition") whereas they are dispersed in the course of the book on seventy-four pages (pp. 80-153).

I am very glad that Dietrich Bartel took the time to read my book so thoroughly. Every author can be thankful for such a detailed and favorable review since it gives the reader a comprehensive look at the contents of the book.

Michael Gailit
Vienna, Austria

Here & There

Dan Miller, organist/music director of Calvary Church, Charlotte, NC, will play a recital on the new 62-rank Visser-Rowland organ at First Baptist Church, Jackson, TN, on October 6. The new organ was completed in April; key action is electro-mechanical. For information: 901/423-9315.

Lindenwood Christian Church (Memphis, TN) has announced its schedule of Lindenwood Concerts 1996-97: October 11, Joseph Joubert with the Lindenwood Chancel Choir; Nov 8, "Awake the Trumpets—Music for a Grand Wedding"; Dec 8, Christmas spectacular; Feb 14, Valentine's pops concert; Mar 21, Ronald Naldi, tenor; Mar 28, Dubois, *Seven Last Words of Christ*. Gary Beard is organist-director, Chris Nemecek, associate organist. For information: 901/458-1652.

The Plymouth Music Series of Minnesota has announced its 1996-97 schedule: October 12, the musical *Kristina!* in celebration of the 150th anniversary of Swedish emigration to America, Orchestra Hall, Minneapolis; Oct 25, Westminster Abbey Choir, Central Lutheran Church; Nov 17, "Over the river and through the woods," with Garrison Keillor, Bethel College; Dec 8 & 15, "Welcome Christmas," Plymouth Congregational Church; Feb 7, annual *Witness* concert, Orchestral Hall; Mar 14, Mendelssohn, *St. Paul*, Bethel College; May 9, Argento, *Jonah and the Whale*, Wooddale Church, Eden Prairie. For information: 612/870-0943.

All Saints' Episcopal Church, Beverly Hills, CA, has announced its music events for 1996-97: Oct 13, the Choir of Southwark Cathedral, London; Nov 3, Solemn Choral Evensong; Nov 10, The Chamber Players of the Los Angeles Mozart Orchestra; Nov 15, David Higgs; Dec 1, Procession with carols; Dec 15, Handel, *Messiah*; Jan 19, The Art of the Keyboard Concerto, Craig Phillips, organ, Thomas Foster, organ and harpsichord; Feb 2, songs of Franz Schubert; Feb 23, Philip Scriven; Mar 9, Brahms, *Alto Rhapsody* and *German Requiem*; Apr 20, Mary Preston; May 8, music of Herbert Howells; May 18,

Solemn Choral Evensong and Concert; June 1, organ duo recital, Carol & Thomas Foster. Thomas Foster is director of music, Craig Phillips, music associate. For information: 310/275-2910.

The Class of 1936 of the **United States Military Academy**, West Point, NY, has recently endowed the series of organ recitals at the Cadet Chapel, to be known as the Class of '36 Distinguished Organists Recital Series. This season's programs include: Oct 13, Johan van Dommele; Nov 17, Roberto Bertero; April 6, Colin Walsh. The 325-rank organ in the chapel was built by Möller, with transept Hauptwerk, Positiv and Pedal divisions by Gress-Miles, and other ranks by Cavallé-Coll, Bonavia-Hunt, Stinkens, Stevens, Aeolian-Skinner, Anderson, Rother, A.R. Schopp's, Clark, Trivo, and Eastern Organ Pipes. Since the original 38-rank installation in 1911, many additions have been made by the West Point organ shop, now staffed by David Friedell and Gary Ferguson. Lee Dettra has been organist and choirmaster since 1985.

The University of Michigan 36th annual Organ Conference ("Homage à Langlais") takes place October 13-16 in Ann Arbor. The schedule includes recitals by Laurence Jenkins, Robert Glasgow (all-Franck), Jan Overduin, Timothy Tikker, Marie-Louise Langlais, Fred Tulan, and Colin Walsh, with additional presentations by Peggy Kelly Reinburg, Gale Kramer, Janice Beck, Kathleen Thomerson, Michele Johns, Edward Tibbs, Ann Labounsky, and Robert S. Lord. For information: Marilyn Mason, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; 313/764-0583; fax 313/763-5097; e-mail mamstein@umich.edu

The Men and Boys Choir of Rochester Cathedral, Kent, England, will make its first tour of the United States October 17-27. Consisting of 16 boys and eight men, the choir is under the direction of Roger Sayer and will sing concerts in New York, Pennsylvania, and Maryland. In addition to singing the regular round of daily ser-

THE DIAPASON

A Scranton Gillette Publication

Eighty-seventh Year: No. 10, Whole No. 1043
Established in 1909

OCTOBER, 1996
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

CONTENTS

FEATURES

- Association of Anglican Musicians
Washington, DC, June 24-28
by William D. Gudger 13
- AGO Centennial Convention
July 7-11, New York City
by Jerome Butera and Herbert L. Huestis 14
- Eighth AGO National Conference on
Organ Pedagogy, July 5-6, New York City
by Sally Cherrington 17

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4, 5, 6
- Appointments 3
- Nunc Dimittis 4
- Carillon News 6, 8

REVIEWS

- Music for Voices and Organ 8
- Book Reviews 10
- New Recordings 10
- New Organ Music 12
- New Handbell Music 12

NEW ORGANS

- CALENDAR 18

ORGAN RECITALS

- CLASSIFIED ADVERTISING 24

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS

The Diapason Online—

OrganNet Report

Osiris Organ Archive

[http://osiris.wu-wien.ac.at/ftp/pub/earlym-](http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/)

[l/organs/](mailto:70771.1047@compuserve.com)

[e-mail: 70771.1047@compuserve.com](mailto:70771.1047@compuserve.com)

BRIAN SWAGER

Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

Copyright ©1996. PRINTED IN THE U.S.A.

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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

vices at the cathedral, the choir is frequently seen and heard on BBC Television and Radio. They recently completed tours of Finland, Estonia, France, and Germany, and have issued several CD recordings. Rochester Cathedral is the Mother Church of the second oldest diocese in England, founded in 604 AD when St. Augustine appointed Justus to be the first Bishop.

Paul Wood Cunningham will present a lecture/concert of organ music of Eastern Europe on October 18 at Trinity Episcopal Church, Reno, NV. The program, sponsored by the Northern Nevada AGO, will feature works from the Czech Republic, Hungary, Estonia, Russia, and Poland. Cunningham is director of music ministries and organist at Mt. Tabor Presbyterian Church, Portland, OR. For information: 503/234-6493.

Presbyterian Homes, Evanston, IL, has announced its fall series of organ recitals on the Dobson organ in Elliott Chapel: Oct 17, Stefan Engels; Oct 28, Naomi Rowley; Nov 25, David Lornson; Dec 5, John W.W. Sherer. For information: 847/492-2922.

The St. Thomas Choir of Men and Boys has announced its 1996-97 series of Tuesday evening concerts: Oct 22, The Choir of Westminster Abbey; Nov 12, Kodály, *Missa brevis* and Widor, *Messe*, op. 36, for two choirs and two organs; Dec 17 & 19, Handel, *Messiah*; Mar 18, Bach, *St. Matthew Passion*. For information: 212/757-7013.

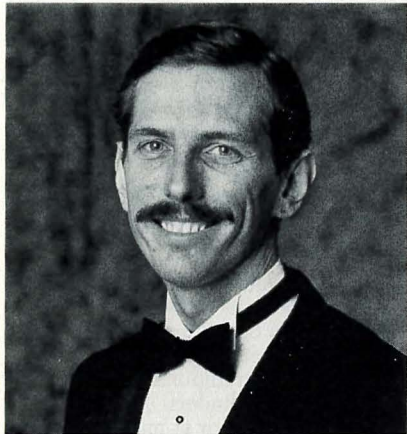
Henry Glass, director of music and organist of Westminster Presbyterian Church, St. Louis, MO, will play a hymn festival on October 27. The event is in honor of Mr. Glass' tenth anniversary at the church. For information: 314/367-0900.

The School of Music, Arizona State University, Tempe, AZ, has announced its 1996-97 season: Nov 3, Robert Clark; Jan 12, James David Christie; Jan 26, Kimberly Marshall; Feb 16, Craig Cramer; Feb 23, Lynne Davis; Mar 9, Douglas Reed. A masterclass will be held on the Monday following each of these recitals. For information: Robert Clark, 602/965-3968; fax 602/965-2659.

The Institute of Sacred Music at Yale University will hold its first Biennial Organ Competition on June 5-6, 1997. The competition will showcase the E.M. Skinner organ in Woolsey Hall and the Beckerath organ in Dwight Chapel, and is open to organists whose age must not exceed 24 years on June 2, 1997. Finalists will play a pre-determined program on each organ. There will be two prizes of \$4,000 each, and each winner will be given travel expenses for two pre-arranged concerts (one in New York, and the other in either New Haven or Columbus, IN). The Yale Institute of Sacred Music Prize will be given to the best non-Yale student; the Clementine Tangeman Prize will be awarded to the best Yale student. Tapes for the first round are to be postmarked no later than February 15, 1997. Up to six finalists will be chosen, and will receive reim-

bursement for travel expenses, meals and lodging. For information: Organ Competition, Yale Institute of Sacred Music, 409 Prospect St., New Haven, CT 06511; 203/432-5180; fax 203/432-5296.

Appointments



Larry Long

Larry J. Long has been appointed Director of Music Ministry at Augustana Lutheran Church of Hyde Park, Chicago, and Associate Organist at St. Alphonsus Church, Chicago. At Augustana, which is adjacent to the University of Chicago and the Lutheran School of Theology at Chicago, he will conduct the adult choir and play for services, supervise a children's choir, and plan and prepare liturgies and concerts. He is organist for several weekend masses at St. Alphonsus as well as for weddings and funerals. Mr. Long received the MMus in organ performance from Southern Methodist University, studying with Robert Anderson, and the BMus in church music from Valparaiso University, studying with Philip Gehring. A recitalist and composer, he has several works published by Augsburg Fortress. He leaves his post as Director of Music for the past 11 years at Resurrection Lutheran Church, Chicago, where he was instrumental in guiding the parish to the signing of a contract with Rosales Organ Builders for a new organ scheduled for installation in 1997.



David Perry Ouzts

David Perry Ouzts has been appointed Organist and Choirmaster of St. Barnabas Episcopal Church, DeLand, FL, where he will also serve as music teacher at St. Barnabas Episcopal School. He leaves the position of Associate Director of Music and Fine Arts of the 7600-member St. Luke's United Methodist Church in Houston, TX, where he was senior associate of the church's music and fine arts staff of 11. A former student of Robert Baker, Gerre Hancock, W. Lindsay Smith, and John Turnbull, Mr. Ouzts is a doctoral candidate in organ and church music at Indiana University, where he studies with Marilyn Keiser. He holds organ performance degrees from Furman University and the Yale School of Music, a diploma from the Yale Institute of Sacred Music, and a diploma from the Berkeley Divinity School at Yale. A native of South Carolina, Ouzts was formerly Organist and Choirmaster

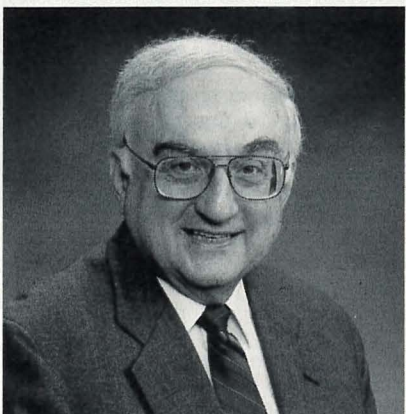
of Trinity Episcopal Church, Huntington, WV, where he was also liturgy and music consultant of the Diocese of West Virginia, and Director of Music of Congregation B'nai Shalom. He is an active recitalist and clinician, and a published author and composer.



Joe Utterback

Joe Utterback has been appointed Director of Music and Organist at The First Congregational Church, Stratford, CT. He will direct four choirs and the annual spring community oratorio. Utterback is also director of the Stratford Sister Cities Chorus, which will make its bi-annual English tour in the summer of 1997. A jazz pianist with international credits, he performs regularly in concert as a solo artist and with his trio, featured this fall at the National Theatre in Santo Domingo. Utterback has received annual ASCAP awards since 1991 for his compositions, published by Jazzmuze, Inc., and has performed throughout the U.S. and in 20 foreign countries. His CD of piano improvisations, *Porgy and Bess Jazz Suite*, initiated Connoisseur Society's jazz series in February 1996. His second release with Connoisseur is scheduled for early 1997: *As Time Goes By—Blues and Ballads at the Movies*. Jazzmuze published Utterback's *Christmas Carols for Organ in jazz styles* and *Deep River in jazz style* for the centennial AGO convention. Utterback teaches at Sacred Heart University in Fairfield, CT. He holds a DMA from the University of Kansas and is under management with Jazzmuze, Inc.

Here & There



Robert C. Bennett

Robert C. Bennett, Diaconal Minister of Music and Fine Arts of St. Luke's United Methodist Church, Houston, TX, retired on May 31 after having served on the music staff for 42 years. He was named Minister of Music Emeritus and will continue to play weddings, funerals, and special services as requested and will teach privately. Mr. Bennett and his wife Barbara were presented with a trip to England, France, Switzerland, and Italy, as well as to the AGO convention in New York City this past July. The congregation celebrated its 50th anniversary in November, 1995, and the Chancel Choir its 50th anniversary in January, 1996. Works for these events were commissioned from Gilbert Martin, Dale Wood, Rob Landes, Jack Noble

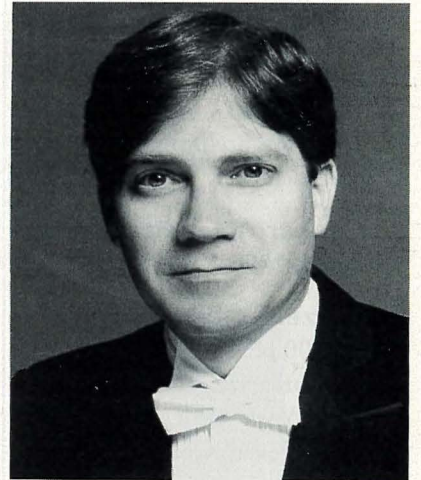
White, John Horman, Carlton Young, and Douglas Wagner. During his tenure, Mr. Bennett was responsible for bringing guest conductors to the church, including Noble Cain, John Finley Williamson, Jane Marshall, William Teague, Paul Salamunovich, John Rutter, and Sir David Willcocks. Bennett holds the BS and MED degrees from the University of Houston, the DMus from Southwestern University, and the Fellowship Diploma in organ performance from Trinity College, London (FTCL). His teachers have included Hayden Roberts, Mrs. B.M. Raborn, Lanson Demming, Richard Purvis, and William Teague. Mr. Bennett designed the church's 75-rank Möller organ, installed in 1959 and revised in 1987. Many notable organists have performed on the church's recital series as well as through the Houston AGO. Bennett took the Chancel Choir on a tour of England, Scotland, and Wales in 1989; Germany, Austria, Czechoslovakia, and Hungary in 1991; and Finland, Estonia, Latvia, St. Petersburg, Russia, and Sweden in 1994. He was also in charge of the church's monthly art exhibit and the use of the Rotunda theater, used for church dramatic and musical productions, as well as the A.D. Players Children's Theatre. Active in the AGO, he served four terms as dean of the Houston chapter, and as Texas state chairman, regional chairman, and on the National Convention Committee of the Council. He worked on the 1958 national convention, served as general chairman of the 1967 regional convention, the 1974 mid-winter conclave, and the 1988 national convention. Active in the Fellowship of United Methodists in Worship, Music and Other Arts, he served as Jurisdictional representative and president, and has been dean of the Texas Conference Choir Clinic in Lakeview. Bennett served as tunes chairman for the United Methodist *Hymnal*, served on the committee for Supplement I, and was editor of Supplement II. He will continue as professor of organ at St. Thomas University in Houston.



Cor Edskes

Cor Edskes will receive an honorary doctorate from Göteborg University, Göteborg, Sweden, on October 19. Edskes (b. 1925) revolutionized the field of pipe organ restoration by shaping the development of restoration theory and practice. His exhaustive documentation of the organ in the Martinikerk in Groningen, published in 1971-72, still serves as a model for many yet on-going European restoration projects. The practice of organ restoration took a new direction in the 1950s due to his insistence upon the adoption of historical building techniques most closely resembling those of the particular organ-builder in question. Together with organbuilders Jürgen Ahrend and Gerhard Brunzema, Edskes was able to refine this philosophy into a standard of practice. Further contributions to historically conscientious organ building include his reconstruction of the employment of proportional systems involved in the design of pipe scales and case dimensions. His research and employment of historical tuning systems in restored organs represent a turning point for the appreciation and understanding of early organ music. The restoration and reconstruction projects in which he played a defining role

include organs in Amsterdam, Groningen, Kantens, Medemblik and 't Zandt, The Netherlands; Cappel, Grasberg, Hamburg, Lüdingworth, Rysum, Stade, Uttum, and Westerhusen, Germany; and Helsingør and Roskilde, Denmark. Edskes' work as a consultant for the restoration of the Schnitger organ in the Jacobikirche in Hamburg has formed the basis for the reconstruction of the pipework of a large North German organ in the Nya Örgryte kyrka in Göteborg, which is being carried out by the Göteborg Organ Art Center of Göteborg University.



Kim Heindel

Kim Heindel has recorded a CD of Bach organ works for the Gasparo label. The organ, a 49-rank instrument built by Balthasar König in 1727, is in Steinfeld Monastery, located in the Eifel mountains of central Germany. The CD, *Bach at Steinfeld* (GSCD-321), is distributed by Allegro Imports, and is available from Gasparo Records, P.O. Box 3090, Peterborough, NH 03458, for \$14.99 (plus \$3.50 shipping and handling); ph 800/934-8821. Kim Heindel is represented by Phillip Truckenbrod Concert Artists.

Piet Kee is featured on a new recording, *Bach Organ Works, Vol. 4*, on the Chandos label (Chan 0590). Recorded on the organ of the Martini Church, Groningen, the program includes *Prelude and Fugue in C, S. 545*, *Sonata IV in e, S. 528*, *Fantasia in c, S. 562*, *Six Schübler Chorales*, and the *Prelude and Fugue in E-flat, S. 552*. For information: Koch International, 516/484-1000.



Jonathan Tan, Evelyn Lim, Daud Kosasih

Syukur ("Praise") by Indonesian composer **Daud Kosasih** was given its first performance on June 18 at Wesley Methodist Church, Singapore. The one-movement work combines Western musical elements with sonorities associated with the *gamelan*. Mr. Kosasih is director of music at Gloria Methodist Church in Medan, Indonesia. **Evelyn Lim**, who premiered the work, is a doctoral student of Marilyn Mason at the University of Michigan. The program also featured organist **Jonathan Tan**, a graduate student at the Berkeley GTU.

Works of **Dan Locklair** were published in July: *A Spiritual Pair* (Diptych for organ): *Swing Lo, Go Tell It* (e.c.

THE INSTITUTE OF SACRED MUSIC AT YALE UNIVERSITY

announces an organ competition to be held in Spring, 1997

ELIGIBILITY: Organists who are 24 years of age or younger on Monday, June 2, 1997.

DEADLINE: February 15, 1997 for preliminary round consideration.

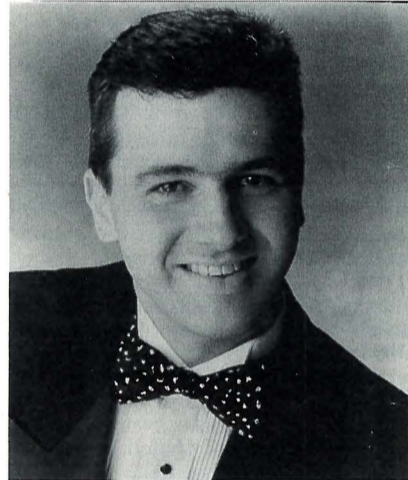
COMPETITION DATES: June 5 and 6, 1997

PRIZES: Two prizes of \$4,000 plus travel expense to two prearranged recitals in New York City and either New Haven, Connecticut or Columbus, Indiana

For complete information contact:

Organ Competition
Yale Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511
PHONE 203-432-5180
FAX 203-432-5296

kerby); *Brief Mass* (SSAATTBB a cappella)(e.c. kerby); *Three Christmas Motets*: Quem vidistis pastores, O magnum mysterium, Hodie Christus natus est (e.c. kerby); and *A Christmas Pair* (Two Anthems for Christmastide for SATB choir and organ): Down to the roots of the world, Lumen de lumine (Wayne Leupold Editions). *A Spiritual Pair* was recorded by **Marilyn Keiser** at Christ Church Cathedral, New Orleans (Pro Organo CD 7067). Also this past summer the composer received his 16th consecutive ASCAP Award. Locklair's *Ere long we shall see* (Concerto Brevis for organ and orchestra) received its premiere during the AGO national convention in New York City, performed by **Gregory D'Agostino** and an orchestra under the direction of **Robert Kenneth Duerr** at the Cathedral of St. John the Divine.



Alan Morrison

Alan Morrison has been added to the roster of Karen McFarlane Artists. Morrison is Director of Music of First Baptist Church in Philadelphia and College Organist of Ursinus College in Collegeville, PA. He has concertized extensively, performing in such venues as

Alice Tully Hall, Spivey Hall, Meyerson Symphony Center, the Crystal Cathedral, and Balboa Park, and has been featured at two national AGO conventions (Atlanta '92 and New York '96). He has several CDs to his credit with Gothic Records, ACA Digital and DTR. These and other performances have been featured on *Pipedreams*, NPR, and the CBC. On national television he has appeared on two episodes of *Mister Roger's Neighborhood*. Alan Morrison completed formal studies at the Curtis Institute in Philadelphia, where he earned the BMus in 1991, studying with John Weaver, and the MMus in 1993 in piano accompanying and chamber music under Vladimir Sokoloff and Susan Starr. Post-graduate studies were at The Juilliard School with John Weaver and completed in 1996. A prizewinner in several competitions, Morrison won first prizes in the Mader and Poister competitions, as well as the silver medal at the Calgary International Organ Festival.

Daniel Pinkham toured Norway from July 22-August 17, accompanied by organist **Andrew Paul Holman** for the European premieres of the composer's *O Come Emmanuel* for organ. The seven variations on an Advent hymn, written for and premiered by Mr. Holman last Christmas Eve, were published this spring by Thorpe Music Publishing Co. (Theodore Presser, sole distributor). The performances, all on recently built tracker organs of various sizes, took place at Follebur Church, Heddal Stave Church (Notodden), Oestre Porsgrunn Church, Skjaak Church, and Hovin Church (Jesheim), as well as at Asker Church, the summer church of the Norwegian royal family. Each concert was preceded by a talk (in Norwegian) by the composer. For information on *O Come Emmanuel* (493-00065, \$6.95), contact Theodore Presser Co.: 610/525-3636.



John Walker

son, and included works of Cowell, Varèse, Reich, Partch, and Riley. In 1984, John Walker performed the Harrison *Concerto* at the AGO national convention in San Francisco. The work specifies 37 percussion instruments, ranging from traditional fare to five tuned oxygen cylinders. Dr. Walker is organist and director of music at Shady-side Presbyterian Church in Pittsburgh, and college organist at Westminster College.

Robert P. Wetzler has been granted a composer award by the American Society of Composers, Authors and Publishers, for the 30th year in row. Composer and author Wetzler is Director of Publications for AMSI Music Publishers in Minneapolis.

The Choir of St. John's College, Cambridge, and organist **Robert Woolley** are featured on a new recording, *Tallis: Choral & Organ Works*, on the Chandos label (Chan 0588). The choir is under the direction of **Christopher Robinson**. Included on the recording are 20 works of Thomas Tallis. For information: Koch International, 516/484-1000

Bedient in New York...

Great:
Principal 8
Rohrflute 8
Octave 4
Octave 2
Mixture

Swell:
Gamba 8
Gedackt 8
Celeste 8 (prep.)
Flute 4
Flute 2
Cornet II
Cromorne Bass 8
Trumpet Treb. 8

Pedal:
Subbass 16
Flute 8
Couplers
Tremulant
Solid State stop action.

Holy Cross Catholic Church in Rochester is the home of **Bedient Opus 48**. This versatile instruments leads contemporary Catholic worship in an effective and thoughtful way. Father Thomas Wheeland is Pastor and Mr. John Gaspar is director of music.

4221 N.W. 37th Street Lincoln, NE 68524-1919
(402) 470-3675 FAX(402) 470-3676
Your inquiries welcomed!



Cherry Rhodes and Ladd Thomas

Ladd Thomas and **Cherry Rhodes** were among five organists who shared a program with more than 100 other musicians at St. John's Episcopal Church, Los Angeles, in a benefit concert for the AIDS ministries of the Episcopal Diocese of Los Angeles. Thomas and Rhodes performed Debussy's "Prelude, Aria and Dance" from *L'enfant Prodigue*, arranged for them as an organ duet by Rayner Brown. **Timothy Howard** accompanied harpist Maria Casale. **Paul Baker** accompanied bass William Hanrahan in a song cycle by Richard Proulx dedicated to the singer. **Craig Campbell** accompanied flutist Janet Ferguson and opened the concert with Calvin Hampton's *Fanfare for the New Year*.

On June 16, **John Walker** performed the Lou Harrison *Concerto for Organ* with the San Francisco Symphony Orchestra, Michael Tilson Thomas conducting. Walker responded to the Symphony Association's emergency request two days before to fill in for the performance. With just 48 hours until performance time, he flew cross country and participated in Saturday's dress rehearsal and the Sunday performance. Part of the American Music Festival at the Symphony, the four-hour marathon concert was hosted by composer Harri-

Nunc Dimittis

Elizabeth Clementine Miller Tangeman of Columbus, IN, formerly of East End Avenue, New York City, died on January 17. She was born in Columbus on February 17, 1905. She married Professor Robert Stone Tangeman in 1951; he died on September 25, 1964. Mrs. Tangeman was responsible for establishing the Institute of Sacred Music at Yale University in 1973. Both in the planning of the Institute at Yale and throughout its history, she was an advisor and consultant. She sponsored visits to the campus by guest artists such as Robert Shaw, established a special fund for the commissioning of new music, and offered student scholarships for special conferences and events. She received the Yale School of Music Alumni Award in 1980 and the AGO President's Award in 1988. Mrs. Tangeman attended public schools in Columbus, IN, the Emma Willard School in Troy, NY, and Smith College, from which she graduated *cum laude* in 1927. She edited the hymnal, *Christian Hymns*, still in use at First Christian Church, Columbus, IN, and was a member of the editorial committee which produced the *New Hymnal for Colleges and Schools*, recently published by Yale University Press. In later years she sponsored the construction of several pipe organs, including one at Park Avenue Christian Church in New York, and the restoration of organs at Battell and Marquand Chapels at Yale University. She served as a trustee of Butler University (Indianapolis), Christian Theological Seminary (Indianapolis), Union Theological Seminary (New York), and Emma Willard School, and had received honorary degrees from William Woods College, Butler University, Bethany College, and Christian Theological Seminary. A memorial service was held on February 11 at Park Avenue Christian Church, New York.



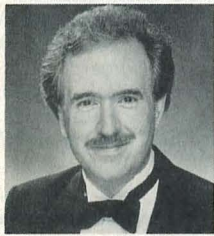
Ethelyn Sparfeld, Robert Dial, The Rev. Dr. Robert Bergt; Paul Devantier (Radio station KFUE), The Rev. Daniel Johnson, and Barbara Kuhlmann of the St. Louis AGO.

The St. Louis AGO chapter has honored six persons with its annual Guild Honor Awards: The Rev. Daniel L. Johnson (pastor of the Evangelical UCC Church of Godfrey, IL) as religious leader; Ethelyn Sparfeld as choir director of the St. Louis Children's Choir; Barbara Kuhlmann (First Presbyterian Church, Kirkwood) as music educator; Robert Dial (Springfield, IL) as organ builder; radio station KFUE-FM as outstanding institution contributing to the cause of sacred music in the St. Louis area; and The Rev. Robert Bergt (Concordia Seminary) received the Avis Blewett Award.

The Old First Choir & Orchestra (Old First Church, San Francisco) presented a concert as part of the organ dedication series on June 24: Mark Smith, director; Stephan Repasky, organist. The program included the Fauré *Requiem* and Saint-Saëns *Symphony No. 3*, in celebration of the new organ by Visscher Associates

Charles Brent Fisk: A Retrospective is the title of a documentary on the life and work of the late organ builder from Gloucester, MA. The program focuses on the childhood, early education in the area of physics, and the musical influences that turned his attention to the building of pipe organs. The most significant instruments that he built are featured along with commentary by Fisk. Many of his friends and colleagues talk of their association with him and the impact he had on their lives and work. The videotape was written and produced by Stephen Malonek, SFM Productions; VHS format, 50 minutes; available for \$39.95 plus \$3 shipping per tape, from SFM Productions, Stephen F. Malonek, 8 Pasture Rd., Rockport, MA 10966.

Pro Organo has released its new catalog of compact disc recordings. The catalog features 12 new releases by Dorothy Papadakos, Christopher Young, Katharine Pardee, Frederick



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



Nancy Joyce Cooper
Organist/Lecturer
Visiting Assistant Professor of Music
The University of Montana
Organist/Choir Director
Holy Spirit Episcopal Church
Missoula, Montana



Mary Ann Dodd
Organist/Lecturer
University Organist Emerita
Colgate University
Hamilton, New York



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Mankato State University
Mankato, Minnesota



Margaret R. Evans
Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Janette Fishell
Organist/Lecturer
Assistant Professor of Music
East Carolina University
Greenville, North Carolina



Michael Gailit
Organist/Pianist
Organ Faculty Conservatory of Music
Piano Faculty Academy of Music
Organist St. Augustine's Church
Vienna, Austria

Concert Artist Cooperative



Lee Garrett
Organist
College Organist
Professor of Music
Lewis and Clark College
Portland, Oregon



Eileen Guenther
Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
WGMS "The Royal Instrument" Host
Washington, D.C.



Eileen Hunt
Organist/Lecturer
Organist and Music Director
Green's Farms Congregational Church
Westport, Connecticut
Southern CT State University Faculty
Organ and Oboe/English Horn
with Caesar Storlazzi



Amy Johansen
Organist/Lecturer/Recording Artist
Sydney, Australia
Regular U.S. Tours

Beth Zucchini
Director
892 Butternut Dr.
San Rafael
California 94903
415/479-3532



William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Susan Dickerson Moeser
Organist
Assistant Professor of Music
University of Nebraska - Lincoln
Lincoln, Nebraska



Larry Palmer
Harpsichordist/Organist
Professor of Harpsichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Clair Rozier
Organist
Director of Music
Ardmore Presbyterian Church
Ardmore, Pennsylvania



Martha H. Stiehl
Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

Hohman, Marilyn Keiser, John Walker, The Choir of Shadyside Presbyterian Church, The Gary Beard Chorale, The Girls' Choir of St. Paul's Cathedral, Buffalo, NY, and The Memphis Boychoir & Chamber Choir. For information: Pro Organo, PO Box 8338, South Bend, IN 46660-8338; 800/336-2224.

Greenwood Press has announced the publication of *Wiser than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*, by **Quentin Faulkner**. The book addresses the question of why the Christian Church was able to contribute so generously to music from its earliest days through the 18th century, and why it has suffered since that time from "a creeping artistic paralysis," and investigates the historical interaction of theology, philosophy and music. Quentin Faulkner is Steinhart Distinguished Professor of Music at the University of Nebraska, Lincoln, where he teaches organ and church music. His articles have appeared in *THE DIAPASON*, *The American Organist*, *The Christian Ministry*, and *Liturgy*; 272 pp., \$59.95. For information: Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881; 203/226-3571.

The Wanamaker Organ—the world's largest playing musical instrument and a National Historic Landmark—will be a prominent feature of a new Lord & Taylor store in the John Wanamaker Building. In July the May Department Stores Company of St. Louis purchased Philadelphia's Strawbridge & Clothier chain and merged it together with their local Hecht's department stores (which were John Wanamaker Stores until last fall). Jointly they have formed a chain known as Hecht's from Arlington, VA. Because this expansion would mean that there would be two Strawbridge's stores in Center City Philadelphia, the May



Wanamaker Organ featured at OHS convention July 3

Company announced that it would make the former John Wanamaker Store part of its Lord & Taylor division in early 1997. May Company officials declared that the Organ, Eagle and Light show would continue to be prominent features of the store as a Lord & Taylor's, and have declared their commitment to the organ.

The restoration of the Wanamaker Organ continues. The water-damaged Echo division of 33 ranks has been restored by Mann & Trupiano. The Ethereal division is being restored by Carl Loeser. On 25 inches of wind-pressure, it has 22 ranks of solo stops and chorus reeds. Hecht's staff curators Peter van der Spek and Samuel Whitcraft replaced the stop jams of the six-manual console in July and are completing the console wiring and internal mechanisms. The project will add a working combination action with eight

levels of memory to the instrument.

The Wanamaker Organ was showcased on July 3 at the OHS national convention and in a day-long festival held by the Friends of the Wanamaker Organ on July 6. Peter Conte is the Grand Court Organist. For information on the Wanamaker Organ restoration, contact Friends of the Wanamaker Organ, 224 Lee Circle, Bryn Mawr, PA 19010-3726; 610/519-1348.

Schneider Pipe Organs, Kenney, IL, is celebrating its 20th anniversary this year, and has completed several projects as part of a multi-phased workshop renovation and enlargement project. The company has been housed in the 20,000 square foot Victorian former Rybolt Opera House since 1979. The most recent renovations included framing-in and insulating portions of the exterior walls of the first floor and completion of a new conference room in the office suite on the second floor. The entire two-story, five-room office suite received insulation on the exterior walls, a new spiral staircase, and a new furnace and air conditioner. Future plans call for the enclosure and completion of a new erecting room with 23-foot ceiling and replacement of the old wood windows with insulated metal sash units. Currently the firm is completing a two-manual, 14-rank electric-action organ for the residence of William Hardy in Auburn, CA. An open house is planned when the organ is complete in the shop. For information: 800/448-0554.

Allen Organ Company has installed a two-manual digital organ in the Little Stone Church on Michigan's Makinac Island. The church is open only 20 weeks of the year, and hosts up to 100 weddings per season. The digital organ was crated and shipped by ferry to the island, and then attached to a horse-drawn dray for the trip to the church. Built with stone from the woods and fields of Makinac Island, Little Stone Church was dedicated in 1905.

H. T. FitzSimons Company has announced the publication of *Hommage à Jean Langlais*, edited by Marie-Louise Langlais and Fred Tulan. The collection features the only unpublished organ solo by Jean Langlais, along with 10 original compositions celebrating his life and work by Jean Guillou, Naji

Hakim, Petr Eben, Marie-Bernadette Dufourcet, Jacques Charpentier, Antoine Tisné, George Baker, Anthony Newman, Frederick Swann, and Joyce Jones, and 18 souvenir memoirs contributed by well-known international performers; 80 pp., \$22.95; for information: Intrada Music Group, 317/640-8211.

Neil A. Kjos Music Company has announced its "Music for the Church Year," a new series of 23 anthems chosen by Bradley Ellingboe. Directors can quickly match the anthems to the liturgical seasons—the appropriate spot in the church calendar is noted on the cover of each anthem. For long-range planning and overview of the complete series, a booklet and CD recording is available. For information: Sacred Choral, 4380 Jutland Dr., San Diego, CA 92117; 800/797-KJOS, fax 619/270-3507.

Selah Publishing Company has announced the release of new organ and choral music, including new anthems by Fedak, Benedum, Edwards, Johengen, Witherup, White, Phillips, Hopp, Lovelace, Pearson, Schulz-Widmar, Hopson, Grotenhuis, Gerig, Beaudrot, and Nelson. Keyboard titles are by Phillips, Proulx, Fedak, and Nixon. For information: Selah Publishing, 58 Pearl St., PO Box 3037, Kingston, NY 12401-0902; 914/338-2816.

Carillon News

by Brian Swager

Yale Student Guild Tour

The Yale University Guild of Carillonners is a student-run undergraduate organization of about 20 members. For nine weeks each fall, the members teach lessons to freshmen and sophomores who are interested in auditioning for the guild, and new members are selected in November. The Yale Memorial Carillon in Harkness Tower is played twice daily at 12:30 and 5:00. The members each have a weekly ring slot.

The Yale University Guild of Carillonners took its triennial spring tour of Belgium and the Netherlands in March. The fourteen participating members started in Mechelen at the Royal Belgian Carillon School, having lessons and masterclasses with the renowned teachers there. A highlight for everyone was playing the instrument of St. Rombouts. The next stop was the Cathedral of St. Michael and St. Gudule in Brussels. The carillon there was installed before a European Standard was established, and posed new and interesting technical challenges. Seeing and hearing the beautiful medieval bells swing was quite an experience for those who were in the playing cabin at the time.

The Cathedral of Our Lady in Antwerp was the highest tower of the tour, with 637 steps to the top. On the fifth day of the tour, the Guild had the privilege of playing three carillons of Louvain: the Church of Saint Gertrude, the Catholic University of Leuven, and St. Peter's Cathedral. The first is a historic instrument, with 29 of the 49 bells founded by Matthias van den Gheyn between 1777 and 1779. The tower is in

► page 8

RIEGER-KLOSS

Has Built Many Magnificent Organs!

—Opus 3685 is One of the Very Best—



— RIEGER-KLOSS Opus 3685 —
—Kanawha United Presbyterian Church, Charleston, WV—
—Mr. Roni Neal, Organist-Director of Music—

The Sound which comes from this three-manual tracker instrument of just twenty stops must be heard to be believed! The 16' Grand Organ Pleinum is based on the polished brass Prestant pipes in the organ's facade.

A horizontally mounted Tuba Magna heralds forth from the rear of this historic church - placing a tonal crown above all!

To receive your cassette demonstration tape of **RIEGER-KLOSS Opus 3685** Send \$5.00 for shipping and handling - or better yet - visit and play!

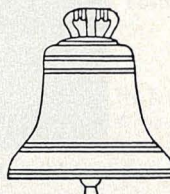
— CALL OR FAX TOLL-FREE —
1-800-21-ORGAN

or write to us at:
EURO MUSIK CORPORATION

104 West Lake Street

Matt Bechteler, President
Merrill "Jeff" N. Davis III, Director/Consultant

Bloomington, IL 60108



FREE INFORMATION ABOUT
BELLS AND CARILLONS

The Guild
of Carillonners
in North America

37 Noel Drive
Williamsville, NY 14221



FREE CATALOG
Classic Music Furniture

If you love music, our new catalog of fine hardwood music furniture may delight you. Music stands, sheet music cabinets, instrument racks, musician's tables, etc.

For FREE catalog call **1-800-324-5200**
or write **Alden Lee Co.**, Dept. DPNE
PO Box 3099, Menlo Park, CA 94026-3099

YOUR BETTER JUDGEMENT
IS THE BEST CHOICE
FOR YOUR PLACE OF WORSHIP

Wicks

FOLLOW YOUR INSTINCTS
1-800-444-WICK
1100 5TH STREET • HIGHLAND, IL 62249

The New Century Hymnal

The Future Is In Your Hands



The best hymns of the past are combined with exciting new hymnody from some of the finest contemporary poets and composers.

The New Century Hymnal can take our worship life well into the 21st century, with music that our children and grandchildren will sing for years to come. It has been created with a high level of musical and theological scholarship — including remarkable new translations of original texts. Its texts honor tradition, while at the same time using inclusive language that will welcome and affirm all as members of Christ's church. A rich selection of hymns for rites of the church, exceptional service music, a full psalter, and compatibility with the *Revised Common Lectionary* make this a comprehensive planning tool for worship.

The New Century Hymnal

- has more than 600 hymns, many with new translations
- is fully compatible with the Revised Common Lectionary
- features extensive indexing and historical notes
- contains exceptional service music in both traditional and contemporary styles



Now available!

To order or request additional information:

CALL 1-800-537-3394



The Pilgrim Press
700 Prospect Avenue East
Cleveland, OH 44115-1100

Also Available from The Pilgrim Press The New Century Anthem Series

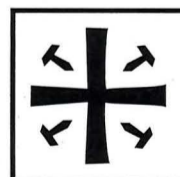
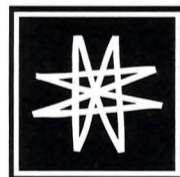
New Anthems
by some of the finest composers of our time, in diverse musical and cultural styles worship

In Fresh Language
including familiar texts updated by poets and scholars, and new texts selected with care

For Renewed Worship
highly accessible music with fresh poetry, to bring a transforming vitality to the choir's contribution to worship

For a free New Century Anthem brochure, call (800) 537-3394

Also available — Complete Set,
with a single copy of each of the 10 anthems and a demonstration tape,
for only \$9.95 (Order # NCA20)



Austin Organs

To the absolute reputation of this firm for mechanical construction and console convenience is added strongly of late years endorsement of the most discerning as to tonal blend and quality.

There are no better Organs made, from any point of consideration.

Austin Organs, Inc.

156 Woodland St. Hartford, CT
Voice (860) 522-8293 Fax (860) 524-9828



A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS

HC 69 Box 6, North Pomfret, Vermont 05053

802/457-3914

QUIMBY PIPE ORGANS INCORPORATED WARRENSBURG, MISSOURI

P. O. Box 434 Warrensburg, MO 64093
816/747-3066

EST. 1930
SCHMICKER

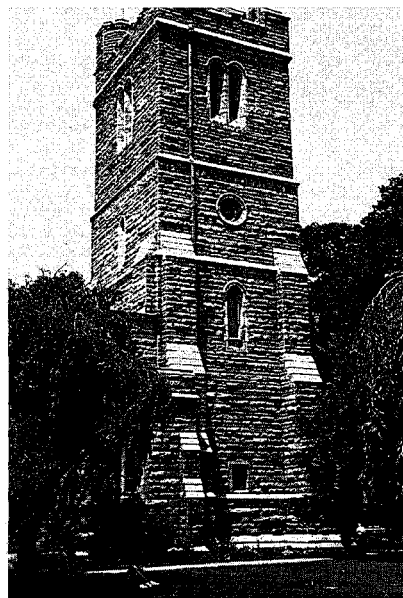
1530 MILITARY ROAD
BUFFALO, N.Y. 14217
(716) 874-1818

►page 6: Carillon News

need of restoration and it was required that everyone climbing to the carillon wear hard hats. The University carillon has distinct historical ties to the United States, with the bourdon called the "Liberty Bell." Gillett & Johnson cast the majority of the bells. The third and final carillon of the day was the City Carillon at St. Peter's.

A tour of Amsterdam included the carillons at the Oudekerk and Zuiderkerk (Old Church and South Tower). The Zuidertoren was notable for its organ-style pedals, as well as a small historic practice carillon inside the lower part of the tower. Part of the group played at the City Carillon in the Hague. During the visit to the Royal Eijsbouts Bell Foundry and the National Carillon Museum in Asten the group saw a bell casting as well as bells being tuned and polished. The carillon museum has bells, clocks, and the like from many different countries and periods of history.

Returning to Belgium for the last two days of the trip, the group played the City Carillon in Bruges. The tower there was constructed beginning in 1240, with major sections completed in 1300 and 1487 and a parapet added in 1822. It was the only tower on our tour that the public had the privilege to climb, and many folks watched the Yale students in action to see how the carillon was being played. The tour ended in Ghent, where the carillon provided a very good finale, being an excellent instrument and the group being adjusted to the European Standard console.



St. Peter's Church, Morristown, NJ

Profile: St. Peter's Church

The history of the carillon at St. Peter's Episcopal Church in Morristown, New Jersey, begins in 1924. The Taylor Bellfoundry of Loughborough, England, made 35 bells, the largest of which was a 4,495-pound C. In 1954, the top two bells were retired and 14 new bells were cast for the instrument by the French bellfounder Paccard, expanding the range of the carillon from three to four octaves. The instrument was renovated by Richard Watson and the Verdin Company in 1995. In addition to two new bells, this renovation included a new American standard playing console designed and built by Meeks & Watson. The carillon now plays in concert pitch; the range is B₁, C, D, then chromatic to c³. The carillon is played before and after many Sunday services by guest carillonneurs.

St. Peter's also houses a 72-rank Ernest M. Skinner organ which was installed in 1930. Richard Morgan is the organist and choirmaster.

Readers may send items for "Carillon News" to Dr. Brian Swager, c/o Bok Tower Gardens, 1151 Tower Blvd., Lake Wales, FL 33853-3412.

Music for Voices and Organ

by James McCray

Music for choir with handbells

The uses of many types of bells in the Western Church began early; "Sanctus" bells and tower bells of various sorts come immediately to mind. But in musical performance, apart from the organ, the only other instruments widely admitted to early Church use were small cup-shaped bells, or cymbala. These were suspended in a row above the performer and struck with hammers; their use, like the organ, was regulated by liturgical custom and began as early as the 6th century.

Richard Proulx
Tintinnabulum

The last half of the twentieth century has seen many musical changes in church music. Among them, the inclusion and development of handbell choirs has been one of the more popular changes. Handbells have proliferated throughout American churches (and schools), and have become a main staple of church music programs. Their appeal is their natural beauty of sound and the fact that all age groups can participate at the same time. Young ringers can be assigned a limited bell and play in the group with advanced performers who often ring four bells at the same time. No generation gap here!

Congregations love to watch them perform; handbell groups are visual. The untrained marvel at watching a group of people picking up and ringing bells in a rapid, almost frantic pace and having it create chords, melodies, etc. And, then when the group adds a swing or plucking sounds, the congregation lights up in happy smiles of wonderment.

Composers and arrangers often add handbells to choral scores, and the music often tends to be festive. The bells bring a spirit of joy and excitement to a choral score. In small churches, however, this is sometimes a problem because the two groups frequently share the same personnel. People who sing (read music) are often the ones recruited to play handbells so if the choir is small it can be a problem for the director who needs them in both places at the same time.

Proulx's quote at the top of this article comes from a very useful book called *Tintinnabulum, The Liturgical Use of Handbells* (G.I.A. Publications, G-2358). The reviews this month feature choral works that involve handbells either as equal partners or simply for color. Repertoire from various seasons of the church year is included.

Alleluia: A New Work Is Come on Hand. Michael Emery. SATB and Handbells (2 octaves), Paraclete Press, PPM 09422, \$2.10 (M+).

Although traditionally a Christmas text, this anthem can also be used at other times of the year. The handbells are used for effect, with several chords or simultaneous intervals, but generally a recurring motive. The choir is structured so that the men sing a repeated Alleluia phrase throughout, and until the end most of the text is sung by the women. Lovely sounds that build to big alleluia climax.

Acclamations, Set 2. Hal Hopson. Voices and handbells, Sacred Music Press, S-531, \$1.50 (E/M-).

This collection has 19 brief statements for diverse vocal combinations with bells; 13 of these acclamations are intros with the remaining 6 for prayer response and benediction. Often the choir sings in unison or two parts; the music is easy and designed for limited rehearsal. This is a useful set with music for various holy days of the year as well as general days. Each example is a page or less.

In Dulci Jubilo (In Sweetest Joy Now Sing). arr. Martin Dicke. SATB and handbells (3-4 octaves, 21 bells), Augsburg Fortress, 11-10137, \$1.30 (M).

A separate handbell part is included with the choral score, and there are two versions, one simplified and one using a full 4-octave range of bells. The familiar tune is used throughout the three verses, with modified text by the arranger. The middle verse is for unaccompanied choir in four parts with the other verses in unison. Useful, attractive setting.

Called as God's Holy People. James Chepponis. SATB, cantor, congregation, and organ, with optional brass quartet, timpani, suspended cymbal, and handbells (19 use), G.I.A. Publications, G-3618, \$1.10 (M).

The back cover has a printed score for congregation which may be duplicated with choir purchase of copies; the other instrumental parts are available separately (G-3618 INST.). This setting has five verses which are to be sung by the choir. That music is the same for each verse so some could be eliminated. The congregation joins in the refrain after each verse. The music has a festive sound with chords for handbells, brass doubling the organ part most of the time, and a loud, bravura ending.

Praise Can Be Like Children. Anna Laura Page. Two-part voices and piano with optional handbells (8 used) or chimes, Kirkland House, 15/1139, \$.95 (E).

This anthem is designed for young performers. Most of the choir's music is unison or canonic, and they are asked to clap rhythms in places. The handbell part is simple (8 bells) and used sparingly, always as a single melodic tone, no chords. The piano usually doubles the voices and even plays in their range. The music is rhythmic, tuneful, and very upbeat.

God Be with Us. Alfred Fedak. Two-part mixed choir, keyboard and optional handbells (12), Selah Publishing Co., 410-642, \$1.35 (E).

It also is suggested that some sections could be sung by children. The handbell use is limited and in brackets in the keyboard part. The music is light, happy, and easy with the choir often singing in canonic lines. The keyboard is on two staves.

It Is a Good Thing to Give Thanks. Donald Busarow. SATB, organ, handbells (4 octaves), and congregation, Concordia Publishing House, 98-3126, \$1.75 (M).

This extended anthem treats the handbells both melodically and with full six/seven-note chords; there is a separate handbell part which may be ordered. The congregation's part is printed on the back cover and may be duplicated. Psalm 92 is the text. The music is somewhat majestic but is not difficult.

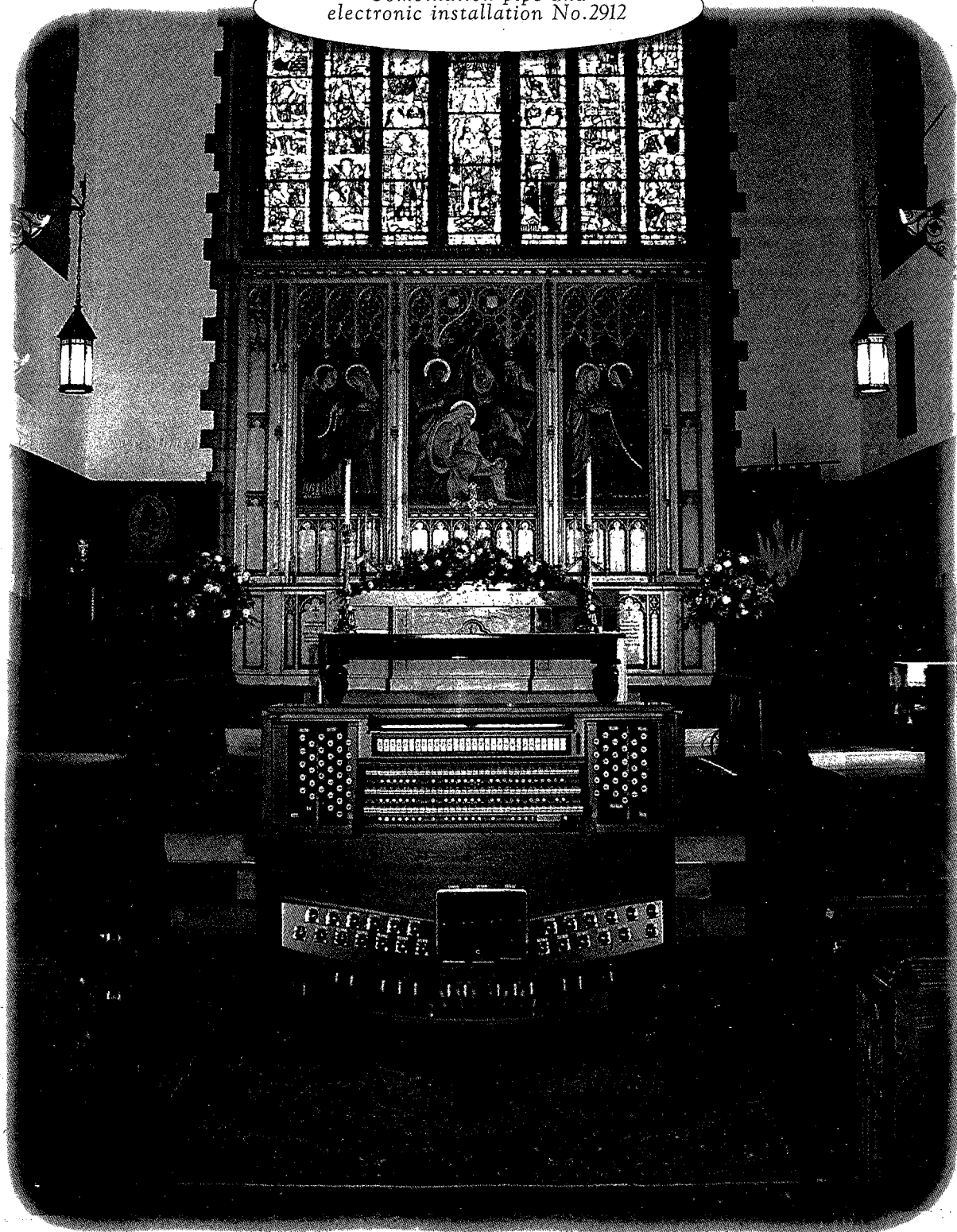
All Christians, now Rejoice. John Coates. SATB, two optional flutes, and optional handbells (4 octaves), Triune Music (Lorenz Corporation), 10/1344T (E).

Both the flute and handbell music are published separately at the end of the anthem. This Christmas setting uses the *In Dulci Jubilo* theme as its basic tune. The choral parts are very easy with a more complicated handbell setting. The flutes have countermelodies that flow in parallel thirds. Useful for small church choir with larger handbell choir.

Advent Procession: Savior of the Nations Come. arr. John McIntyre. SATB, handbells (3 octaves), optional chime and finger cymbals, Augsburg Fortress, 11-10577, \$1.40 (M-).

Here is a setting for the Advent season. There is a long organ solo which serves as a prelude; handbells are used on sustained, spatial chords. Then the procession begins and the handbells ring a solemn D and the voices sing in unison. Later the choir moves to four parts and the handbell part increases. The last verse returns to unison. Very effective and highly recommended.

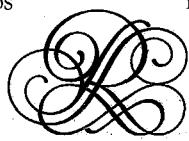
Combination pipe and
electronic installation No.2912



21 existing ranks. 51 sampled ranks. One perfect union.

There have been many happy unions celebrated in Baltimore's Cathedral of the Incarnation, but perhaps none as powerful as the union created by their new Rodgers organ.

This grand installation combines 21 of the cathedral's original Möller® ranks with 51 digitally sampled ranks – giving the instrument tonal resources and a versatility never before possible.



RODGERS®

With Rodgers' proprietary GC-8 technology, every single note of every digital rank could be individually voiced and tuned to complement the existing pipe ranks.

And because Rodgers uses a software-based control system, the organ can easily be expanded with additional pipe ranks in the future. It's just another example of how Rodgers combines the old with the new to create perfect unity.

Carol of Prophecy, Shirley McRae. Unison with handbells (3 octaves), Choristers Guild, CGA720, \$1.10 (E).

Designed for a children's choir, the text tells of the wolf and the lamb living together peacefully. There is a brief Latin phrase which recurs (Exultate jubilate Deo), and then several verses in English. Easy yet charming music.

Book Reviews

The Language of the Classical French Organ: A Musical Tradition Before 1800, by Fenner Douglass. New and expanded edition. New Haven: Yale University Press, 1995. 251 pages. Paper covers. \$18.00.

The motivation for this durable volume, stated in the edition first published over a quarter of a century ago, was to explore the relationship between the textures of Classical French organ music and specific combinations of stops of the instruments on which it was played. While the main emphasis of the book was (and still is) on providing explanations of instructions for registration, much historical information concerning the instruments themselves is embedded in these pages. Although present-day organs bear little resemblance to late 17th-century examples, and few players have access to the remaining instruments in their original state, the inherited advice of French composers and theoreticians on the interpretation of the music of this period is still available to contemporary performers. Accordingly, a supplementary aim of the new edition is "... to alert the player to the need to interpret the music, if not at the antiques themselves, at instruments which resemble the early masterpieces as closely as possible" (p. 127).

Five of the six chapters of the book remain unaltered from the 1969 edition. A short opening chapter on the French organ in the 16th century reveals the infiltration of influences from Italy and Spain, but chiefly from the Low Countries, in the evolution of the mechanical aspects of French organs and the enrichment of their tonal resources.

Chapter 2 explores the "language" of the jeux (an ambiguous term referring to a single register or a combination of several registers), pointing to the developing awareness of the flexible possibilities for registration that accompanied inconsistent refinements in the tonal resources of organs. Information about specification and registration, extracted from organ construction contracts of the time, provides the chief source of information for unravelling much of the confusion surrounding the performance of 16th-century French organ music.

A more focussed discussion about registration in the pre-Classical period (1531-1636) in chapter 3 reveals that a codified system of registration existed in

southern France, although it may not have been entirely suitable for music played on instruments constructed in the new northern style. The evolution of the organ's tonal resources is dealt with in terms of the *plein jeu*, the composition of the *grand orgue*, the composition of the *positif*, and the use of the term "nazard." It is evident there was a close relationship between particular styles of organ building, organ registration, and even the role of the latter in inspiring compositions. Thus, the language of the jeux underwent constant redefinition until organ design became relatively stabilized; even so, players were free to select tonal combinations that were appropriate to the occasion and the instrument at hand.

The period of stability in French organ building, 1650-1790, in which the classical French organ flourished, receives special treatment in chapter 4 in terms of the tonal characteristics of the *plein jeu*, the flutes, and the reeds, which can be heard in instruments surviving today, and which were reflected in compositional textures of the time: ensembles, chords, accompaniments, and bass, tenor, or soprano melodies.

Chapter 5 conveys an understanding of registration in the Classical period (1665-1770), derived mainly from the prefaces to collections of organ music by various composers (Nivers, LeBègue, Raison, Boyvin, and the two Correttes, for example), which also included suggestions on stylistic performances, as well as from Dom Bédos de Celles' *L'Art du facteur d'orgues*. This period saw the emergence of a "new" style of composition that emulated lute and harpsichord techniques. The close relationship between registration, musical texture, and expression emerges in the discussion of the tonal textures of the broad *plein jeu*; contrapuntal duos, trios, and quatuors; and melodic forms. This chapter, the last of the 1969 edition, ends with 10 grid-charts that link selected composers' practical recommendations of organ stops with specific compositional forms.

Chapter 6, "Toward the Restoration of Grace in Early French Organ Ornamentation," is the only wholly new material in the book.¹ This brief essay, while not exactly a plea for strict authenticity in performance (impossible, considering the few remaining instruments suitable for the purpose), draws attention to the need to begin with careful deciphering of ornament tables and the recommendations of harpsichord manuals stressing posture, hand position, fingering, and the qualities of key action in particular. The discussion of the responsiveness of organ manual key action, in turn, is related to the relative mechanical and expressive advantages and disadvantages of suspended key action and balanced key action in organ construction. Apart from other physical considerations, such as friction, wind pressure, key dip, and voicing, the simplicity and lightness of suspended key action makes it a clear choice for bringing grace and charm to the ornamented musical textures. The

concluding lines convey a message of caution for today's performers of early French organ music:

The renowned LeBègue, organist for the King and consultant to the King's organ builder, put it quite bluntly when he told his public that if they lacked the right stops they should find other pieces to play. Had he thought about it, would LeBègue gone on to advise those who did not have appropriate key actions to leave out ornaments? (pp. 141-142.)

The use of the word "language" in the title and elsewhere is unusual and imprecise, as the author appears to recognize by enclosing the term in quotation marks in its first occurrence in the preface. Much has been written on the question of music as a language, considered as a form of communication. For some referentialists it is a language of revelation, for others it symbolizes or expresses aspects of emotional life; formalists, on the other hand, tend to think of "abstract" Baroque music wholly in terms of dynamic musical properties. While a spoken or written language has both semantic² (vocabulary) and syntactical (grammar) dimensions, the analogous transfer of these concepts to music is plagued with uncertainties. The study of registration in this book is perhaps best described in terms of the "pronunciation" or "enunciation" of the structural elements of music (do organs of different makers in different periods "speak" in different "dialects," for example?). What remains for some future study is an exploration of the relationships between those aspects and the conventions of musical composition of the time.

Although the content of this book has remained largely unchanged in the "new and expanded" edition (the reprinted concluding chapter amounts to only about 12 per cent of the main text), the timeless information remains as useful as ever. Appendices include the texts of 16th-century organ contracts and instructions for registration in the periods 1504-1636 and 1636-1770. There is also a glossary of unfamiliar terms and a revised bibliography.³ Two minor editorial oversights include the uncorrected reproduction of about a dozen typographical irregularities (noted on an errata page in the 1995 edition), and the omission of the titles of figures 17 and 18, relating to the new chapter 6, from the list of illustrations (p. viii). A misprint in measure 4 of musical example 6 on page 205 persists from the original edition. Nevertheless, on the whole, this comprehensive, scholarly, and often-referenced commentary on the majority of primary sources on the topic of registration can again be recommended to serious musicologists and performers as a significant contribution to our understanding of an important period in the history of the organ.

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

Notes

1. Reprinted from Charles Brenton Fisk, *Organ Builder*, vol. 1, *Essays in His Honor*, ed. Fenner Douglass, Owen Jander, and Barbara Owen (Westfield Center for Early Keyboard Studies, 1986).

2. This distinction is recognized in one bibliographical entry: Hardouin, Pierre. "Essai d'une sémantique des jeux de l'orgue," *Acta Musicologica* 34 (1966), which bears a close similarity to the title of chapter 2 of the book: "Toward Understanding the Language of the Jeux."

3. While the number of entries has increased to 187 from 160 in the 1969 edition, there are some anomalies, errors, and omissions. The original Dan-

ish edition of Poul-Gerhard Andersen's *Orgelbogen* (Copenhagen, 1956) is listed, but not the English version *Organ Building and Design*, trans. Joanne Cumutt (London: Allen and Unwin, 1969). Beverly Scheibert's article "The Organ Works of Jean-Henry d'Anglebert," *Organ Yearbook* 15 (1984) is listed, but not her book *Jean-Henry d'Anglebert and the Seventeenth-Century Clavecin School* (Bloomington: Indiana University Press, 1986), which contains a chapter on the organ works. Philippe Beausant's *François Couperin*, trans. Alexandra Land (Portland, OR: Amadeus Press, 1980) is missing, although it contains a chapter on the organ masses. Peter Williams' *The European Organ, 1450-1850* (London: 1966) is listed, but not *A History of the Organ From the Greeks to the Present Day* (London: Faber and Faber, 1980), which contains a chapter on the French classical organ. The entry: Fellot, Jean. *L'Orgue classique français* (Sèvres, 1962), is not a book but a special number of *Musique de tous les temps*. The publication dates of Dom Bédos de Celles' *L'Art du facteur d'orgues* are given as 1766-1770 in the bibliography and elsewhere throughout the text, but the complete dates are 1766-1778: Part I in 1766, Parts II and III in 1770, and Part IV announced for 1771 and completed in 1778; they were published as part of the Paris Academy's *Collection des arts et métiers*. A related article is Peter le Huray, "Dom Bédos, Engramelle, and Performance Practice," in *Aspects of Keyboard Music: Essays in Honour of Susi Jeans*, ed. Robert Judd (Oxford: Positif Press, 1992). But, few, if any, bibliographies are ever complete, even when first compiled.

New Recordings

In A Quiet Cathedral. Todd Wilson, Aeolian-Skinner organ of St. Philip's Cathedral, Atlanta. Music by Brahms, Tartini, Vaughan Williams, Purvis, Harris, Bach, Mozart, Mendelssohn, Strayhorn, Callahan, Lemare, Shearing, Bridge, Benoit, Dupré, Widor, Frescobaldi, Schumann, Vienne, Rescobarino, Barber, Hilde, Sowerby, Langlais, Delos DE 3145. 2-CD set (TT-I: 72'50"; II: 66'49")

"This album is meant to recreate an experience many of us have treasured: slipping inside the doors of a cathedral and finding oneself alone in a vast, quiet space with light streaming through stained glass windows. The organist begins to play gentle music, and one is lost in contemplation, as the cares of the day begin to fade..."

Thus Carol Rosenberger, producer of this novel project. When it came time to put together the final program, Delos discovered that there was too much music for one disc: hence this 2-CD set.

St. Philip's Cathedral in Atlanta is just the right venue for this enterprise, with its comely acoustical setting and comprehensive Aeolian-Skinner. Todd Wilson, that paradigm of refined musicianship, plays a selection of new and old, popular and unfamiliar with his customary skill and good taste. There is something to suit all tastes here, from Frescobaldi to Shearing, Bach to Hilde, Mendelssohn to Sowerby and Brahms to Callahan.

This is not the first selection of quiet classical "mood music" to hit the shelves. Numerous companies have already ventured into this field; after all, the idea of turning down the lights at the end of a stressful day, pouring a long drink and relaxing to a selection of restful classics is an attractive one, and has spawned many a successful compilation. Two CDs of subdued organ music seems a trifle indulgent, however, even with an artist of Todd Wilson's calibre. An hour's worth of gentler piano or orchestral classics is one thing; a similar helping of organ music quite another.

Wilson has penned good program notes, and Neil Stannard contributes an introduction to the organ for children. The first disc, with its more pronounced melodic bent, is aimed at introducing younger listeners to the organ, although a more varied program would surely be more appropriate. After all, one of the undoubted attractions of the organ for any listener, regardless of age, is its ability to shake the rafters. A few humdingers or a big Bach prelude and fugue thrown in with the meditative selections would not have come amiss.

On the other hand, this set does make a very pertinent point: Yes, louder warhorses are exciting, but quieter pieces do and can have a remarkable effect upon audiences. Recitalists ought to remember this, since there is nothing

Jazz-influenced compositions for organ!

by **Dr. Joe UTTERBACK**

Christmas Carols IN JAZZ STYLE — \$10

Deep River — \$5

Three Spirituals for Organ — \$9

Variations on AMAZING GRACE — \$7.50

Four SONGS for Organ — \$9

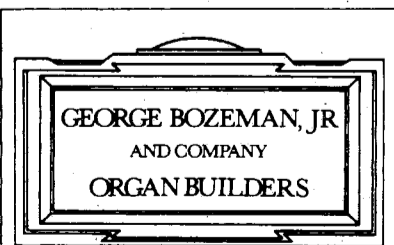
including GREENSLEEVES



Jazzmuze, Inc.

80 RUMSON PLACE — LITTLE SILVER, NJ 07739

TEL: 908 747 - 5227 FAX: 908 747 - 7822



Telephone: (603) 463-7407

41 Raymond Road

(Route 107)

Deerfield, New Hampshire 03037

worse than attending a concert which, to quote a phrase I heard recently (at a recital), "is nothing more than variations on 'Loud'." People appreciate more restful pieces, and organists in search of same should consider some of the splendid fare on offer here. The inclusion of a work such as Vaughan Williams' prelude on "Rhosymedre" or Charles Callahan's *Aria* in a recital program will win friends for player and instrument alike. Both pieces score sure hits with audiences, and are rewarding to play.

Perhaps this album will score in the New Age market, although I still remain unconvinced that organ music is a viable means of relaxation therapy. (Piano or flute, yes; organ, no.) Similarly, the jury is still out on whether this is "an ideal first organ album for all ages"; let me say, however, that I would be delighted to be proven wrong on this one!

We can all agree, however, that in Todd Wilson the organ has a marvellous ambassador. Organists should listen to this recording, for there is much to learn

from what he does. If but a smidgen of his lyricism rubs off on the attentive, receptive player, then Delos, regardless of its original aims, will have done countless organ recitals (not to mention church services!) a considerable favor indeed.

Joan Lippincott & Philadelphia Brass. Music for organ & brass from Princeton University Chapel. Karg-Elert: *Marche Triomphale*; R. Strauss: *Feirlicher Einzug*; Campra: *Suite of Dances, Rigaudon*; Lockwood: *Concerto for Organ & Brass*; Gigout: *Grand Choeur Dialogué*; Pinkham: *Gloria for Brass & Organ*; Handel: *Music for the Royal Fireworks*; Dupré: *Poème Héroïque*; Widor: *Salvum fac populum tuum*. Gothic G49072. TT-68:02.

That the combination organ of organ with brass is an excellent one is not something to be taken lightly. The king of instruments is often paired with sundry other instruments, sometimes

with results ranging from unsuitable to disastrous. So it is good to welcome yet another testament of what is a highly successful musical marriage.

The performances aside, what makes this disc so appealing is its programming. Without spreading themselves too thinly, musically speaking, Lippincott and the Philadelphia Brass mix arrangements with original works, music from the Old World and the New, all the while treading paths both familiar and less-travelled.

This is a compilation for both seasoned connoisseurs and neophytes. Its strong selling-point, however, is that all the music should appeal to both parties simultaneously. The listener who ignores the more popular fare is advised to *listen*—and keep his finger off the skip button; the non-specialist, tempted perhaps to give the 20th-century stuff a wide berth, is cautioned in like manner. Only the dullest of spirits can fail to enjoy the Handel and Campra, played with such crisp panache. Similarly, the Lockwood

is highly accessible, and only the most obdurate will not admit to enjoying Pinkham's *Gloria*—an arrangement by the composer of the final movement of his *Christmas Cantata*. (This is not a disc for avowed skeptics who fear conversion.)

Radio producers will appreciate the range of music, together with the fact that there is so much excellent makeweight material: just the ticket for bridging those gaps between programs and, say, the news. If this seems blasphemous to the cognoscenti, then remember that many, hooked by such selections, finish up going to the store and buying the disc from which the piece was extracted.

On the other hand, let it not be presumed that this is merely a collection of tasty morsels: attractive *hors d'oeuvres* and *petits fours* do not a square meal make. The program has been chosen and ordered in a logical, cogent manner, making for a most satisfying and enjoyable 68 minutes. A producer's dream,

Reuter the old-fashioned company with a difference

Here at Reuter, we've learned to live with—and smile at—all those cracks about Kansas: wheatfields, little girls with red shoes and small dogs, tornadoes...

Some think we are old-fashioned too.

We couldn't be more flattered. In fact, we are proud of our old-fashioned approach to organbuilding.

For example, we don't assemble Reuter organs—we *manufacture* them. We take great pains to ensure that each and every instrument is the best it can possibly be. We are sticklers for detail, be it the staggered fulcrums of our keyboards or the fact that we tap our metal from the bottom of the smelter. (Metal drawn from the top is full of impurities.) Old-fashioned? We like to think so.

Perhaps our attitude towards customers and staff is a little old-fashioned, too. Reuter is proud of a post-sales service which maintains good links with purchasers. We take seriously the responsibility of providing a decent living for our workers. We are an American company, and proud of it. And if attending special services for minister or organist retirements is old-fashioned, then we're more than happy to wear the tag.

At Reuter, we build church organs—not esoteric museum pieces. We craft our instruments according to time-honored practices of organbuilding, using technology as a means rather than an end. We pay great attention to the expert advice of players from around the world, welcoming and acting upon their counsel: after all, Reuter builds organs for musicians—not spin doctors.

We are old-fashioned in our approach to change: change for change's sake is avoided at all costs. But we move with the times, gladly incorporating such innovations as are beneficial and essential to our work.

Old-fashioned? Yes. But we also have a few tricks up our sleeve, guaranteed to set the industry on fire: the announcement in our next advertisement will start tongues wagging, we think.

So, to use an old-fashioned phrase, watch this space!

Reuter

612 New Hampshire
P.O. Box 486, Lawrence, Kansas 66044
1-913-843-2622 • FAX 1-913-843-3302

yes; a listener's also.

It is good to have the Widor *Salvum fac* included here. Those with the necessary resources at their disposal (including a third trumpeter!) should investigate further. I'm afraid to say that I cannot summon up too much enthusiasm for the Dupré, whose undoubted nobility seems compromised by a certain vulgarity. Richard Strauss' *Solemn Procession* (which also exists in an organ version by Max Reger) exercises me even more, I'm afraid. Would that the composer of *Salome* and *Elektra* have favored our instrument with a piece from his top drawer!

Gothic has recorded the organ/brass combination with fidelity and clarity. This is a resonant building, which poses problems not only for recording engineers but also for performers. The latter have judged the acoustics just right, driving the music along at a pace which preserves tautness and clarity (few things are more distressing than a sagging, soggy performance in a large building!) yet does not risk blurring of detail.

Enthusiastically recommended, without hesitation.

—Mark Buxton
Toronto, Ontario

New Organ Music

Hymn Trios for The New Organist, Volume One, Simple Pedal Parts, One Note per Foot, by Richard Hudson. Wayne Leupold Editions WL600034. \$11.95.

Hymn Trios for The New Organist, Volume Two, Motivic Pedal Parts, Several Notes per Foot with Repeated-Note Motives, by Richard Hudson. Wayne Leupold Editions WL600045. No price listed.

Hymn Trios for The New Organist, Volume Three, Motivic Pedal Parts, A Systematic Study of Musical Motives, by Richard Hudson. Wayne Leupold Editions WL600039. \$18.95.

Hymn Trios for The New Organist, Volume Four, Motivic and Walking Pedal Parts Freely Combined, by Richard Hudson. Wayne Leupold Editions WL600046. No price listed.

Easiest Hymns in the Legato Style for Manual and Pedals in Trio Style arranged by Wayne Leupold. Volume 1 - General Hymns. Very easy Hymn Settings Suitable for Accompanying Congregational Singing in Three Parts with Very Easy Pedal Parts (within the range of a fifth) for

the New Organist. Wayne Leupold Editions WL600037. \$7.50.

These volumes are part of a series from the publisher, entitled "Hymn-Based Compositions, Organ Teaching Materials." The descriptive subtitles of each volume are very helpful as to the boundaries of the contents and the applicability of each volume to the skills of the beginning organ student.

Hudson's four volumes of hymn trios are a progressive study of trio texture with increasing challenges in each volume. He describes them as "brief commentaries on the hymns," not to be used as hymn accompaniments but as introductions or service pieces. In total, 90 hymns appear in these four volumes.

Sixteen hymns are set in Wayne Leupold's volume of this series, all in similar styles to the above volumes. They are arranged in order of difficulty.

These volumes will be useful supplemental materials for the teachers of our future church organists. Other volumes of the series are listed on the backs of some of the above volumes.

The Fifeth of July, on Harry T. Burleigh's hymn tune "McKee," Andrew E. Reid. ECS Publishing No. 4908. \$4.95.

Postlude, on Harry T. Burleigh's hymn tune "McKee," Robert W. Jones. ECS Publishing No. 4909. \$4.95.

Voluntary, on Eric Roulety's hymn tune "Sharphthorne," Bernard Wayne Sanders. ECS Publishing No. 4922. \$5.75.

These three compositions were published by ECS in support of the Dallas Chapter of the American Guild of Organists. They were the three finalists in the 1994 competition for *Organ Voluntaries Based Upon a Hymn Tune Written after 1940* for the National AGO Convention in Dallas.

In his composition, Andrew Reid takes musical advantage of the text normally associated with this hymn tune: "In Christ there is no east or west, in him no south or north." After the 1st Tableau entitled "Carnival Circles" (where the hymn tune appears to be accompanied by a calliope) we have a tableau entitled "East meets West" where some Mid-East, Indian, and/or Oriental motives "meet" the hymn tune of the West. The 3rd Tableau is entitled "North and South clash" which brings in the tunes "Dixie" (first heard at the end of the 1st Tableau) and "Battle Hymn of the Republic" in a Civil War reference. It seems that some of these references are serious, but they might be heard more as comedy. (OK, it is interesting that the first five notes of McKee are the exact inversion of, and

the same rhythm, as, the first five notes of "Dixie," but . . .) Familiar tonalities also intermingle with more obscure 20th-century ones, giving the piece a strange eclecticism. Helpful registration suggestions are given throughout.

I think Charles Ives would have liked Robert Jones's setting of "McKee." It has the same ethereal sense that many Ives compositions have, with the hymn tune sometimes being seen very clearly and at other times "through a glass dimly." The composer grabs on to certain clearly identifiable motives of the hymn tune (especially the beginnings of the first and third phrases of the hymn tune) and delights in developing and molding them at length. The strongest writing occurs in the middle toccata-like section, where the theme appears unaltered in the pedal.

The tune "Sharphthorne" appears in the *Hymnal 1982* to the text "What does the Lord require." The composer introduces the theme with brief entrances of canons at the fifth. The first phrase is presented in the form of a fughetta. The second phrase has four entrances in ascending fifths. The third phrase (with the words "do justly; love mercy; walk humbly with your God") is expressed in contemplative four-part chords marked mezzo-piano. This leads into a fanfare interlude which introduces a toccata-like section with the hymn tune first appearing in long notes in the pedal. The theme transfers to the topmost voice of the manuals. The third phrase again returns to the contemplative chords and the piece ends quietly. This is a good expression of this hymn text, but lacks some continuity with its "patchwork quilt" kind of construction.

So, these were the three finalists. The envelope, please? And the winner is (was) . . . none of the above. The pieces by Reid and Jones earned a second place award and the Sanders piece was awarded third.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

New Handbell Music

All Thanks and Praise, Sharon Elery Rogers. #144-40760, Theodore Presser Company, \$2.00, for 2-3 octaves of handbells (E+).

This title is based on "Darwell's 148th" and is arranged simply yet effectively with full, thick chordal material throughout. The arrangement begins with an original fanfare introduction which brings in the hymn tune. This beginning motif later introduces a key

change with some special effects surrounding a more relaxed and improvised style. The upbeat fanfare ends in a commanding flourish.

Hymn Stanzas for Handbells, Cathy Mocklebust. #11-10722, Augsburg Fortress, \$20.00, for 4-5 octaves of handbells (E+M).

The composer has provided the following introduction printed on the inside cover: "the hymn settings in this collection are designed to accompany congregational singing, with or without organ/keyboards. The harmonizations were taken from *Lutheran Book of Worship* and *With One Voice*. The organist may play 'right from the hymnal.' If another hymnal is used, please be sure these settings are harmonically and rhythmically compatible. Two settings are offered for each tune, a straight-forward *Stanza* and a *Final Stanza* which is enhanced with a descant and fuller chords. These designations are simply a guide for usage—use them as is appropriate for your situation."

This is a very useful collection of tunes which gives the bell choir an opportunity to assist in congregational singing. It would be good to see similar material available for other denominational hymnals. Hymn tunes include "Abbot's Leigh", "Ar hyd y nos" (keys of F and G), "Azmon", "Diademata", "Dix", "Hymn to Joy", "Lancashire", "Nicaea", "St. Anne" and "Westminster Abbey". Highly recommended.

Built On A Rock (Hymn Concertato), Janet Linker and Jane McFadden. Augsburg Fortress, #11-10714, \$12.50, for 3 octaves of handbells, congregation, organ, optional trumpet and choir (M).

Even through the minor mode of this tune, *Kirken den er et gammelt Hus*, the arranged material brings a festive air throughout the five stanzas. The first three stanzas are written in C minor and the last two in D minor with interludes between verses 2 and 3, 4 and 5 and a concluding "Amen" in D major. A canon effect is used effectively and each verse is given a different treatment harmonically and rhythmically. With all of the forces in place this setting can make a truly inspirational contribution to any service of praise.

Magnify the Lord, Don Story. Genevox, #3197-19 (no price), for 3-4 octaves of handbells (E+).

There is some fine melodic material in these three pages that will sound fresh but familiar after first hearing. The sprightly opening motif is heard again at the end after a short change of key which serves as an interlude. A lovely and accessible original.

Time to Ring, compiled and arranged by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), No. 1873, \$6.95, arranged for 3 octaves of handbells or handchime instruments (E-E+).

This collection is intended for a beginning group of ringers and presents a very practical approach. The pieces are rhythmically simple with full chords that would keep the ringers busy. The opening selections have practice chords preceding the arrangement and there are few eighth notes used until the end of the book. A glossary of musical terms for bells is included as well as a page that tells exactly how to ring a handbell. More than one setting of difficulty is given for several of the pieces and there are over two dozen titles, including some Christmas numbers. Even though these are great teaching pieces, most of them could be used within the worship service or other performances. This set is an excellent choice for a beginning or a struggling bell choir and these accessible pieces give the ringer the opportunity to learn the basics of handbell technique in the process. Highly recommended!

—Leon Nelson



ORGAN
SUPPLY
INDUSTRIES

QUALITY

Degree of excellence.

At Organ Supply Industries, quality is our hallmark. Our experienced craftsmen are dedicated to the highest level of excellence in the industry. This standard is also reflected in the raw materials we use. Fine metals, exotic leathers, exceptional woods...we gather only the choicest from around the world. With outstanding craftsmanship and top quality materials, it's small wonder we have become the leader in our field. When your projects demand excellence, call on us.

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

Association of Anglican Musicians, Washington, DC

June 24-28

by William D. Gudger

As the Association of Anglican Musicians met for its 30th anniversary conference in Washington, DC, it became clear that the main focus of its annual week together is liturgy—the liturgy made that week by the assembled conference. Of course there are opportunities for professional growth, networking with colleagues, and fellowship and relaxation away from home. But the special worship spaces, organs, and traditions in the cities where AAM meets are the reason to attend: a chance for Episcopal church music and liturgy leaders to participate from the other side of the console, podium, or pulpit.

The 1996 conference was put together by a committee of Washington-area musicians headed by co-chairs Samuel Carabetta (St. John's, Lafayette Square) and Jeffrey Smith (St. Paul's, K Street). The headquarters was Hotel Washington, next door to the venerable Willard Hotel, and across the street from the Treasury Department (which caught fire that week!). This gave us a number of venues for worship and fellowship within walking distance, which, combined with some use of the efficient Metro system and buses, meant a conference which ran smoothly and on time. About 250 of the 750 or so AAM members were able to attend.

A carefully edited program book of almost 100 pages contained not just "menus" for the various services but also congregational parts for much of the music sung during the week. A conference "schola" acted as choir in order to efficiently rehearse the more complicated parts of the music. Thus over the week we all were able to participate in the singing of repertoire as varied as Widor's *Mass for Two Choirs*, Howells'

A Hymn for St. Cecilia, Balfour Gardiner's *Evening Hymn*, David Hogan's *Evening Service in D-flat*, Peter Hallock's *Let my prayer come up as the incense*, and the premiere of the AAM-commissioned *Pascha nostrum* by Gerre Hancock, as well as other service music, hymns, and psalms. Even with a congregation composed of so many professional musicians in it, our singing of both Gregorian and Anglican chant psalms still belies the oft-quoted maxim current these days that "psalms are the people's music." Let rehearsed choirs do it, or it will manage to fall apart!

Washington was never a city with many great organs, but that is changing. Two instruments by Lively-Fulcher were heard: the 3/42 at St. Patrick's Roman Catholic and the still-in-progress 4/68 at The Roman Catholic Cathedral of St. Matthew the Apostle. At St. Patrick's we sang Morning Prayer with Gerre Hancock and Mark Laubach sharing duties. The singing of "Before the Lord's eternal throne" to "Winchester New" with Hancock at the organ was simple, powerful, elegant, moving. Following the service Marilyn Keiser gave a recital of music by Alec Wyton, Howells, Tournemire, the Duruflé *Veni creator* Variations, and the Opus 41 *Sketches* of Dupré. Ms. Keiser got a standing ovation from this usually jaded group, not once but twice, including her arrival at lunch later that day. At St. Patrick's the combination of organ, acoustic, and musician was superb. Hancock reappeared later in the week to conclude our National Cathedral evensong with an improvisation on "King's Lynn" which made skillful use of special effects on the Cathedral's unwieldy organ.

The success of the St. Patrick's organ

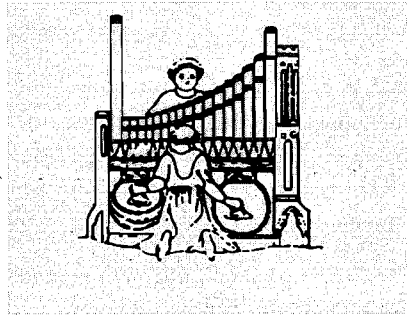
bodes well for the on-going building project in the large neo-classical case (once to be a Schudi and later a Moeller) at St. Matthew's; Episcopalians may well ask why the most exciting instruments in the capital city are going up in Roman Catholic churches! Eric Plutz demonstrated the two divisions mostly complete in a Psalm-prelude of Howells at the pre-conference concert Sunday night. St. Matthew's has recently been the home venue for Washington's premiere a cappella choir, the Woodley Ensemble, and their reputation for beautiful sound was justified as music director Robert Lehman conducted them in a program of Parsons, Cornysh, Howells (including *Take him, earth, for cherishing*, presumably since President Kennedy was buried from St. Matthew's), and Woodley's justly famous complete *Songs of Farewell* by C. Hubert H. Parry.

The principal Anglican venues included St. John's, Lafayette Square, where the opening Eucharist was held; Washington National Cathedral, where the entire conference could sit in choir to sing Evensong; St. Paul's, K Street, with its new High Anglican ultra-accompanimental organ by Schoenstein; St. Columba's; St. Mark's, Capitol Hill; and The Church of the Epiphany for the closing Eucharist beautifully played by Hal Pysher on the famed Aeolian-Skinner (whose sound seemed even more buried and dated than ever before). The Schoenstein is a marvel, perfectly wedded to the liturgical and musical requirements of St. Paul's. I was able to hear it twice by arriving for Sunday morning Mass. Jeffrey Smith put the new organ through its paces with the "Cum júbilo" Mass of Duruflé. At the official AAM

Evensong at St. Paul's, Smith shared organ duties with Scott Dettra, assistant at Trinity, Princeton, soon to be the first American organ scholar at King's College, Cambridge. Of course Smith's choir shone in psalm-singing and the canticles, but the opening of Evensong with the entire assembly singing William H. Harris' *Hail, gladdening Light* shows that a simple yet elegant unison tune (with a middle verse in simple four-part harmony) can literally raise the liturgical roof.

I am sure to omit many other musical moments from the week which were every bit as thrilling to others as the those I have mentioned above. Combined with solidly organized plenary sessions on professional concerns, good exhibits, and meals at such locations as the British Ambassador's residence, this was a capital week in all (pun-intended) senses of the term.

William D. Gudger is Organist of the Cathedral Church of St. Luke and Paul (Episcopal) in Charleston, SC, and Associate Professor of Music History and Theory at the College of Charleston.



JOHANNUS NEW 'EXCELLENT' TECHNOLOGY

Playing a JOHANNUS can really take you places.

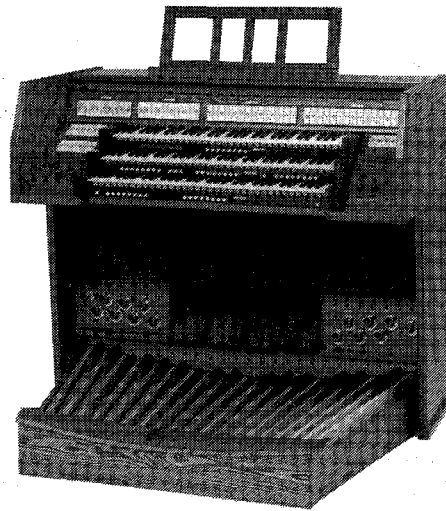
An American style and a European Baroque - two organs in one - with revolutionary lifelike pipe sound! This is the high-tech breakthrough found in the new 'excellent' technology, used in the JOHANNUS 'Sweelinck' and 'Prestige' Church organs. Eg. A Sweelinck-30: 2 x 58 stops, 64 capture, 20 steps progr. Crescendo, Werckmeister, Meantone, MIDI, 800 W rms multi-channel amplification, windpressure stabilisation, C-C# divisions, 15 Toe Studs, Automatic Bass and Solo, A Status display, Etc.

In fact, except for the remarkably affordable price, little about Johannus organs is limited.

Find out about Johannus' real time sampled pipe sound with impressive specifications in bit resolution, sampling rate, DAC's and memory.

Fax or write us today to get a free demo CD from the Johannus dealer nearest you.

JOHANNUS Orgelbouw b.v.
P.O.Box 459, 6710 BL Ede, Holland.
Tel: 011 31318 637403
Fax: 011 31318 622238



JOHANNUS
Sweelinck-30

DISPOSITION:

GREAT		PEDAL		POSITIF		SWELL	
BOURDON	16'	DOUBLE BASS	16'	PRINCIPAL	8'	QUINTATON	16'
PRINCIPAL	8'	SUBBASS	16'	BOURDON	8'	PRICIPAL	8'
OPEN DIAPASON	8'	OCTAVE	8'	OCTAVE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			COUPLERS		NAZARD	1 1/3'
CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
EXTRA VOICES		AUT. BASS		SWELL TO PEDAL		OBOE	8'
CHIMES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
HARPSICHORD		TRANSPOSER		MIDI GREAT	2	TREMULANT	
STRINGS		PITCH		MIDI SWELL	3		
GOSPELORGAN		PRESETS		MIDI PEDAL	4		

©copyright Johannus 1996

PERFECTION in SOUND and CRAFTSMANSHIP

AGO Centennial Convention July 7-11, New York City

A report by Jerome Butera and Herbert L. Huestis

The 1996 national convention of the American Guild of Organists celebrated the 100th anniversary of the guild in grand fashion. It can appropriately be described in superlatives: the biggest convention, the most attendees, the largest organs, the loudest horizontal reeds, the most 32's, the most busses, etc. While the sheer numbers taxed the resources of the convention planners and the patience of conventioners at times (interminable waiting for elevators in the Marriott Marquis, hour-long line-ups for bus loading, packed exhibition halls during the late hours), they also gave witness to the depth and breadth of the AGO and to the dedication and vitality of the organ culture in the United States at the end of the 20th century. Of the dozen or so recitals and concerts, and over 70 workshops offered, one could find performers, programs, and organs to match almost any specialty interest. Certainly the organs of New York City rate as imposing in size. As the *Centennial Times* (the daily newsletter of the convention) observed, "... the four organs used for the 9:15 morning recitals total over 650 ranks. ... A recent casual count numbered fifty-six 32-foot stops in Manhattan!" A cast of well-known and respected performers put these pipe organs to a wonderful test of new and old repertoire, original works and transcriptions, and an impressive number of commissions for the convention. As fine as any of the convention recitalists were, one might have wished for more representation of the world-class senior members of the profession; noticeably absent were performers of the generation of David Craighead, Catharine Crozier, and Robert Noehren. Would it not have been fitting to honor members of the profession such as these and others during the centennial?

Congratulations to the AGO on this 100th birthday observance, and to the convention committee members for a wonderfully festive celebration.

The reporters attempted to cover as many events as possible. Since programs were repeated as many as four times, the reports are not in a particular order.

Jon Gillock/St. Thomas Church

On Sunday afternoon as a pre-convention event, Jon Gillock performed the *Livre du Saint Sacrement* of Olivier Messiaen. It seemed fitting to present this last work of the late French composer at this convention: one of the century's most notable works by one of the most significant composers of the century. One remembers the premiere of the work at the 1986 AGO convention in Detroit. The performance at this convention was a model of sensitive interpretation. Gillock has a thorough understanding of the score, total technical command of the piece, and a rare insight into the mysteries of the composer's personal style and language. The St. Thomas organ also seemed well-suited to the work, and the quiet almost mystical atmosphere of St. Thomas (a wonderful medieval darkness and deep blue stained glass windows) lent a special aura to the performance.

Thomas Murray/St. Bartholomew's

One of this reviewer's favorite organs of the convention was handled in an incomparable manner by Thomas Murray. In the nave of such vast proportions, the various divisions of the V/225 Aeolian-Skinner organ (the final project of Aeolian-Skinner under Donald Gillette) blended together in an amazing fashion. Seated under the dome, one was aware of one vast ensemble, perfectly blended and balanced under Murray's sure command. The program consisted of two works: the world premiere of *Altarpiece* by Ann Callaway, commissioned for the centennial, and Calvin Hampton's transcription of the Franck *Symphony in D*. The new work is a series of textures and colors, with dramatic crescendos and diminuendos. The piece reflects the composer's feelings and reactions to early Renaissance paintings, and was wonderfully performed and well-suited to the organ. The Franck work benefitted from the organ's opulent foundations, thrilling reed choruses, lush celestes, and colorful solo stops, and argued convincingly for the validity of the American Classic design. Few performers can match Thomas Murray's sense of nuance and pacing, his ability to "orchestrate" at the organ. As popular as the D-major *Symphony* is in its orchestral version, Murray's performance of the rather amazing

Hampton transcription must be considered more successful than the original.

Michael Farris/Alice Tully Hall

Certainly among the world-class performers of his generation, Michael Farris was unfortunately saddled with the unyielding and unlovable IV/85 Kuhn organ at Alice Tully Hall, a room remarkable for its dry acoustic. The *Festive Proclamation* by Samuel Adler was actually quite successful on the organ, its lean and contrapuntal textures brought into clear relief by the lean sonorities of the organ. Likewise two *Preludes* by Johann Kittel were quite charming on delicate flute registrations. The gem of the program was the *Partita for English horn and Organ* by Jan Koetsier, in which Farris was joined by Thomas Stacy. The two performers achieved a remarkably refined ensemble, and the clear gentle flute stops of the organ balanced nicely with the wonderfully dark and woody sound of the English horn. Too bad that the program ended with the Liszt *Fantasy and Fugue on "Ad nos."* The organ and the room were simply not suitable for the work. Bravo to Michael Farris for bravely making the most of a bad situation. His virtuosity made light of the work's technical challenges; the thin brittle tutti and the buzzy short-length reeds of the organ coupled with its unhappy acoustic environment simply had not the depth or breadth for the *Ad nos*. Liszt and Farris both deserve better.

Jane Parker-Smith/St. George's Episcopal Church

Jane Parker Smith gets the award for the most athletic virtuosity and the IV/95 Möller organ for the most aggressive reeds and 32' pedal of the convention. It was quite amazing to hear this British artist tear into the *Toccata Delectatione* of Leidel, a piece of wild keyboard fireworks—searing virtuosity! A Reger transcription of the Bach *Chromatic Fantasy and Fugue* was the perfect vehicle for technical abandon and coloristic interpretation. By comparison, Parker-Smith's Franck *Prière* was reserved and introspective; the artist kept tight control of the rhythmic shape of the piece. The commissioned *Prelude* by Charles Dodge effectively blended and contrasted recorded electronic sounds with the several celestes of the organ. In the Paine *Variations on the Austrian Hymn*, the texture tended to become obscured whenever those nasty gallery reeds were unleashed. The Liszt *Symphonic Poem Prometheus*, in a transcription by Jean Guillou, was the perfect vehicle for Parker-Smith's virtuosity and the brute force of the organ.



AGO Centennial birthday cake (photo Virginia Dimsey)



Thomas Murray and Ann Callaway (photo Virginia Dimsey)



Lynne Davis, Cherry Rhodes, and Jane Parker-Smith (photo Virginia Dimsey)

Lynne Davis/Church of the Ascension

Lynne Davis' recital of mostly French music was characterized by understated elegance, as was Ms. Davis' appearance in a sumptuous designer gown. Her easy and refined technical approach at the console belied the difficulty of the program: Fleury, *Prelude, Andante and Toccata*; Parker, *Sonata in Eb minor—Andante and Allegretto*; Widor, *Allegro from Symphonie No. 6*; and Duruflé, *Suite*. Although not ideally suited to the repertoire, the IV/81 Holtkamp at Ascension handled it capably; Ms. Davis was able to coax enough warmth and color for the delicate moments and brilliance when required. The Fleury, certainly one of his best works, deserves to be heard more often. Davis' long-breathed phrasing and taut rhythmic control brought out the work's aristocratic Gallic characteristics. The two movements from Horatio Parker's *Sonata* worked quite effectively on the organ. The Widor and Duruflé would have benefitted from weightier foundations and a more reed-dominated tutti, but were performed with a commanding technical control and a refined sense of style and taste.

Reform Jewish Music/Hebrew Union College

This informative and enjoyable workshop session traced the development of the Reform movement in Judaism and the musical traditions and repertoire of that movement. Particularly memorable was the presentation by Samuel Adler on contemporary music for Jewish worship; Dr. Adler was joined by a wonderful choir of cantorial students in an anthem reading session.

Frederick Swann/Riverside Church

Certainly one of the highlights of the convention was the masterful playing of Frederick Swann on the fantastic V/203 Aeolian-Skinner in the vastly improved acoustics of Riverside Church. The



Frederick Swann at Riverside Church (photo Virginia Dimsey)

recent cleaning and revoicing by Robert Pearson and the acoustical treatment have made the sound of this famous Skinner sumptuous. The program was a success on all levels. Swann was in rare form. His complete mastery of the instrument and his quiet, easy console demeanor made for playing of rare refinement in the following program: Bingham, *Bells of Riverside*; Wright, *Introduction, Passacaglia and Fugue*; Bach/Fox, *Come, sweet death*; Jongen, *Toccata*; Dickinson, *The Joy of the Redeemed*; and Willan, *Introduction, Passacaglia and Fugue*. The several connections of composers and repertoire with Riverside and Swann's tenure there added a poignancy to the recital. The Riverside organ is a superb example of perfection in tonal finishing and regulation. Every ensemble was wonderfully balanced. Swann's command of the organ's vast resources was joined with the uncanny ability to "play" the room's acoustics, along with a genuine love of the music. Rarely does one hear such seamless crescendos and diminuendos. Wonderful lush ensembles, delicate and subtle orchestral effects, and brilliant and balanced ensembles all came into play. Swann wisely saved the very robust

gallery reeds for only a few special moments, making their appearance even more impressive.

Worship/Madison Avenue Presbyterian Church

John Weaver provided a model of extraordinary service playing at the church where he serves as Director of Music and Organist. His well-disciplined and musical choir provided just the right kind of leadership for the congregation in this carefully planned service of worship. It was refreshing to experience a well-paced straightforward reformed worship service after the rather overblown and overwrought liturgical circus at one of the more incense-laden high church venues. The Presbyterian Church is at the forefront of the current liturgical renewal, and the worship at Madison Avenue Church might well be a model for Presbyterians everywhere. It was especially gratifying to hear Weaver accompany his own settings of the communion service. The hymn playing was wonderfully clear and inviting, as was all the service playing. The choir sang anthems by Campbell, Freund, Bairstow, and Weaver. Of particular note was the postlude, Weaver's own *For all the saints*, which combined three well-known tunes: Vaughan Williams' *Sine Nomine*, Barnby's *Sarum*, and *When the saints go marching in*.

Annual meeting and concert Cathedral of St. John the Divine

THE DIAPASON reporting team was unable to attend the AGO annual meeting on Tuesday evening, July 9, and the concert which followed. At the meeting, Michael Barone, host of the radio program *Pipedreams*, received the President's award. The prelude for the evening included an improvisation by Dorothy Papdakos and the premiere of "Ere long we shall see..." *Concerto Brevis for Organ and Orchestra* by Dan Locklair, commissioned for the centennial (Gregory D'Agostino, organ, "convention" orchestra, Robert Kenneth Duerr, conductor). Following the meeting was a performance of the Berlioz *Te Deum* by the Voices of Ascension Chorus and Orchestra and the Young Singers of Pennsylvania, under the direction of Dennis Keene.

Competitions

The National Young Artists Competition in Organ Performance also took place during the convention. First place was awarded to Heather Hinton, a doctoral student of David Higgs at the Eastman School of Music, where she earned the MMus in 1993 and the Performer's Certificate in 1994. Her previous teachers include Russell Saunders and Arthur Haas. A native of Louisiana, she earned the Bachelor's degree in music and French horn from Wellesley College, where she began organ study as a junior in 1989. Ms. Hinton has studied piano since the age of five, and has won several competitions and appeared as soloist with orchestras in Louisiana, Texas, and Massachusetts. She is organist of Brighton Presbyterian Church, Rochester, NY. Second place went to Daniel Brondel, who holds the MMus and Performer's Certificate from Eastman, where he studied with David Higgs; and third place to Sarah Hawbecker, who holds the MMus from Eastman, having studied with Russell Saunders.

The National Competition in Organ Improvisation ended with no first prize awarded. Second place went to Aaron D. Miller, a graduate student of McNeil Robinson at the Manhattan School of Music. Third place was shared by Samuel S. Soria, Jr., assistant organist of Holy Name Cathedral, Chicago, and Timothy J. Tikker, organist and director of music at Westminster Presbyterian Church, Eugene, OR.

—Jerome Butera

Jerome Butera is editor of *THE DIAPASON*. In addition, he serves as Director of Music at the Park Ridge Community Church (U.C.C.) in Park Ridge, IL, and is a member of the music faculty of DePaul University, Chicago.



Heather Hinton, first place winner in the National Young Artists Competition in Organ Performance (photo Virginia Dimsey)

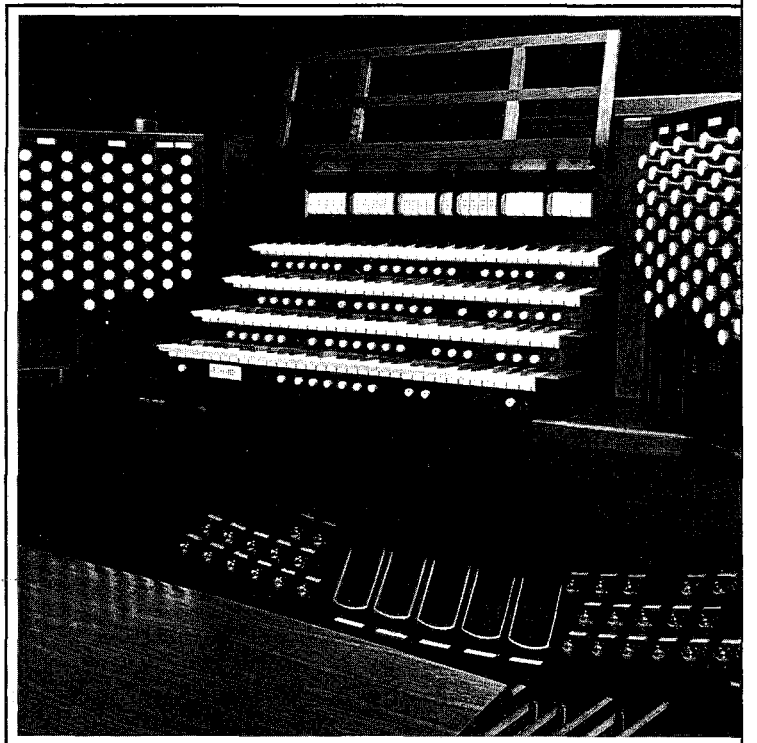
The theme of the centennial convention appeared in the processional hymn of the opening convocation: "... With the gift of life renewed, the heart will ever sing." So ended the hymn by Carl Daw and John Hirten, sung at the service of Vespers at Saint Patrick's Cathedral on July 7. What line could better set the stage for the 100th anniversary of the American Guild of Organists? Thus began the biggest event in the history of the guild. The most people, the largest organs, the biggest churches, in a word, more of everything, including the longest bus lines! It was a week begun with high expectations and high temperatures. Most of us behaved like tourists, agog at the huge churches, and marveling at the plethora of state trumpets and rumbling thirty-two footer's.

The opening service was sung in typical cantorial style with a singer in the chancel and a "schola" in the balcony. "Schola" was a euphemism for "pick up choir." Much of the service verged on the tedious, but the real heroes of the evening were Todd and Ann Wilson, who reconciled brass, organ and rising

temperatures. They soldiered through an interminable procession, waited out the service, then gave an extraordinary concert that began at the 10 o'clock hour! They were Olympian in their endurance, and sprinted to the finish line to present a thrilling program of organ duets. The church edifice was salt-and-peppered with TV monitors, so the congregation could see the performers as the concert progressed from the brilliant *Paeon*, a commissioned organ duet by Stephen Paulus, to the Suite from *Carmen* arranged by James Biery.

The beautifully encased Kilgen organ (designed by Robert J. Reilly and considered by William Harrison Barnes as "one of the most beautiful organ cases in America") seemed, under the hands of the Wilsons, to be extremely well balanced, exciting, and elegant. A significant number of people left after the service—perhaps due in some small part to the marathon service and in large part to the heat (the air conditioning was presumably turned off for recording). However, the rewards were significant for those remaining. It was a smashing concert.

Allen invites you to experience the MDS-93, one of several four-manual organs from the world's largest organ builder.



GREAT

- 16 Contra Gemshorn
- 8 Principal
- 8 Rohrflöte
- 8 Gemshorn
- 8 Flute Celeste II
- 4 Octave
- 4 Spitzflöte
- 4 Flute Celeste II
- 2 2/3 Quinte
- 2 Super Octave
- 2 Waldflöte
- Mixture IV
- Scharf III
- 16 Posaune
- 8 Trompette
- 8 Cromorne
- 4 Klarine
- Tremulant
- 8 Trompette en Chamade

SOLO

- 8 Diapason
- 8 Flauto Mirabilis
- 8 Viola Pomposa
- 8 Viola Celeste
- 4 Octave
- 4 Concert Flute
- Grand Jeu VI
- 16 Bombarde
- 8 Trompette
- Harmonique
- 8 Corno di Bassetto
- 8 French Horn
- 4 Clairon
- Tremulant

SWELL

- 16 Bourdon doux
- 16 Violone
- 16 Violone Celeste
- 8 Geigen Diapason
- 8 Flûte bouchée
- 8 Flûte Harmonique
- 8 Salicional
- 8 Voix Celeste
- 8 Voix Celeste (-)
- 4 Principal Conique
- 4 Flûte à fuseau
- 4 Salicet
- 4 Salicet Celeste
- 2 2/3 Nazard
- 2 Flûte à bec
- 1 1/3 Tierce
- 1 Sifflet
- Plein Jeu IV
- 16 Contre Trompette
- 16 Contre Basson
- 16 Vox Humana
- 8 Trompette
- 8 Hautbois
- 8 Vox Humana
- 4 Clairon
- Tremulant
- 4 Swell to Swell
- Unison Off
- 16 Swell to Swell
- 8 Trompette en Chamade

CHOIR

- 16 Quintaton
- 8 Holzgedackt
- 8 Erzähler
- 8 Erzähler Celeste
- 4 Spitzprincipal
- 4 Koppelflöte
- 4 Erzähler
- 4 Erzähler Celeste
- 2 2/3 Nasat
- 2 Oktav
- 2 Blockflöte
- 1 3/5 Terz
- 1 1/3 Quintflöte
- Cymbale III
- 16 Dulzian
- 8 Kleine Trompette
- 8 Cor Anglais
- 4 Rohr Schalmei
- Tremulant
- 8 Trompette en Chamade

SECOND VOICES (CHOIR)

- Orchestral Flute
- Clarinet
- Brass I
- Brass II
- Orchestral Oboe

PEDAL

- 32 Contre Basse
- 32 Contre Bourdon
- 32 Contre Violone
- 16 Diapason
- 16 Bourdon
- 16 Violone
- 16 Lieblichgedackt
- 8 Octave
- 8 Violoncello
- 8 Gedacktflöte
- 4 Choral Bass
- 4 Flûte ouverte
- 2 Zauberflöte
- Mixture IV
- Scharf III
- 32 Contre Bombarde
- 32 Kontra Fagott
- 16 Bombarde
- 16 Fagott
- 8 Trompette
- 4 Clairon
- 8 Trompette en Chamade

ANCILLARY

- Chrysoglott
- 8 Harpsichord
- 4 Harpsichord
- Handbells
- Celesta
- Harp
- Chimes

COUPLERS

- 8 Great to Pedal
- 8 Swell to Pedal
- 4 Swell to Pedal
- 8 Choir to Pedal
- 8 Solo to Pedal
- 16 Swell to Great
- 8 Swell to Great
- 4 Swell to Great
- 8 Choir to Great
- 8 Solo to Great
- 16 Swell to Choir
- 8 Swell to Choir
- 4 Swell to Choir
- 8 Solo to Choir
- 8 Solo to Swell
- 8 Ancillary to Pedal
- 8 Ancillary to Great
- 8 Ancillary to Swell
- 8 Ancillary to Choir
- MIDI to Solo
- MIDI to Swell
- MIDI to Great
- MIDI to Choir
- MIDI to Pedal

Call or write for free audio tape.

Allen organs

Copyright © 1993
Macungie, PA 18062-0036
610-966-2202



Ann McKinney, AGO executive director, and Margaret McElwain Kemper, AGO president (photo Virginia Dimsey)

Once launched, the convention program featured far too many events for any one person to attend. So, "highlights" are in order.

PIPORG-L

Every program on the convention list featured new works commissioned by the AGO '96 centennial convention new music committee. But another milestone was the presence of subscribers to the PIPORG-L mailing list on the Internet. The computer age had arrived and it asserted itself with a purely social event—the convening of PIPORG-L subscribers under the clock in the lobby of the Marriott Marquis Hotel. Sure enough, at 5:30 on Monday evening, the 8th of July, people began to compare faces with e-mail addresses. (For the record, here are the piporg-l subscribers who got to know each other: Monty Bennett, David Dahl, David Drury, Jen Hall, Johathan Hall, Herb Huestis, Karen Jacob, Andrew Koebler, David Krohne, Steve Lawson, Patricia Maimone, George Mathison, Darryl Miller, Karl Moyer, Ken Potter, Chris Potter, Rick Powers, Philip Riddick, Genie Sherer, Arnold Sten, Kenneth Sybesma, Malcolm Wechsler, and Nancy Wicklund.)

The time was right for a few drinks and glad-to-know-you's. I jumped right in with both feet and learned all about a tour of the organs of Australia (in the planning stages for next year) from David Drury, and got to thank Nancy Wicklund in person for the effort she made to get *The Diapason Index* up and running at the Princeton Library. We all discovered that there is no substitute for getting to know a person face to face, not even e-mail.

Getting to know you: the organs of New York

We all had our personal agendas, and mine was to meet the organs of New York, in person. Especially the big Aeolian-Skinners. I loved them, every one. However, I must go on to say that the hands-down favorites of the convention were the brand new Taylor & Boody at St. Thomas and the recent Mander organ at St. Ignatius. They are absolutely wonderful organs, beautifully voiced in each church, and strikingly different in character.

Cherry Rhodes

Cherry Rhodes discovered a marvelous quality in the new Mander organ at St. Ignatius Loyola Church. At first, it was a fleeting thought, then as the recital continued, I realized that this could be a town hall organ and the program could certainly have been played for a town hall audience. It was a "Bach-less" program, opening with the *Organ Concerto in G minor* by George Frederick Handel. This work revealed the English ancestry of the organ as did the slightly Victorian demeanor of the elegant case. Her light and cheerful rendition of the Concerto revealed an English chamber organ residing inside this huge instrument. What a surprise!

The commissioned work, *Ascent* by Joan Tower, displayed the powerful reeds and the ability of the organ to execute a huge crescendo without an invasion by a horizontal reed. There was much appeal in this piece, along with an exquisite ending. Ms. Rhodes continued in the English tradition with the W. T. Best transcription of Mendelssohn's *Prelude and Fugue in E minor*. Then followed a *Reverie* by William Grant Still,



Pipe making at the AIO/APOBA booth in the exhibition hall (photo Virginia Dimsey)

which displayed a plaintive orchestral Oboe. She kept her audience glued to their seats with Calvin Hampton's *Prelude and Variations on "Old Hundred"*. By then, I felt like I had been transported to a great hall in Birmingham, England or Sydney, Australia. There is a way the treble pipes shimmer and the wind undulates ever so slightly that brings magic to the music. Rhodes found a secular, theatrical quality in the organ and made it work ever so musically. And her program was a perfect vehicle for this.

Guy Bovet

Guy Bovet's recital at St. Michael's Episcopal Church took place in a church that is a magnificent blend of romanesque architecture, effusive decoration and Tiffany glass. The organ is a fine example of Rudolph Von Beckerath's art and the performance was exemplary. Bovet's flair for performing small pieces with consummate skill was very much in evidence. A collection of small works by José Lidón (1748–1827) seemed to perfectly match the surroundings, organ and mood of the audience. He is master of the agogic accent and able to bring a harpsichordist's style to the organ. With many performers playing Bach's *Toccat, Adagio and Fugue* (BWV 564) in a solid plenum style, Bovet reverted to a variety of light and cheerful registrations, ending with a dance-like rendition of the fugue. The Adagio featured ornaments that were mini-cadenzas. It worked.

Keith Toth and Paul-Martin Maki: Stainer's *The Crucifixion*

I confess. I went to the performance of John Stainer's *Crucifixion* to meet my former classmate Paul-Martin Maki, who was the accompanist for the concert. Like many organists, I had never heard a complete performance of *The Crucifixion* in spite of countless renderings of "God So Loved the World." I even thought it ended the work! Once I had arrived at Brick Church and heard the level of performance this choir gives to this "musical devotion," I gave myself a D+ for curiosity and felt rather contrite. The choir was fabulous, and so was the music.

Brick Church held its 75th annual performance of *The Crucifixion* on Good Friday of this year. Stainer's "Meditation on the Sacred Passion of the Holy Redeemer" revolves around very solid tenor and baritone solos which were beautifully performed—even including a high tenor C. The choir was well balanced, with a pure soprano tone, excellent pitch and the big dynamic range necessary for this work. Paul-Martin Maki produced a finely balanced accompaniment on an appropriately orchestral Austin organ. He used the organ admirably, finding just the right rumbling for dramatic spots, and repose in the lyric sections. If you get the chance to hear this work sung well, don't miss it!

Solemn High Mass at the Church of St. Mary the Virgin

Where else but St. Mary's to hear a gorgeous mass by Orlandus Lassus and

almost be transported back a few centuries into the rarefied world of Gregorian chant and polyphony. Except for a few ridiculous touches. The service opened with a commissioned anthem, *Measureless Love*, a setting of a text by Walt Whitman from *The Sleepers*. The text speaks of Whitman's search for peace and discovery of "measureless love—I know not how I came of you, and I know not where I go with you, but I know I came well . . . and shall go well." This anthem was reminiscent of Vaughan William's *Mystical Songs*, until all the mystery was shattered by the sound of an electronic organ whining an "accompaniment" for the choir. Whatever the reason, it seemed grossly out of place in such a fine old church. But more was yet to come. The choir made an excellent recovery and continued almost to the conclusion of the service with a beautiful rendition of the Lassus Mass, *Bella Amfitrit altera*. Unfortunately the mood was broken at the moment of the Eucharist by another commissioned piece, this time featuring an electronic tape played in duet with flourishes on the gallery trumpet of state. The piece was called *Wonder Counselor* and was commissioned by the AGO Centennial Convention Worship Committee. The congregation was primed for the contents of the tape by a small-print disclaimer in the bulletin, where the composer outlined his "inspiration" for the work. He commented that he had done a computer search on the word "wonderful" and his data base came up with this quote: "Three things are too wonderful for me; four I do not understand: the way of an eagle in the sky, the way of a serpent on a rock, the way of a ship on the high seas, and the way of a man with a maiden" (Proverbs 30:18-19). From this description, the reader can probably figure out what sounds were on the tape. Shall we say that it had an atmospheric quality and included some intense crooning from time to time. The flourishes on the trumpet didn't seem to help. Somehow, the electronic elements mostly succeeded in marring the very fine vocal work of the choir. This was a pity, since there more than enough truly musical moments in the service to make it a highlight of the convention. One unforgettable touch was a sign in the narthex that admonished "Sinners Repaint!" Yes, the paint was peeling on the walls of this lovely 14th-century-style edifice.

Judith and Gerre Hancock at St. Thomas Church

Judith and Gerre Hancock laid out a musical feast in the form of four services of choral evensong at St. Thomas Church. All began with a short recital by Judith Hancock on the stunning new organ of George Taylor and John Boody. The visual aspect of the organ in the gallery takes one aback with its beauty—just as the magnificent reredos does at the front of the church. The sound of the organ seems to have just the right amount of vitality, with a hint of restraint—something that in organ voicing parlance is sometimes called "culture." Buxtehude and Bach were most welcome to the ears, and Judith Han-

cock played them superbly, taking a relaxed stroll through the *Sei gegrüßet, Jesu gütig* variations. Each day the program for Choral Evensong was different, featuring choral music of Richard Ayleward, Edward Bairstow, John Barnard, William Byrd, Orlando Gibbons, Gerre Hancock, Herbert Howells, Ned Rorem, Gunther Schuller, Leo Sowerby, Charles V. Stanford, and Charles E. Wood. There was incredible variety in the choral presentations and tremendous musicianship was evident in the men and boys choir. This was clearly a highlight—even a landmark of the convention.

Kimberly Marshall/Renaissance organ music

There was something for everyone at the AGO centennial. Some conventioners favored concerts and skipped the workshops, while others caught as many workshops as they could. A good example of solid educational offerings was Kimberly Marshall's presentation on renaissance organ literature. It might be possible to be a church organist for one's entire career and not come face to face with a frottola—Ms. Marshall tackled these things head on with "Voce strumentale: Organ Music of the Renaissance." In this workshop, she introduced organists to a variety of renaissance organ forms. She played all too briefly on a sweetly voiced Casavant tracker organ at the Church of St. Luke-in-the-Fields, then turned to recorded examples of early Italian organs to show the relationships that existed between the music and the organs of the time. In this carefully prepared lecture, Marshall demonstrated the relationship between vocal and instrumental music of the day, giving listeners some considerable insight into the emerging national styles of the sixteenth century. This was a mini course, complete with source materials and an array of recorded musical examples. Among other things, she played a little fugue by Sperindio Bertoldo which was, to her knowledge, the earliest fugue on the melodic figure we know as "St. Anne." This piece dates from about 1550.

The Princeton Singers

John Bertalot and The Princeton Singers treated convention-goers to finely crafted choral singing of an exceedingly high standard. Clearly, this is a choir that sings as one, from a well focused, supportive bass tone to a beautifully clear, buoyant and well-tuned soprano. The Princeton Singers achieved a sensibility, well-balanced between introverted and extroverted qualities. Sometimes restrained, even reticent in their approach to the music, other times, unabashedly vocal in their performance. Full of dramatic moments, the music ranged from the art of the polyphonic mass to the Howells *Requiem* and Benjamin Britten's delightfully playful *Flower Songs*. And who could resist the sentiment of the rich and sumptuous "Shenandoah, I long to see you . . ." They put forth a seemingly effortless rendition of a wide variety of musical styles, and I'm sure many an organist went back to their church determined to put some polish on their choral singing.

A miracle play: *Daniel and the Lions*

At the Church of the Transfiguration, Frederick Renz and his Ensemble for Early Music presented a "miracle play." Word of this event got around, when during a bus ride, or settling into yet another pew, someone would ask, "Did you see *Daniel and the Lions*?—It's at the Little Church Around the Corner." The church is indeed little, low, seemingly double-naved, much carved, many windowed and deep in the chancel. At the confluence of the chapel, nave, and "side nave" sits the city's only Fisk organ, built in 1988. Unfortunately Donald George was obliged to play while people entered the church. He played the de Grigny *Veni Creator* with robust and interesting reeds. As was the custom, all the actors in the miracle play were men—even the beautiful blond angel.

Eighth AGO National Conference on Organ Pedagogy

July 5-6, New York City

by Sally Cherrington

"A Celebration of a Century of Excellence in American Organ Teaching" was the theme of the eighth AGO national conference on organ pedagogy, held in New York City on the two days preceding the AGO Centennial Convention. Lectures and discussion emphasized the history and evolution of organ teaching in the United States, as well as touching on the relationship between our pedagogical past and present/future trends in American organ instruction.

The conference opened on Friday night with keynote addresses by William Little and Barbara Owen which provided a solid historical foundation for the rest of the conference presentations. William A. Little discussed "The American Organ and American Organ Music—Our European Heritage." Little examined the influence of English, German, and French organ teachers (in this chronological order) on American organists and organ music. Before the mid-19th century, English organists or players trained by English teachers occupied the main church positions. He identified Lowell Mason as the first important figure to study in Europe; although he was not an organist himself, his *Musical Letters from Abroad* reflect his interaction with English organists, and fanned the American organists' fascination with Europe. Little progressed into a discussion of the influence of German organ teachers in the second half of the 19th century, when German conservatories including those at Leipzig, Berlin and Munich hosted over 5,000 American organ students. He then turned his attention to the advent of American conservatories, and the gradual progression (through Clarence Eddy,

William C. Carl, Guilman, and others) from German to French dominance toward the end of the nineteenth century. Little's comments on American organ literature dealt mostly with that of the late nineteenth century, which reflects a strong German inspiration. His interesting hand-outs included the tracing of the lineage of various teachers and students, as well as a bibliography, which he used in part to show how American composers for the organ became more accepted in Germany as time progressed. Little concluded by commenting that the influence in this period emanated entirely from Europe to the United States rather than vice versa.

Barbara Owen followed with her address on "American Organ Pedagogy in the 19th and 20th centuries." She provided an overview of the development of American organ pedagogical materials from the early 19th century to the present time, beginning by noting that the availability of materials was driven by need. Organists learned their trade as apprentices in the eighteenth and early nineteenth centuries rather than through formal study. Methods from the early nineteenth century were practical tutors, reflecting a "do-it-yourself" attitude. Owen reviewed publications from the first half of the nineteenth century, including those of Carr, Law, Taylor, Zeuner, and Loud. She cited the Johnson & Cutler volume of 1852 as one of the first American publications to make use of information from Rinck's notable methods. She also discussed foreign methods of this period both in terms of which ones were used here and how they affected American methods. Publications dealing with playing the pedals were discussed, particularly their rise in the 1890s, as well as early books about accompanying (Buck, Demarest). Moving into this century, she reviewed methods by Carl, Eddy, Rogers, Barnes, and Truette, particularly in their use of legato, and touched on specialized books (especially dealing with registration), as well as theater organ methods of the 1920s. Owen discussed Dickenson's method, as well as methods of the 1920s and 1930s dealing with pedal technique, extemporization, denominational concerns, and even electronic organs, ending with the 1937 first edition of the Gleason method. After citing a hiatus of methods in the 1940s, Owen covered a variety of specialized methods in the 1950s and 1960s, then considered the neo-Baroque influence in methods of the 1960s to the present. She closed by reflecting on the eclecticism of organ pedagogy in the 1990s and its relationship to organ building, and reviewed how American methods overall have reflected changing needs and trends.

The Saturday morning session at St. Bartholomew's Church in New York City involved the presentation of four papers. The first, "Invoking Song and Soul of the Organ: The Legacy of Arthur Poister," was given by Saunders J. Allen and Katharine Pardee. Assisted by a well-assembled hand-out, they gave insight into the life and teaching of Poister during what they referred to as "the golden age of teaching in the United States," the years after World War II. Allen and Pardee attempted to communicate Poister's unique teaching style, which they described as a choral/vocal approach rather than an orchestral one which emphasized the ear rather than the exercises, singing and nonsense words to drive home a point, rhythmic vitality and a sense of line, and an avoidance of fussy registration changes. Poister's relationship to Holtkamp and the contrasts between his teaching style and that of George Faxon, who was also an active organ teacher in this period, were additional focuses of this presentation.

Ray Keck followed with a paper entitled: "The Strong Fingers"—Carl Weinrich's Technical and Aesthetic Legacy."

Keck introduced his presentation with a discussion of the Apollonian/Dionysian duality among various musicians and their music, characterizing Weinrich as an Apollonian. He explored the relationship between Weinrich and his teacher Farnam, as well as Weinrich's involvement with Princeton and Holtkamp. Keck divided Weinrich's legacy as a teacher into three areas: technique, organ design, and articulation; components and uses of repertoire; and aesthetic sensibility and a life in music. He supplied interesting insights into each of these legacies, including quotes by Weinrich, emphasizing his intense use of analysis and fingering and focus on strict accuracy, his insistence on a close relationship between acoustics and articulation in each performance, and his widely varied and carefully chosen repertoire.

The second half of the morning began with a paper by Sandra Soderlund on "Organ Teaching at the End of the 20th Century—A Radical View." Soderlund began by suggesting that the norm of introducing "legato" Lemmens-style touch first in most organ method books is simplistic—the nineteenth century piano, for example, requires many different touches. She believes that Bach's works attract most students to the organ, and therefore proceeded to outline her theory that students should begin their organ studies with the works of Bach. Soderlund gave many reasons to support her theory: relaxation issues (including the idea that the rounded hand position used in playing Bach is less stretching and uncomfortable than that used in the Lemmens style); the variety of touches and control of weight required to play Bach which would then prepare the student for a wide variety of other repertoire; and the idea that Bach taught "early" fingering but also developed thumb-under fingering, providing the contemporary student a springboard for moving in either direction. Soderlund touched on practical ways for teaching Bach to beginning students, stressing that the teacher should emphasize controlling the release and weight. She admitted that she is just beginning to try out this theory in her own teaching.

"Pedagogy and Community" by Michael Bauer was the final paper of the morning. Bauer's lengthy outline presented his thought-provoking examination of philosophical and psychological approaches to education and their relationship to organ pedagogy and community. He held up several paradoxes as well as raising many questions about

organ teaching, including issues such as the place of imitation in teaching, motivation, and self-discovery vs. authoritarian instruction. He proposed turning to the general foundations of education as a means to examine and evaluate our teaching, and provided detailed tables analyzing philosophical foundations (idealism, realism, pragmatism, and existentialism) and psychological foundations (functionalism, behaviorism, cognitive-developmentalism, and humanism) according to their objectives and relationship to organ pedagogy from both the student and teacher perspective. Bauer then related these theories to two fundamental approaches of organ teaching—authoritarian director vs. facilitator—and examined how these two strategies affect the student-teacher relationship and the larger community.

The final session of the Pedagogy Conference was a panel discussion held at St. Thomas Church on the legacy of American organ teaching. Robert Anderson was the moderator, and David Craighead, Miriam Clapp Duncan, Robert Glasgow, and Thomas Murray were participants. These prominent organ teachers had been asked to comment on what they value most about the legacy; what they feel is distinctively American about their teaching; what their views are on performance practice in studio teaching; and if they had any comments on the future of organ pedagogy in America. The discussion that ensued included not only responses to these questions, but also fascinating reminiscences as these pedagogues reflected on their students as well as their own teachers and organ training. The conference attendees also became involved in the discussion, which branched off into topics such as the principles of program building and repertoire requirements in college organ departments. The panel discussion proved to be a fitting end to this celebration of American organ pedagogy, as renowned organ teachers of the present reflected on those of the past and led the debate on pedagogical issues which will affect all of us who teach, play, and listen to organ music into the next century.

Sally Cherrington is Director of Music at St. Luke's Lutheran Church in Park Ridge, IL. She recently completed the DMA at Yale University.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

► Huestis: AGO

The production was stunning, with instrumentalists, staging, beautiful costumes and wonderful effects. It will be hard to find a more engaging lion in any production. The performance culminated with actors and musicians chanting the *Te Deum* in procession. No doubt, as the audience came out of the dim light into sunny New York, they wondered if they had seen a miracle.

Bravo to the organizers

While on the subject of miracles, it is truly astonishing and amazing that the biggest ever convention came off so well. As we look back on the event, it is interesting to note that from day to day, inconveniences were largely ameliorated, and that such things as a convention "newspaper" called the *Centennial Times* worked wonders to help people get organized and to accommodate changes in schedule. As we all know, big events like this can go terribly wrong, or stay on track. Thanks to an impressive effort, this convention stayed on the rails, right to the closing program at Radio City Music Hall. Indeed, the only person who seemed to be in a state of confusion was Peter Schickele when, as the spotlight remained centered on the stage awaiting his entry for the "PDQ" show, a voice was heard, "How Do I Get In Here?" Well, even Schickele overcame the difficulties of the moment, and succeeded in coercing the entire AGO Centennial Committee into an on-stage performance of PDQ's newly discovered cantata. By then, the organizers could relax, knowing they had accomplished their magnificent goal.

—Herbert L. Huestis

Herbert L. Huestis, Ph.D., is a graduate of the Eastman School of Music, where he studied with David Craighead. He and his wife Marianne are pipe organ technicians in British Columbia and Washington State, where they specialize in renovating reeds and vintage organs.



For Real Bell Sound, Pull Out All The Stops.

Call toll-free for the sound of Schulmerich.
You can hear it in your heart, and you can play it from your keyboard.

SCHULMERICH

Electronic Carillons • Cast Bell Carillons • Refurbishments

Carillon Hill • PO Box 903 • Sellersville, PA 18960-0903
800/77-BELLS • 215/257-2771 • FAX: 215/257-1910

New Organs



Harrison & Harrison, Durham, England, has rebuilt and enlarged the Harrison organ at the Church of the Holy Spirit, Lake Forest, IL. This Episcopal church, built in 1905, was enlarged to a cruciform plan in 1970, and a new three-manual organ of 41 stops was built in 1972 by Harrison. Originally it was to have been placed in the chancel and at the head of the nave; during the course of construction, however, the plans were changed, and the organ was divided on either side of the new north transept, with temporary casework.

As part of the re-ordering scheme to improve the seating arrangements in the church, the organ has now been moved from the transept, allowing the congregation to sit on three sides of the central altar. The enlarged instrument now occupies a spacious chamber in the chancel, with a case of oak and front pipes of spotted metal. The organ has the essential qualities of warmth and clarity, suitable for the accompaniment of a wide choral repertoire. The style of construction is thoroughly English, with slider chests and traditional wind reservoirs. The actions are electro-pneumatic, and the console is detached and mobile. There are four divisions on three manuals, with 47 stops, 50 ranks, and 2,801 pipes. The consultant for the project was Don Horisberger, the church's organist and choirmaster. Some 30 craftsmen built the organ at the Harrison workshop. Those in charge were Mark Venning, managing director; Peter Hopps, head voicer; and Alan Howarth, who designed the case and created the motif with doves grouped to form a cross.

- GREAT**
 16' Bourdon
 8' Open Diapason
 8' Stopped Diapason
 4' Octave
 4' Open Flute
 2' Fifteenth
 IV Mixture
 8' Trumpet

- SWELL**
 8' Violin Diapason
 8' Gedackt
 8' Virole
 8' Virole Céleste
 4' Principal
 4' Spitzflute
 2' Flageolet
 1½ Quint
 IV Mixture
 16' Contra Fagotto
 8' Cornopean
 8' Oboe (ext)
 4' Clarion

- CHOIR**
enclosed:
 8' Salicional
 8' Spitzflute
 8' Flute Céleste
 4' Flute
 8' Corno di Bassetto
unenclosed:
 8' Gedackt
 4' Principal
 4' Chimney Flute
 2½ Nazard
 2' Fifteenth
 2' Gemshorn
 1½ Tierce
 III Mixture
 8' Trompette

- PEDAL**
 16' Open Diapason
 16' Dulciana
 16' Bourdon
 10½ Quint (from 16')
 8' Principal (ext)
 8' Stopped Flute (ext)
 4' Fifteenth
 4' Wald Flute
 II Mixture
 16' Trombone
 16' Fagotto (Sw)
 8' Cornopean (Sw)
 4' Clarion

The rare and historically significant organ built by Charles F. Durner (1838-1914) of Quakertown, PA, has been restored by **Thomas-Pierce, Inc.** of West Palm Beach, FL. Described by *The Tracker* as "the finest Durner instrument surviving from Period II and perhaps the finest extant Durner organ of all," this ten-rank two-manual and pedal instrument was built 1885-86 for St. Paul's Methodist Church in Mauch Chunk, PA. Originally installed around a rose window in the rear gallery, the organ was moved by Durner in 1901 to an archway at the front of the church. At this time the Oboe was replaced by an Aeoline; the current restoration returns the Oboe to the specification. The organ was removed from St. Paul's Church in 1978 and stored pending its restoration and relocation to the Yale Institute of Sacred Music, an event which never took place. Thomas-Pierce purchased the organ in November of 1994 and began restoration work which was completed December of 1995. The organ is distinctly not a Boston product; its German antecedents are obvious throughout the instrument. The wood pipe-feet and stopper handles are reminiscent of the Tannenburg practice of fitting tapered feet into holes in the windchest and not using a rack-board. The speaking facade pipes are fed from grooved toe-boards, and pipe scalings are more related to

German practices of about 1830. All of the metal pipework is of exceptionally high quality and spotted (excepting zinc basses) producing a bright, clear chorus. Facade pipes retain their original gilding and stenciling and are visually enhanced by the chestnut and walnut casework. Compass 58/27.

- GREAT**
 8' Open Diapason (1-29 case)
 8' Dulciana (1-12 swb)
 8' Melodia (wood)
 4' Principal (metal)
 2' Fifteenth (metal)

- SWELL**
 8' Viola (1-12 smb)
 8' St. Diapason Tr (wood)
 8' St. Diapason Bass (wood)
 4' Flute Harmonique (metal)
 8' Basson Bass (metal)
 8' Oboe (metal)
 Tremolo

- PEDAL**
 16 Bourdon (wood)

- Couplers**
 Gt. to Pedal
 Sw. to Pedal
 Sw. to Great



Cover

C.B. Fisk, Inc., Gloucester, MA, has built a new organ for Pittsburg State University, Pittsburg, KS. The firm's opus 106 comprises three manuals and pedal, 41 stops, 57 ranks, and 2,270 pipes. Key and stop actions are mechanical. The front pipes are of hammered spotted metal. The outer towers and lower flats contain pipes of the 16' Prestant; the central tower and upper flats contain pipes from the Positive 8' Prestant. Manual divisions are winded from a single wedge bellows; a large winder may be engaged for a more stable wind supply. Tuning is a slightly unequal temperament first developed by Charles Fisk for Opus 78 at House of Hope Presbyterian Church in St. Paul, MN. Compass is 58/30. Susan Marchant is University Organist and Professor of Music. Dedication events included a concert by the Pittsburg State University Chorus and Pittsburg Centennial Choir, Susan Marchant, director, Marie Rubis Bauer, organist, on March 11; and recitals by Yuko Hayashi, March 11; Douglas Reed, March 12; and Louis Robilliard, March 12.

GREAT

- 16' Prestant
- 8' Octave
- 8' Spillpfeife
- 8' Flûte harmonique
- 8' Violoncelle
- 4' Octave
- 4' Waldflöte
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Progressive Mixture II-VI*
- Mixture V-VI
- 8' Trommeten
- 8' Trompette
- 4' Clairon

POSITIVE

- 16' Bourdon
- 8' Prestant
- 8' Gedackt
- 4' Octave
- 4' Baarpjip
- 2 2/3' Nazard
- 2' Doublet
- 2' Quarte de Nazard
- 1 1/2' Tierce
- Scharff III-V
- 8' Cromorne

SWELL

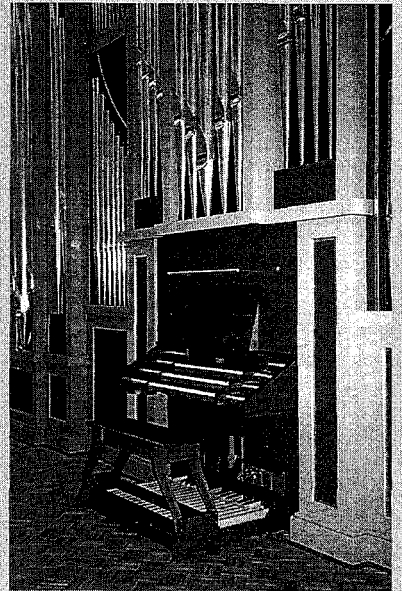
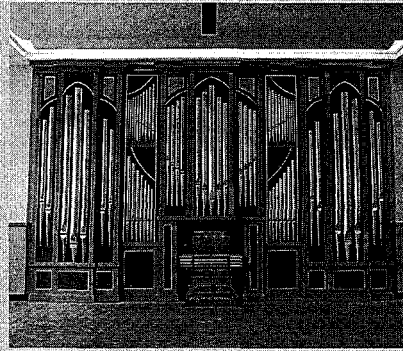
- 8' Flûte traversière
- 8' Viole de gambe
- 8' Voix céleste
- 4' Flûte octaviante
- 2' Octavin
- Cornet V (c¹-a³)
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine

PEDAL

- 32' Bourdon (Ext Pos)
- 16' Open Wood
- 16' Prestant (Gt)
- 16' Bourdon (Pos)
- 8' Octave
- 8' Spillpfeife (Gt)
- 8' Violoncelle (Gt, alt**)
- 4' Octave
- Mixture IV
- 16' Posaune
- 8' Trommeten (Gt, alt**)
- 8' Trompette (Gt, alt**)
- 4' Clairon (Gt, alt**)

Couplers

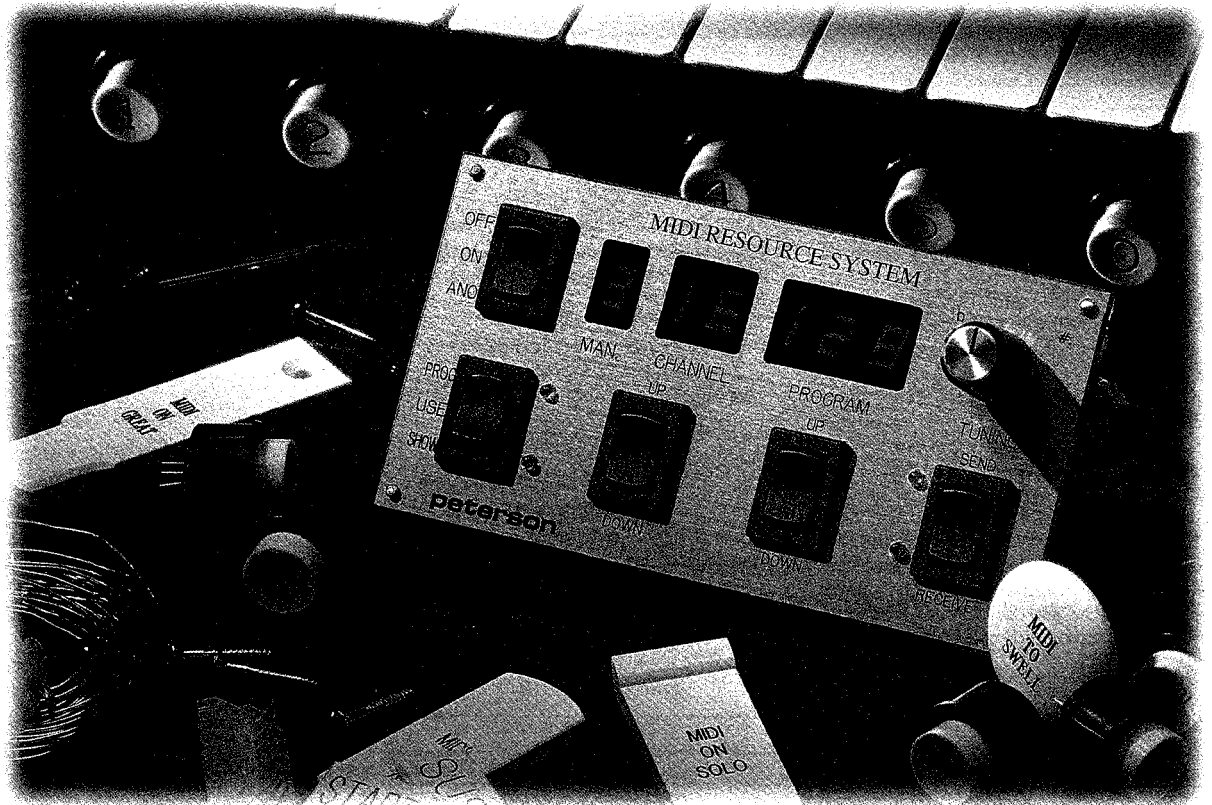
- Sw/Gt
- Pos/Gt
- Sw/Pos
- Gt/Ped
- Pos/Ped
- Sw/Ped



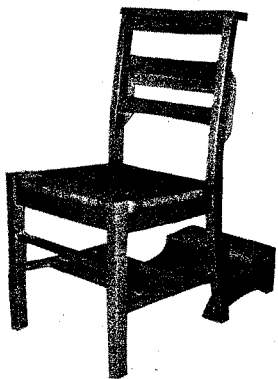
*Derived by muting pitches higher than 1 1/4' from notes #1-32 of Mixture V-VI; engaged by depressing a hookdown pedal.
 ** Alternating stops may be used in the Great or Pedal divisions or used in both divisions only when drawn in the Great and coupled to the Pedal.

Combination Pedals: two adjustable pairs of pedals ("On" and "Off"), one for stops of the right-hand jamb, one for stops of the left-hand jamb. Combinations are changed by rotating the individual stop knobs.

Ventil: Swell Basson 16', Trompette 8', Octavin 2'



**SOLID OAK
CHOIR CHAIR**



with:

**FIBRE RUSH SEAT or
UPHOLSTERED SEAT***

Pews•Chairs•Pew Refinishing•Cushions

Since 1877

R. Geissler Inc.

P.O. Box 432, Old Greenwich, CT 06870
 Phone: (203) 637-5115



You're ready for MIDI. We have the answer.

As a church musician you play a vital part in the life of your congregation. Music helps enhance and focus the worship experience. And you must accomplish this task.

What you need is a reliable, versatile system. One which holds to the integrity and tradition of your performing art, yet allows you to expand your talent in new and exciting ways.

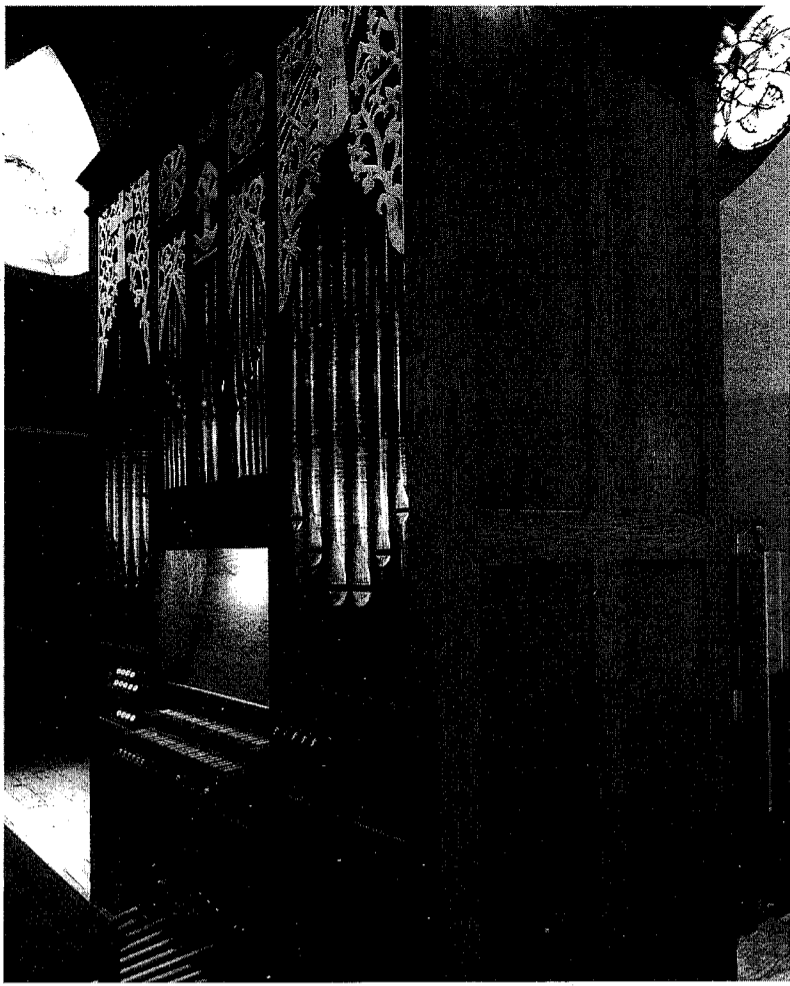
That system is available now.

Peterson Electro-Musical Products, Inc.

has made it possible to combine the classic beauty of the pipe organ with the power of MIDI Technology. It's done through the Peterson MIDI Resource System™. With a pipe organ that's MIDI compatible, you'll have musical options never before attainable.

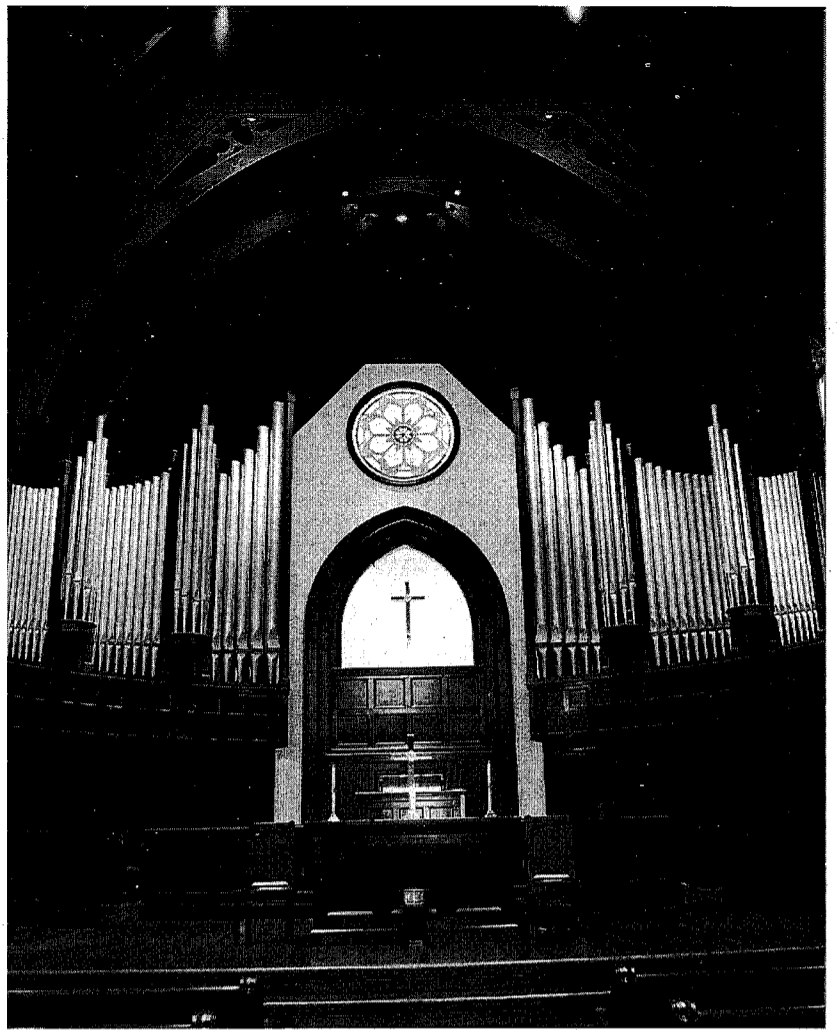
Ask your organbuilder or contact us for information about the Peterson MIDI Resource System™...and then you'll know.

peterson
Solid-state systems for the pipe organ



The Bedient Organ Company, Lincoln, NE, has built a new organ for Holy Cross Catholic Church in Rochester, NY. Father Thomas Wheeland is Pastor and Mr. John Gaspar is director of music. The design of the firm's opus 48 is inspired by 18th and 19th-century organs of France and Germany. The case is constructed of white oak with pipe shades of gum. The facade pipes are from the Great Principal 8' and include mouths gilded in 23 karat gold leaf. Mechanical key action is suspended; manual naturals are covered with moradillo, sharps are maple. Pedal keys are of oak, sharps capped with moradillo. The organ comprises 15 ranks, 853 pipes; most pipes are of 98% lead; the Pedal Subbass 16' and the basses of the Gedackt and Principal 8' are of poplar. Metal flue pipes are cone tuned, stopped metal pipes have soldered caps.

- GREAT**
 8' Principal
 8' Rohrflute
 4' Octave
 2' Octave
 Mixture II-III
- SWELL**
 8' Camba
 8' Gedackt
 8' Voix céleste tc (prep)
 4' Spitzflute
 2' Flute
 II Cornet
 8' Cromorne Bass
 8' Trumpet Treble
- PEDAL**
 16' Subbass
 8' Flute
- Couplers**
 Gt/Ped
 Sw/Ped
 Sw/Gt
- Tremulant



Austin Organs, Inc., Hartford, CT, has installed a new organ, Opus 2760, in First Christian Church (Disciples of Christ), Owensboro, KY. Some components of the previous instrument, Austin Opus 1690, were incorporated into the

new organ, including some pipework and the stopkey console, which was refurbished at the Austin factory. The organ enjoys good placement on both sides of the baptistry.

- GREAT**
 16' Gemshorn (ext, prep)
 8' Principal
 8' Harmonic Flute
 8' Bourdon
 8' Gemshorn
 4' Octave
 4' Nachthorn
 2' Super Octave
 IV Fourniture (draws 2')
 8' Trumpet
- SWELL**
 16' Rohrgedeckt (ext)
 8' Geigen
 8' Rohrflöte
 8' Viole de Gambe
 8' Voix Céleste
 4' Principal
 4' Waldflöte
 2' Principal
 1 1/2' Quinte
 III Plein Jeu (draws 1 1/2')
 16' Basson (ext)
 8' Trompette
 8' Hautbois
 4' Clairon (prep)
 Tremulant

- CHOIR**
 8' Gedackt
 8' Flûte Douce
 8' Flûte Céleste (tc)
 4' Koppelflöte
 2 1/2' Nasard
 2' Octavin
 1 1/2' Tierce
 I' Siffloite (ext)
 III Cymbale (prep)
 8' Cromorne
 Tremulant
- PEDAL**
 32' Contra Bourdon (prep)
 16' Principal (ext Gt 8')
 16' Bourdon
 16' Rohrgedeckt (Sw)
 8' Octave
 8' Rohrflöte (Sw)
 4' Super Octave (ext)
 4' Spitzflöte (prep)
 III Mixture (prep)
 16' Posaune (ext Gt 8')
 16' Basson (Sw)
 8' Trumpet (Gt)

Journal of American Organbuilding

This technical journal for organbuilding professionals is also a valuable resource for consultants and musicians involved in pipe organ projects.

Please enter my subscription to the *Journal of American Organbuilding*. Enclosed is a check payable to AIO for \$12 (1 year, 4 issues) \$32 (3 years, 12 issues)

name _____
 mailing address _____
 city _____ state _____ zip _____

Return this form and payment to:
 American Institute of Organbuilders
 P.O. Box 130982, Houston TX 77219

FREE

Planning Space for Pipe Organs an Architects Guide

offered by APOBA, the organization dedicated to expanding and perfecting the art of pipe organ building in North America.

The guide includes:

- The Types of Pipe Organs
- Locating the Pipe Organ in a Building
- Optimum Acoustical Conditions
- Components of the Pipe Organ
- Electrical Requirements
- General Guidelines

For your **FREE** copy, contact:
 Associated Pipe Organ Builders of America
 P.O. Box 155
 Chicago Ridge, IL 60415

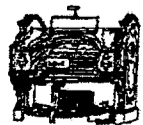
1-800-473-5270

American Theatre Organ Society

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

We urge you to join others with similar interests for:

- CONCERTS ❖ COMPETITIONS
 EDUCATIONAL PROGRAMS ❖ WORKSHOPS
 REGIONAL & ANNUAL CONVENTIONS
 WITH NATIONALLY KNOWN ARTISTS



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

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

Justin Hartz; Irvine Auditorium, Philadelphia, PA noon

Gillian Weir; Christ Church Cathedral, Indianapolis, IN

16 OCTOBER

Donald Hurd; Trinity Episcopal, Covington, KY 12:10 pm

17 OCTOBER

Carol Choge; St Paul's Chapel, Columbia Univ, New York, NY noon

Stefan Engels; Presbyterian Homes, Evanston, IL 7:15 pm

John Scott Whiteley; St Paul's Episcopal, Duluth, MN 7:30 pm

18 OCTOBER

Westminster Abbey Choir; The Episcopal Academy, Merion, PA 9:45 am

Westminster Abbey Choir; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm

Michael Farris; Trinity Lutheran, Akron, OH 8 pm

Douglas Cleveland, with orchestra; First Presbyterian, Bay City, MI (also October 20)

ACDA Fall Convention; Wheaton College, Wheaton, IL (through October 19)

19 OCTOBER

George Ritchie, masterclass; Harvard University, Cambridge, MA 10 am

Rochester Cathedral Choir (England); St Peter's Episcopal, Bay Shore, NY 8 pm

Choral Workshop & Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm

His Majesty's Clerkes; St Giles Church, Northbrook, IL 8 pm

20 OCTOBER

George Ritchie; Harvard University, Cambridge, MA 3 pm

Gordon Turk; Methuen Mem Music Hall, Methuen, MA 4 pm

Rochester Cathedral Choir (England); St Bartholomew's, New York, NY 5 pm

Jeffrey Smith; St Thomas Church, New York, NY 5:15 pm

André Isoir; Christ Church, Westerly, RI 4 pm

David Messineo; Longwood Gardens, Kennett Square, PA 2:30 pm

Colin Walsh; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Westminster Abbey Choir; Washington Cathedral, Washington, DC 4 pm

John Scott Whiteley; Trinity United Church, York, PA 7:30 pm

Ninth Ecumenical Choral Concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Olivier Latory; Greene Mem United Methodist, Roanoke, VA 4 pm

John Weaver; Central Presbyterian, Atlanta, GA 2 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

James Diaz; First Congregational, Columbus, OH 8 pm

David Higgs; Fort Street Presbyterian, Detroit, MI 3 pm

Cj Sambach; First Presbyterian, Portland, IN 3 pm

His Majesty's Clerkes; St Clement's Church, Chicago, IL 3 pm

+**Thomas Hazleton**; St Matthew Lutheran, Barrington, IL 3 pm

21 OCTOBER

Rochester Cathedral Choir (England); Grace Episcopal, Utica, NY 7 pm

22 OCTOBER

Westminster Abbey Choir; St Thomas Church, New York, NY 7:30 pm

Rochester Cathedral Choir (England); Christ Episcopal, Rochester, NY 8 pm

Olivier Latory; Clayton State College, Morrow, GA 8:15 pm

23 OCTOBER

Westminster Abbey Choir; Morrison Theatre, Quincy, IL 8 pm

24 OCTOBER

Choral Concert; Church of the Holy Trinity, New York, NY 8 pm

Rochester Cathedral Choir (England); St Peter's Episcopal, Glenside, PA 7 pm

25 OCTOBER

Rochester Cathedral Choir (England); St Matthew's Lutheran, Hanover, PA 7:30 pm

Gerre Hancock; North Christian Church, Columbus, IN 8 pm

James Johnson; Christ the King Cathedral, Lexington, KY 8 pm

Olivier Latory; Shyrock Auditorium, Carbon-dale, IL 8 pm

Choral Concert, with orchestra; Second Presbyterian, Memphis, TN 8 pm

Alabama School of Fine Arts Chamber Players; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 OCTOBER

Chandler Noyes, *The Hunchback of Notre Dame*; Methuen Mem Music Hall, Methuen, MA 7 pm

Rochester Cathedral Choir (England); Asbury United Methodist, Salisbury, MD 7:30 pm

The James Chorale; St Catherine of Siena, Oak Park, IL 7:30 pm

27 OCTOBER

Thomas Murray; St John's Episcopal, W. Hartford, CT 8 pm

Ann Elise Smoot; Woolsey Hall, Yale University, New Haven, CT 8 pm

Scott Dettra; St Thomas Church, New York, NY 5:15 pm

Olivier Latory; Bryn Mawr Presbyterian, Bryn Mawr, PA 7 pm

Cj Sambach; St Paul's UCC, Manheim, PA 7 pm

American Boychoir; West Virginia Wesleyan College, Buckhannon, WV

David Craighead; St Paul's Episcopal, Chattanooga, TN

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Karen Schneider; Cathedral of the Holy Angels, Gary, IN 3 pm

James Johnson; St John the Evangelist, Indianapolis, IN 3 pm

The James Chorale; St Josaphat, Chicago, IL 4 pm

Hildegard Cox, with trumpet; Christ Church Cathedral, New Orleans, LA 4 pm

28 OCTOBER

Olivier Latory, masterclasses; Bryn Mawr Presbyterian, Bryn Mawr, PA 9:30 am (also October 29)

Naomi Rowley; Presbyterian Homes, Evanston, IL 1:30 pm

30 OCTOBER

Jean-Pierre Leguay; Holy Cross College, Worcester, MA 7:30 pm

31 OCTOBER

Jean-Pierre Leguay, masterclass; Holy Cross College, Worcester, MA 9 am

Mark Steinbach; Brown University, Providence, RI 12 midnight

1 NOVEMBER

Brahms, *Requiem*; Trinity Church, Boston, MA 8 pm

John Scott; St Luke Lutheran, Silver Spring, MD 7:30 pm

Thomas Murray; First Presbyterian, Spartanburg, SC 8 pm

David Higgs; St Luke's Episcopal, Memphis, TN 8 pm

2 NOVEMBER

American Boychoir; Carnegie Hall, Lewisburg, WV

3 NOVEMBER

Brahms, *Requiem*; Trinity Church, Boston, MA 3 pm

Marjlim Thoene; Church of the Advent, Boston, MA 5:30 pm

Jean-Pierre Leguay; Trinity College, Hartford, CT noon, 3 pm

Thomas Trotter; St John's Episcopal, Stamford, CT 4 pm

Patrick Allen; St Thomas Church, New York, NY 5:15 pm

Michael Farris; Skinner Recital Hall, Poughkeepsie, NY 3 pm

Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm

Christopher Herrick; Broad Street Presbyterian, Columbus, OH 4 pm

David Higgs; Trinity United Methodist, Evansville, IN 3 pm

PATRICK ALLEN

ST. THOMAS CHURCH
NEW YORK

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

ROBERT CLARK

School of Music

ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

WALLACE M. COURSEN, JR.

F.A.G.O.

Montclair, N.J. 07042

*Your Professional Card
could appear in this space*

Call 847/391-1045

Fax 847/390-0408

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler
RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

ELLEN KURTZ

FUNK

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

MICHAEL GAILIT

*Beckgasse 17/1/1
A-1130 Vienna, Austria*
Organist *St. Augustine's Church
Vienna Conservatory of Music*
Pianist *Vienna University of Music*

CHRISTOPHER GARVEN

Organist & Associate Director of Music
Cedar Springs Presbyterian Church
Knoxville, TN

John M. Gearhart III

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

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

*Your Professional Card
could appear in this space*

Call 847/391-1045

Fax 847/390-0408

JanEl B. Gortmaker

D.M.A.
Bruton Parish Church
Williamsburg, Virginia 23187-3520

A two-inch Professional Card in THE DIAPASON

Call for rates
Phone 847/391-1045
Fax 847/390-0408

DAVID BURTON BROWN

Organ Recitals

Contact:
Aurand
Management
19651 Hickory Leaf
Southfield, MI 48076
(313) 424-9217

THE DIAPASON

380 E. Northwest Highway • DesPlaines, IL 60016-2282

NEW SUBSCRIBER
 RENEWAL
 ENCLOSED IS

\$40.00—3 years
 \$30.00—2 years
 \$20.00—1 year

Foreign subscriptions:
 \$65.00—3 years
 \$45.00—2 years
 \$30.00—1 year

Name _____
Street _____
City _____
State _____ Zip _____

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

WILL HEADLEE

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

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

**Richard Litterst
M.S.M.**

First Presbyterian Church
Freeport, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

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

Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

Ionescu-Whitehouse**Keyboard Artists**

312-868-9533 ♦ POBox 31851, Chicago, IL 60631-0851

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."
The American Organist, 1980

SYLVIE POIRIER**PHILIP CROZIER****ORGAN DUO**

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696

VICTOR HILL

Harpichord and Organ
Williams College
Williamstown, Mass. 01267

Your Professional Card

could appear in this space

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

KIM R. KASLING

D.M.A.

St. John's University
Collegeville, MN 56321

GALE KRAMER

DMA

Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry
School of Visual and
Performing Arts
Winthrop University
Rock Hill, SC 29733



Sue Mitchell-Wallace

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

345 SADDLE LAKE DRIVE
ROSWELL, ATLANTA, GEORGIA 30076
(404) 594-0949

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004

THE MOODY CHURCH
CHICAGO, IL 60614

KATHARINE PARDEE

HENDRICKS CHAPEL
SYRACUSE UNIVERSITY

Rudolf Zuiderveld; Illinois College, Jacksonville, IL 8 pm

Haydn, *Mass in Time of War*; Second Presbyterian, Memphis, TN 4:15 pm

Byrd, *Mass for Five Voices*; Cathedral Church of the Advent, Birmingham, AL 11 am

John Walker; Independent Presbyterian, Birmingham, AL 4 pm

4 NOVEMBER

Thomas Murray; Cedar Springs Presbyterian, Knoxville, TN 8 pm

6 NOVEMBER

American Boychoir; Glenville State College, Glensville, WV

7 NOVEMBER

Simona Frenkel; St Paul's Chapel, Columbia Univ, New York, NY noon

Marilyn Keiser, masterclass; First Presbyterian, Greensburg, PA 6:30 pm

American Boychoir; Marshall University, Huntington, WV

8 NOVEMBER

Marilyn Keiser; First Presbyterian, Greensburg, PA 8 pm

Gary Beard Chorale, with ensemble; Lindenwood Christian Church, Memphis, TN 7:30 pm

Frederick Swann; First Baptist, Peoria, IL 7:30 pm

9 NOVEMBER

Marilyn Keiser, workshop; First Presbyterian, Greensburg, PA 9 am

Marilyn Mason, masterclass; St Gregory's Episcopal, Boca Raton, FL 10 am

10 NOVEMBER

Jitro Children's Choir; South Church, New Britain, CT 4 pm

David Yearsley; Dwight Chapel, Yale University, New Haven, CT 8 pm

Jacques Boucher; St Thomas Church, New York, NY 5:15 pm

Burdick, *And Death Shall Have No Dominion*; Trinity Church/St Paul's Chapel, New York, NY 3 pm

McNeil Robinson; Cathedral of the Incarnation, Garden City, NY 8 pm

David Hurd; St Stephen's Episcopal, Millburn, NJ 4 pm

Thomas Trotter; Christ Church, Greenville, DE 4 pm

John Weaver; Pine Street Presbyterian, Harrisburg, PA 4 pm

All-Dupré Concert; St Stephen's Church, Lancaster, PA 2 pm

Robert Sutherland Lord; Univ of Pittsburgh, Pittsburgh, PA 3 pm

Marilyn Mason; St Gregory's Episcopal, Boca Raton, FL 4 pm

Todd Wilson; Kirk in the Hills, Bloomfield Hills, MI

Jean-Pierre Leguay; Independent Presbyterian, Birmingham, AL 4 pm

11 NOVEMBER

John Weaver; St Lawrence Catholic Church, Alexandria, VA 8 pm

American Boychoir; West Virginia University, Morgantown, WV

12 NOVEMBER

Polychoral Concert; St Thomas Church, New York, New York 7:30 pm

American Boychoir; West Liberty College, West Liberty, WV

Thomas Trotter; Christ Church, Pensacola, FL 7:30 pm

Marilyn Keiser, workshop; Roberts Park United Methodist, Indianapolis, IN 7:30 pm

15 NOVEMBER

Boyd Jones; Cathedral of the Sacred Heart, Richmond, VA 8 pm

Gerre Hancock; Trinity Episcopal, Upperville, VA 8 pm

Robert Glasgow; Trinity Lutheran, Akron, OH 8 pm

John Obetz; St Anthony Catholic Church, Milwaukee, WI 7:30 pm

Thomas Trotter; St Mary of the Angels, Chicago, IL 8 pm

16 NOVEMBER

Robert Glasgow, masterclass; Trinity Lutheran, Akron, OH 10 am

17 NOVEMBER

Heather Hinton; Harvard University, Cambridge, MA 3 pm

Ralph Valentine; St John's Episcopal, Hartford, CT 8 pm

Roberto Bertero; Cadet Chapel, West Point, NY 3:30 pm

Erik Suter; St Thomas Church, New York, NY 5:15 pm

James Diaz; United Methodist Church, Red Bank, NJ 4 pm

Herndon Spillman; Duke University, Durham, NC 5 pm

Bruce Neswick; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3 pm

Diane Meredith Belcher; Independent Presbyterian, Birmingham, AL 4 pm

18 NOVEMBER

Christopher Young; Church of the Holy Trinity, New York, NY 8 pm

21 NOVEMBER

Roger Lowther; St Paul's Chapel, Columbia Univ, New York, NY noon

22 NOVEMBER

E. Ray Peebles; Second Presbyterian, Memphis, TN 8 pm

Diane Bish & William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

Jamie McClemore; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 NOVEMBER

Mozart, *Missa Brevis in D*; Church of the Advent, Boston, MA 11 am

Gillian Weir; Woolsey Hall, Yale University, New Haven, CT 8 pm

Gary Harney; St Thomas Church, New York, NY 5:15 pm

American Boychoir; Congregational Church, Glen Ridge, NJ

Ebony Ecumenical Ensemble; West Side Presbyterian, Ridgewood, NJ 4 pm

Gallery Choir Concert; First Congregational Church, Columbus, OH 4 pm

Ars Musica Chicago Benefit Concert; St Luke Ev Lutheran, Chicago, IL 3 pm

Douglas Cleveland; Christ Church Cathedral, New Orleans, LA 4 pm

25 NOVEMBER

David Lornson; Presbyterian Homes, Evanston, IL 1:30 pm

UNITED STATES**West Of The Mississippi**

15 OCTOBER

Stewart Scharch; Lake Avenue Church, Pasadena, CA 12:15 pm

18 OCTOBER

Heather Hinton; St Stephen's Episcopal, Seattle, WA 7:30 pm

20 OCTOBER

Robert Glasgow; St Mark's Episcopal Cathedral, Minneapolis, MN 4 pm

Thomas Murray; First Presbyterian, Wichita Falls, TX 3 pm

Alan Lewis; St Mary's Cathedral, San Francisco, CA 3:30 pm

Gillian Weir; Lake Avenue Congregational, Pasadena, CA 4 pm

San Diego Master Chorale; La Jolla Presbyterian, La Jolla, CA 7 pm

21 OCTOBER

Christopher Young; Bethany College, Mankato, MN 7:30 pm

22 OCTOBER

Frederick Swann; First Presbyterian, Rapid City, SD 7:30 pm

Gillian Weir; Wichita State University, Wichita, KS 7:30 pm

William Vaughan; Lake Avenue Church, Pasadena, CA 12:15 pm

24 OCTOBER

Frederick Swann, with orchestra; Symphony Hall, Phoenix, AZ 7:30 pm (also October 25, 8 pm)

ASCAP AWARD WINNING

COMPOSER • ARRANGER • AUTHOR

ROCKY RIVER, OHIO

donmoore10@aol.com

**A two-inch
Professional Card
in
THE DIAPASON**

Call for rates
Phone 847/391-1045
Fax 847/390-0408

25 OCTOBER

Westminster Abbey Choir; Central Lutheran, Minneapolis, MN 8 pm
Halloween Monster Concert; University of Houston, Houston, TX 7, 9 pm
Gillian Weir; Emmanuel Episcopal, Mercer Island, WA 7:30 pm
William Peterson, organ & harpsichord; Pomona College, Claremont, CA 8 pm

26 OCTOBER

Melvin Butler, *Hunchback of Notre Dame*; St Mark's Cathedral, Seattle, WA 7, 9:30 pm

27 OCTOBER

Hymn Festival; Westminster Presbyterian, St Louis, MO 3 pm
Susan Marchant; Pittsburg State Univ, Pittsburg, KS 3 pm
Frederick Swann; Meyerson Symphony Center, Dallas, TX
Austin Handel & Haydn Society; St Stephen, Ft Worth, TX 7:30 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm
David Sundahl; St Mary's Cathedral, San Francisco, CA 3:30 pm
Risca Male Choir; Grace Cathedral, San Francisco, CA 5 pm
Janice Beck; First Congregational, Los Angeles, CA 4 pm

29 OCTOBER

Westminster Abbey Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
Peter Baicchi; Lake Avenue Church, Pasadena, CA 12:15 pm

30 OCTOBER

Westminster Abbey Choir; McFarlin Methodist, Norman, OK 7:30 pm

1 NOVEMBER

Westminster Abbey Choir; Grace Cathedral, San Francisco, CA 8 pm

3 NOVEMBER

Beethoven, *Missa Solemnis*; St Francis Xavier College Church, St Louis, MO
Paul Klemme, with trumpet; St Matthew's Episcopal, Lincoln, NE 7 pm
Carlene Neihart; Independence Blvd Christian, Kansas City, MO 3 pm
Robert Clarke; Arizona State Univ, Tempe, AZ 2:30, 5 pm
California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm
Charles Rus; Old First Presbyterian, San Francisco, CA 4 pm
Westminster Abbey Choir; St James' Episcopal, Los Angeles, CA 3, 7:00 pm

5 NOVEMBER

Kemp Smeal; Lake Avenue Church, Pasadena, CA 12:15 pm

8 NOVEMBER

Thomas Trotter; Basilica of the Immaculate Conception, Denver, CO 8 pm

9 NOVEMBER

Thomas Trotter, lecture-demonstration; St John's Cathedral, Denver, CO 9 am

10 NOVEMBER

Delores Bruch, workshop; Northern Iowa Univ, Cedar Falls, IA 4 pm
Susan Ferré; Christ the King Lutheran, Houston, TX 5 pm
St Dominic's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm
Los Angeles Mozart Orchestra; All SS Episcopal, Beverly Hills, CA 4 pm

11 NOVEMBER

Delores Bruch; Northern Iowa Univ, Cedar Falls, IA 8 pm

12 NOVEMBER

William Wells; Lake Avenue Church, Pasadena, CA 12:15 pm

13 NOVEMBER

Frederick Swann, with orchestra; Ardrey Auditorium, Flagstaff, AZ 8 pm

15 NOVEMBER

David Higgs; All SS Episcopal, Beverly Hills, CA 7:30 pm

16 NOVEMBER

Susan Armstrong; St Paul's Episcopal, Sacramento, CA 3 pm

17 NOVEMBER

Mary Preston; Webster Grove Presbyterian, Webster Groves, MO 4 pm
Louis Patterson; Westminster Presbyterian, Lincoln, NE 4 pm
Craig Cramer; Trinity Lutheran, Lynnwood, WA 7 pm
Frederick Swann; Lake Avenue Church, Pasadena, CA 6 pm
Marilyn Keiser; University of Texas, Austin, TX 4 pm
Thomas Trotter; Church of St Thomas Aquinas, Dallas, TX 4 pm

Allen Blasdale; St Mary's Cathedral, San Francisco, CA 3:30 pm
Douglas Cleveland; First Congregational, Fresno, CA 3 pm
Frederick Swann; Lake Ave Congregational, Pasadena, CA 6 pm

18 NOVEMBER

George Ritchie, lecture-demonstration; Overton Park Methodist, Arlington, TX 7:30 pm
Robert Clarke; Memorial Church, Stanford Univ, Palo Alto, CA 8 pm

19 NOVEMBER

David Craighead; First Presbyterian, Houston, TX 7:30 pm
Monty Bennett; Lake Avenue Church, Pasadena, CA 12:15 pm

22 NOVEMBER

Todd & Anne Wilson; First United Methodist, Sioux Falls, SD 7:30 pm

23 NOVEMBER

Todd Wilson, workshop; First United Methodist, Sioux Falls, SD 10 am

24 NOVEMBER

Texas Christian University Concert Chorale; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm
Festival Ecumenical Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm
Festival Concert; Lake Avenue Church, Pasadena, CA 7 pm

26 NOVEMBER

Robert Tall; Lake Avenue Church, Pasadena, CA 12:15 pm

INTERNATIONAL

15 OCTOBER

Andrew Benson-Wilson; Grosvenor Chapel, London, England 1:10 pm

16 OCTOBER

James Johnstone; Grosvenor Chapel, London, England 7:30 pm

19 OCTOBER

Harald Vogel, masterclasses; Grosvenor Chapel, London, England 10:30 am
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Catherine Ennis, masterclass; St Mary's-Loughton, Essex, England 1:30 pm (recital, 7:30 pm)
Peter King, with chamber ensemble; Henleaze United Reformed Church, Bristol, England 7:45 pm

20 OCTOBER

International Organ Week, Brussels, Belgium (through October 27)

23 OCTOBER

Harald Vogel; Grosvenor Chapel, London, England 7:30 pm

27 OCTOBER

Westminster Abbey Choir; St Paul's Anglican, Toronto, Ontario 4 pm
Hans Haselböck; Konzerthaus, Vienna, Austria 11 am

29 OCTOBER

Robin Baggs; Grosvenor Chapel, London, England 1:10 pm

31 OCTOBER

Stephen Farr; Wells Cathedral, Wells, England

4 NOVEMBER

Marcus Huxley; St Philip's Cathedral, Birmingham, England 1 pm

6 NOVEMBER

Catherine Ennis; Église Notre Dame de France, London, England 7:45 pm

8 NOVEMBER

Jean-Pierre Leguay; St Andrew's Presbyterian, Ottawa, Ontario 7:30 pm

12 NOVEMBER

James Johnstone; Grosvenor Chapel, London, England 1:10 pm

17 NOVEMBER

Martin Haselböck; Konzerthaus, Vienna, Austria 11 am

22 NOVEMBER

Bruce Neswick; Anglican Cathedral, Toronto, Ontario 8 pm
Wayne Marshall, with orchestra; Bridgewater Hall, Manchester, England

26 NOVEMBER

Susan Heath-Downey; Grosvenor Chapel, London, England 1:10 pm

30 NOVEMBER

American Boychoir; Mikuni Bunka Mirai-kan, Mikunicho, Japan

RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

PREPARING ORGANISTS FOR THE 1990'S
Workshops for Middle and High School Organists
and New and Less-Experienced Organists

Naomi Rowley, D.M.A. Organist-Harpsichordist Teacher-Recitalist
Rowley Music Services
4807 Idaho Circle
Ames, IA 50010
(515) 296-2294

Dennis Schmidt, DMA

The Bach Festival of Philadelphia
St. Stephen's Lutheran, Wilmington, DE

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46260

Recitals

KIRSTIN SYNNESTVEDT

D.M.A.

St. Mark's Episcopal Church
Barrington Hills
Studio, Glenview, IL 847/729-5829

SALLY SLADE WARNER, AAGO, ChM
Carillonneur

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

Recitals

**A two-inch
Professional Card
in
THE DIAPASON**

Please write for rates
380 Northwest Highway
Des Plaines, IL 60016

LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings



British Concert and
Recording Organist

*Carol
Williams*

Future Recitals: St Sulpice, Paris • Queen's College, Oxford
~ Yale University Chapel Organist ~
Pursuing advanced post-graduate study
with Professor Thomas Murray at Yale.

Representation: Melcot Music Promotions
242 Prospect Street, Apt 7, New Haven, CT 06511
Tel/fax: (203) 865 1087

DOUGLAS REED

UNIVERSITY OF EVANSVILLE

EVANSVILLE, INDIANA

STEPHEN G. SCHAEFFER
D.M.A.

The Cathedral Church
of the Advent
Birmingham, Alabama 35203

LARRY SCHOU

D.M.A.

The University of
South Dakota

Music Department
Vermillion, SD 57069-2390

ROBERT L.

SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

David Wagner
DMA

St. Paul Church
Grosse Pointe Farms, Michigan 48236
WQRS-FM Detroit

KARL WATSON

HOLY CROSS CHURCH
NEW YORK

DONALD W. WILLIAMS

D.M.A.

First United Methodist, Chelsea, MI
Concordia College
Ann Arbor, MI

RONALD WYATT

Trinity Church - Galveston
representing AUSTIN ORGANS in TX and LA
409/762-3913

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

GORDON YOUNG



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



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

NEW INSTRUMENTS
MAINTENANCE • RESTORATIONS

FABRY
PIPE ORGANS

32 N. HOLLY AVENUE • FOX LAKE, IL 60020
847-587-1992 • Fax 847-587-1994

Geddes Pipe Organs

Restorations—Additions
Electronic Enhancements
Since 1957

P.O. Box 18343 Austin, Texas 78760
512-385-2710

24 Hour Service
Serving North & South Carolina

John's Pipe Organ Service
Specializing In M.P. Miller Pipe Organs
Maintenance • Tuning • Selective Rebuilding

JOHN W. BURKETT
10600 S. Hampton Dr.
Charlotte, NC 28227

Phone (704) 573-2762
Fax (704) 545-1912

Gabriel Kney
Consultant

Pipe Organs & Tonal Design
1006 Wellington St, London, Canada,
Tel: (519) 438-7340 N6A 3T4

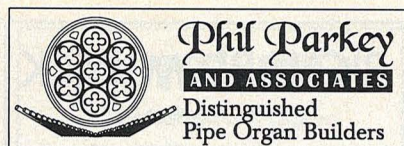
Repair and Service Tuning and Additions

Milliman Organ Co.
ROBERT L. MILLIMAN

3300 Patricia Dr.
Des Moines, Iowa 50322
1-515-270-6913

martin ott pipe organ company inc.

1353 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366



Phil Parkey
AND ASSOCIATES
Distinguished Pipe Organ Builders

2480-4 Briarcliff Road, Box #244 Atlanta, GA 30329 (404) 315-7025 FAX (404) 315-0126

Scott R. Riedel
CONSULTANT IN ECCLESIASTICAL ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Bluemound Road, Wauwatosa, Wisconsin 53226
(414) 771-8966

B. RULE & COMPANY

Designing & Building
Tracker Pipe Organs of Singular Merit

P.O. Box 64 • New Market, TN 37820
615-475-9125

PIPE ORGAN BUILDERS • EST. 1877

SCHOENSTEIN
SAN FRANCISCO

3101 20th ST., 94110 • (415) 647-5132

TEMPLE
ORGANS

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


ORGAN BUILDERS tools and supplies

TRACKER-TOOL SUPPLY CO.

799 West Water Street Taunton, Mass 02780

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.

P & S Organ Supply Company Ltd.
Brandon Suffolk England



Providers of quality pipe organ parts to builders world wide.
NORTH AMERICAN OFFICE
9090 SKILLMAN RD. 182-A, DALLAS, TX 75243
1.800.364.0649 1.817.321.7204 FAX

THE DIAPASON
380 E. Northwest Highway • DesPlaines, IL 60016-2282

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$40.00—3 years
 \$30.00—2 years
 \$20.00—1 year

Foreign subscriptions:
 \$65.00—3 years
 \$45.00—2 years
 \$30.00—1 year

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

Organ Recitals

SUSAN ARMSTRONG, with Sandra Bittermann, harp, Methuen Memorial Music Hall, Methuen, MA, June 19: *Bishops' Promenade*, Coke-Jephcott; *Allegro moderato (Sonata No. 2)*, Buck; *Air and Variations*, HWV 430, Handel; *Intro-Passa*, Gorecki; *Perpetuum Mobile*, Middelschulte; *Festival Toccata*, Fletcher; *Lo, the winter is past*, Dupré; *Aria in Classic Style*, Grandjany; *Fantasia on the Coventry Carol*, Hannahs; *Marche funèbre et chant séraphique*, Guilmant; *Serenade*, Bourgeois; *Toccata in d*, Reger; *Concerto in B-flat*, Handel; *Triumphal March*, Parker.

DAVID CHRISTIANSEN, Ev. Bartholomäuskirche, Dortmund, Germany, June 30: *Tonstück*, op. 22, no. 1, Gade; *Variations on "Est-ce Mars,"* Sweelinck; *Concerto in b*, Walther; *Allegretto grazioso*, Bridge; *Prelude and Fugue in a*, S. 543, Bach; *Fantasia and Fugue in B-flat*, Boëly; *Preludes on American Hymn Tunes* (Burleigh, Love Begotten, Star in the East, Calvary, Caprio), Saylor; *Pastorale*, Conte; *Toccata*, Sowerby.

STEFAN ENGELS, Holy Name Cathedral, Chicago, IL, June 23: *Praeludium G Major*, Bruhns; *Capriccio sopra la bassa Fiamenga*, Frescobaldi; *Von Gott will ich nicht lassen*, S. 658, *Prelude and Fugue in d*, S. 539, Bach; *Cantilène (Suite Brève)*, Langlais; *Pastorale and Toccata*, Conte.

HANS FAGIUS, Christ the King Lutheran Church, Houston, TX, June 21: *Sonatina in d*, Ritter; *Wo Gott der Herr nicht bei uns hält*, Düben; *Alleluja, laudem dicite Deo nostro*, Englische Mascarada oder Judentanz, Galliard in d, Scheidemann; *Erhalt' uns, Herr, bei deinem Wort*, Komm, heiliger Geist, Herre Gott, *Prelude in e*, BuxWV 142, Buxtehude; *Alla breve in D*, *Trio sonata in e*, *An Wasserflüssen Babylon*, *Fantasia and Fugue in g*, Bach.

MICHAEL GAILIT, Millstatt Abbey Church, Carinthia, Austria, June 26; Villach St. Jakob, Carinthia, Austria, June 27: *Prelude and Fugue in C*, S. 549, *Trio Sonata in c*, S. 526, Bach; *Four Sketches*, op. 58, Schumann; *Prelude and Fugue in c*, *Sonata in f*, Mendelssohn.

JAN HORA, Cleveland Museum of Art, Cleveland, OH, April 28: *Prelude and Fugue in c*, S. 546, Bach; *Sonata solennis*, Musil; *Bewegliche Unbeweglichkeit*, Klusák; *Mutations*, Eben.

JILL HUNT, Holy Name Cathedral, Chicago, IL, June 30: *Prelude and Fugue in a*, S. 543, Bach; *Sonata No. 6*, Mendelssohn; *Sicilienne (Suite)*, *Fugue sur le Carillon de Heures de la Cathédrale de Soissons*, Duruflé; *Impromptu (Pièces de Fantaisie)*, Final (*Symphonie I*), Vierne

CALVERT JOHNSON, University of Iowa, Iowa City, IA, April 26: *Batalla de 6 tono*, *Versos de 6 tono*, Jimenez; *Tiento de 6 tono*, de Soto; *Diferencias sobre el canto del Caballero*, *Tiento III*, Cabezón; *Pange lingua*, *Tiento lleno de 4 tono*, Heredia; *Tiento de medio registro de tiple*, Arauxo; *Tiento de Falsas de 2 tono*, *Tiento de 1 tono*, Bruna; *Gaitilla de mano derecha*, Duron; *Canción para la Corneta con el Eco*, Martin y Coll; *Pasa Calles quinto tono*, Elias; *Sonata para la Corneta real con el Eco*, Lidon; *Tiento XV de Batalla*, Cabanilles.

JAMES JOHNSON, Marylhurst College, May 11: *Fugue in C*, Buxtehude; *Tannendrack*, Hofhaimer; *Courante*, Cornet; *Sonata in D*, Carvalho; *Canon in b*, Schumann; *Pastorale in E*, Franck; *Passacaglia and Fugue in c*, Bach; *Pastoral Dance on "Simple gifts,"* Clarke; *Dances from Opera Nova de Balli*, Bendusi; *Clair de lune*, Vierne; *Allein Gott in der Höh sei Ehr*, S. 662, Bach; *At the Ballet*, Those Americans, *Everyone Dance (Five Dances)*, Hampton.

EVELYN LIM & JONATHAN TAN, Wesley Methodist Church, Singapore, June 18: *Toccata*, S. 564, Bach; *Master Tallis' Testament*, *Psalm Preludes*, Nos. 1 & 2 (Set One), Howells; *Veni creator*, de Grigny; *Prelude, Fugue and Chaconne in C*, BuxWV 137, Buxtehude; *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, Bach; *Syukur*, Kosasih; *Carillon de Westminster*, Vierne

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, April 7: *Toccata*, *Adagio and Fugue in C*, Bach; *Andante*, *Offertoire*, *Récit de Hautbois*, *Marche*, *Andante*, *Sortie*, *Marche funèbre*, *Offertoire-Prière*, op. 122, Lefébure-Wély; *Toccata*, Boëllmann

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa, WI, June 26: *Praise the Lord with drums and cymbals*, Karg-Elert; *Sonata No. 8*, Valeri; *Variations on "My country 'tis of thee,"* Wesley; *Come down, o love divine*, Ley; *Prelude and Fugue in g*, Willan; *Adagio*, Fiocco; *Prelude and Fugue in e*, Hesse; *Amazing Grace, I danced in the morning*, *Precious Lord, take my hand*, Diemer; *Sonata No. 6*, Valeri; *Variations on "We sing the praise of Him who died,"* Willcocks.

BRUCE SHEWITZ, Cleveland Museum of Art, Cleveland, OH, May 1: *Kyrie*, Gloria (*Messe pour les Couvents*), Couperin.

MARK SMITH, Old First Presbyterian Church, San Francisco, CA, March 17: *Toccata*, Biggs; *Fantasia in G*, Bach; *Baroque Prelude and Fantasy*, Arnell; *Lent et calme*, Hure; *Sonata in G*, Bellini; *Ballade*, Clokey; *Fugue in D (WTC I)*, Bach; *Grand Dialogue in C*, Marchand

BRIAN SWAGER, Methuen Memorial Music Hall, Methuen, MA, June 26: "Transports de joie" (*L'Ascension*), Messiaen; *Symphonie No. 2*, Vierne; *Suite*, op. 5, Duruflé

FREDERICK SWANN, Grace United Methodist Church, Atlanta, GA, May 14: *Toccata in d*, Reger; *Choral in b*, Franck; *Prelude and Fugue in G*, S. 541, Bach; *Fantasia: Stained Glass*, Hebble; *Toccata*, Maily; *Tuba Tune*, Lang; *Two Gospel Hymn Preludes*, Miller; *Fantasia and Fugue in G*, Parry.

MICKEY THOMAS TERRY, First (Scots) Presbyterian Church, Charleston, SC, June 6: *Allegro risoluto (Symphony No. 2)*, Vierne; *Cantabile*, Franck; *Allegro vivace (Symphony No. 5)*, Widor; *Petite Rhapsodie Improvisée*, Tournemire; *Allegro deciso (Evocation)*, Dupré.

STEPHEN THARP, St. Mary the Virgin, New York City, May 20: *Litanies*, Alain; *Prière*, op. 20, Franck; "Hermes—The Messenger of Fire," "The Fires of Silence" (*Hyperion*), Guillou; "Prelude au Kyrie" (*Hommage à Frescobaldi*), Langlais; *Esquisse in b*, "Le Semaine Grass" (*Petrouchka*), Stravinsky/Tharp

MARIJIM THOENE, Basilica of the National Shrine of the Immaculate Concept


A radio program for the king of instruments

OCTOBER #9640 **A Pittsburgh Pair** . . . John Walker, John Weaver and Robert Sutherland Lord demonstrate two simultaneously new Reuter organs at Shadyside Presbyterian Church and Heinz Memorial Chapel.

#9641 **Westminster Abbey Acclamations** . . . performances on the famed pipe organ "at home" and by Martin Neary and the Abbey's renowned choir "on tour".

#9642 **To Mars and Beyond** . . . belligerent and beatific works by Sweelinck, Holst, Bach, Duruflé and others from a universe of sonorous contrasts.

#9643 **Affirming Good Counsel** . . . Thomas Murray, Kim Kasling and Susan Armstrong-Ouellette play the historic 1877 Johnson & Son organ in the convent of the School Sisters of Notre Dame in Mankato, MN.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call PRI at 612-338-5000.

ion, Washington, DC, June 30: Immaculata Conceptio Beatae Mariae Virginis (L'Orgue Mystique), Tournemire; Praeludium et Fuga in e, S. 548, Bach; Toccata, Fugue et Hymne sur Ave Maris Stella, Peeters; Habakkuk, Hovhanness (premiere); Litanies, Alain.

WILLIAM VANDERTUIN, Grace Anglican Cathedral, Brantford, Ontario, June 4: *Concerto in g*, Handel; *Sonata No. 1*, Nauermann; *Andante (Sonata No. 7)*, Rheinberger; *Gavotte in B-flat*, Handel; *Prelude in Bach style*, Harris; *Concerto del Sigr. Meck*, Walther. June 11: *Toccata and Fugue in d, Adagio* (Violin Concerto in g), Bach; *Fantasia on Psalm 42, Meditation on Psalm 73*, Asma; *Finale in Tempo di Menuetto*, Opstal. June 18: *Festival*, Willan; *Allegro in d, Andante for Trumpet*, Stanley; *Concerto No. 10*, Handel; *Theme and Variations*, Mozart; *Now thank we all our God*, Asma. June 25: *Festival Fanfare*, Wolff; *Pastorale (Symphony No. 2)*, Widor; *Toccata in G*, Dubois; *Scherzo*, Whitlock; *Andante cantabile (Symphony No. 4)*, Widor; *Finale Jubilante*, Willan.

FREDERICK J. VIPOND, Holy Name Cathedral, Chicago, IL, July 7: *Praeludium*, BuxWV 137, Buxtehude; *Kyrie (Messe pour les Convents)*, Couperin; *Prélude, Fugue et Variation*, Franck; *Praeludium et Fuga in D*, S. 532, Bach.

CAROL WILLIAMS, Washington National Cathedral, Washington, DC, June 30: *Improvisation sur le "Te Deum"*, Tournemire; *Gavotta (Concerto in g)*, Camidge; *Alleluyas*, Preston; *Sonata in A*, Mendelssohn; *Toccata*, Mushe; *Première Sonate*, Guilman; *Andante*, op. 122, no. 7, Lefébure-Wély; *Toccata*, Böellmann; *Dieu parmi nous*, Messiaen.

New Classified Advertising rates are effective October 1. Please see below for the new rates.

CLASSIFIED ADVERTISING

Classified Advertising Rates will be found below

ALL REPLIES TO BOX NUMBERS that appear without an address should be sent to:
THE DIAPASON
380 E. Northwest Hwy.
Des Plaines, IL 60016

POSITIONS AVAILABLE

Pipe Organ Technician: Due to increased demand for our consoles and custom additions to pipe organs, we are expanding our personnel in these areas. We are looking for an energetic individual with experience and knowledge relating to pipe organ construction and technology. Apply to Allen Organ Company, P.O. Box 36, Macungie, PA 18062-0036.

Established pipe organ building company in Midwest seeks tuner/voicer. We are moderate in size, have a long track record, and have a tradition of the highest quality design, construction and voicing. We offer the opportunity for self-directed, independent work. You must have experience, the willingness to expand your existing abilities, and the desire to make a long term commitment. Our working conditions are excellent. Our pay and benefits are above industry average. Please send resume to: Holtkamp Organ Company, 2909 Meyer Ave., Cleveland, OH 44109

Cabinet maker with console experience needed. Must be skilled and motivated craftsman. Pay commensurate with abilities. Call 704/483-4560 or fax resume to 704/483-6780.

MISCELLANEOUS WANTED

Wanted: Used or surplus Deagan brass chime tubes, Class "A" preferred. Write or call Organ Supply Industries, Inc., P.O. Box 8325, Erie, PA 16505-0325. Phone 814/835-2244, FAX 814/838-0349

Wanted: Hook & Hastings Doppelflote 4', Aeolian-Skinner chests. REPLY BOX SE-1, THE DIAPASON.

MISCELLANEOUS

Visiting London? Bed and Breakfast accommodation available in large parish house minutes away from Westminster Abbey, the Thames, St. James's Park and the Underground. Modern kitchen and laundry available. For information write: St. Matthew's House, 20 Great Peter Street, Westminster, London, SW1P 2BU. Tel. 0171 222 3704, FAX 0171 233 0255, e-mail PAE222@aol.com

PUBLICATIONS/ RECORDINGS

Free Catalog of Pipe Organ CDs, tapes and books from the Organ Historical Society. With 56 pages, this catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261. Call or FAX 804/353-9266

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

PUBLICATIONS/ RECORDINGS

A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

Fantasia on "Down Ampney" for organ and flute by Elliot Weisgarber, now available from Elliot Weisgarber Associates, Ltd., 4042 W. 33rd Ave., Vancouver, B.C., Canada V6N2J1. Price: \$16.00 U.S. incl. postage. A lyrical fantasia based on Vaughan Williams' great hymn.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "DD" listing 765 books, 4,098 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

Organ Lessons on Videocassette. "New" -- Part III, Hymn Accompaniment, 85 minutes, \$29.95. Part II, Registration, 56 minutes, \$29.95. Part I, Manual & Pedal Technique, 32 minutes, \$29.95. Special: All three for \$84.95. Write: Allen Organ Company, P.O. Box 36, Macungie, PA 18062-0036, check, money order, or Visa/Mastercard, call 610/966-2202.

All replies to box numbers that appear without an address should be sent to The Diapason, 380 E. Northwest Highway, Des Plaines, IL 60016-2282.

 **John-Paul Buzard Organ Craftsmen, Inc.**
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955


 **BERGHAUS ORGAN CO. INC.**
708-544-4052 Fax 708-544-4058
537 South 25th Avenue • Bellwood, Illinois 60104

 **LEVSEN ORGAN COMPANY**
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242

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

TAYLOR & BOODY ORGANBUILDERS
George K. Taylor John H. Boody
Route 1, Box 58B, Staunton, Virginia 24401
Telephone: (540)886-3583

 **Bunn - Minnick Company**
Excellence in Pipe Organ Building and Service
875 Michigan Avenue
Columbus, Ohio 43215
(614) 299-7934
1-800/292-7934

 **NICHOLS & SIMPSON, INC.**
ORGANBUILDERS
P.O. BOX 7375
LITTLE ROCK, ARKANSAS 72217
501-661-0197
YOUR INQUIRIES CORDIALLY INVITED
C. JOSEPH NICHOLS WAYNE E. SIMPSON, III
PRESIDENT VICE-PRESIDENT
501-758-6904 501-372-5111

 **ROSALES ORGAN BUILDERS, INC.**
2939 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90023
(213) 262-9253

Robert M. Turner Organbuilder, Inc.
15732 Tetley Street, #39
Hacienda Heights, CA 91745 (818) 814-1700

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.60
Regular Classified minimum	10.00
Display Classified, per word	.80
Display Classified minimum	25.00

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

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

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

THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

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

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

PUBLICATIONS/ RECORDINGS

The Million Dollar Life of Gaylord Carter--an autobiography--send check or money order for \$23.50 to Paramount Theatre, 2025 Broadway, Oakland, CA 94612.

Allen organ owners: 15 MIDI performance disks are available, featuring Devon Hollingsworth, organist, playing over 125 major works. Simple connection to any MIDI-equipped Allen organ, and can be adapted to any MIDI keyboard, including pipe organs. For catalog, send \$3 to: Devon Hollingsworth, 234 58th Place, Willowbrook, IL 60514.

PIANOFORTES FOR SALE

1895 Pedal-Piano. Henry F. Miller #25399; "hide-away" 30-note straight pedalboard. New Ronsen hammers, fine condition. \$3,500. Southern California. 714/773-1991.

PIPE ORGANS WANTED

Wanted: Complete pipe organ with slider chests. Will trade: reed voicing, new tongues, etc. to provide best tone and stable tuning, or new electronic combination action customized and ready to install, with full documentation. Herbert L. Huestis 604/946-3952, FAX 946-5739, 1574 Gulf Rd. #1502, Pt. Roberts, WA 98281. e-mail 70771.1047@compuserve.com

PIPE ORGANS FOR SALE

1890 John H. Sole tracker 2-12, 11'w x 11'd x 15' h. Free standing and encased; restored. \$35,000. Contact Morel Organ Co. 617/643-4054.

PIPE ORGANS FOR SALE

1976 Fisk Organ, 2 manuals, 7 stops, 10 ranks. Call 404/373-0748.

4-rank beautiful Wicks pipe organ; casework & finished swell box included. 11-rank Wicks pipe organ complete. Wicks console, other organ parts & pipes. Reasonable. 810/471-1515.

Wicks 6-rank unit 2-manual w/self contained console, walnut case: 8' TC Principal, 2' Principal, wooden Rohr Flute, Dulciana & Celeste, capped Oboe: 68" x 46" x 92" high. Ideal for chapel or small church, or home. Shipping avail. After 4 pm East. 609/641-9422. \$5,500 OBO.

Historic 1933 Aeolian Skinner residence player organ, Op.902, 2m, M I, M II, Ped, all enc., 8 ranks, including French Horn and Flute Celeste. Excellent condition. Chest preparations for two additional stops. Hand carved ornate console in near mint condition. Includes numerous player rolls of famous organists including Dupré. (Player mechanism needs work.) Easy removal. Asking \$15,500. 402/476-9933, 1-4 pm, M-F.

Urban Renewal and church closings/mergers frequently make pipe organs available for recycling. Since 1959 we have relocated nationwide, hundreds of carefully renovated instruments, to churches which could not afford new ones. We are now listing more than 300 pipe organs, large and small, old and new, mechanical and electric action. Please send \$6.00 in stamps for our current brochure. Or let us know if you have a pipe organ for sale; we may be able to help. Organ Clearing House, Dept. D, Harrisville, NH 03450-0104. 603/827-3055. FAX 603/827-3750.

PIPE ORGANS FOR SALE

Austin Organ Opus 1235-A 1924/1958; 42 ranks, ornate 3M drawknob console. Superior in every respect. Austin Organ Opus 2106, 1948; 2/9 duplexed, includes Open Wood 16'. Thomas-Pierce, Inc. P.O. Box 2562, Palm Beach, FL 33480. 561/833-2087.

1M.P. Moller, 1966, 9-rank Double Artiste, rebuilt and ready for installation. Come play this beautiful instrument. Will install in Southeast for \$38,500 with 2-yr warranty. Call for stoplist. 704/888-0454.

2-manual, 13-rank Reuter organ; may be seen and played. \$17,000 or best offer. Sacred Heart Church, 3360 Adams Rd., Auburn Hills, MI 48326. Phone 810/852-4170.

1892 J.W. Steere & Son tracker, 2 - 19 stops. Professionally restored. Can be seen and played. Approx. 17'W x 20'H x 13'D. \$77,000. Price is negotiable. This instrument is now part of an Estate Sale. Contact Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

THEATRE ORGANS FOR SALE

Robert Morton Pipe Organ, built mid-1920's. Excellent condition. Can hear and play on site. 412/643-9112.

THEATRE ORGAN PARTS

Wurlitzer Pipes & Parts. Brass Trumpet, Brass Sax, Tuba Mirabilis, Solo Tibias 16' & 8', Lieblich Flute to 16', Horn Diapason, 16' Diaphones, much more. David Krall, 4218 Torrence Ave., Hammond, IN 46327. 219/932-2322.

ELECTRONIC ORGANS FOR SALE

Rodgers Cambridge 220 organ; six tone cabinets. 612/644-1546.

Allen 3-manual digital computer organ, Model 632-D, 51 stops, 2-level memory, alterable voices, 4-channel 400-watt audio system, expandable to 8 speakers plus antiphonal. Excellent condition. \$11,500. St. Mark's UMC, Raleigh, NC. 919/787-0544.

Allen MDS-38, three manuals with drawknobs, card reader, and zimbelstern. \$19,000. 510/608-3411 days; 510/792-6718 evenings, weekends.

Used Organ: Rodgers 785 Digital Organ, traded in on new Allen Digital Organ after a few months use. Originally priced at approx. \$40K. Best offer over \$15K. Allen Organ Company 610/966-2202.

Allen 3 manual digital computer organ, model 903-3, drawknob, suitable for large or medium sized church, 22 speakers, 50 stops, 3 pedals, seven channel. Dark oak, card reader, transposer, fabulous sound. 201/773-1153 weekdays.

MISCELLANEOUS FOR SALE

Pipework: 4' Stopped Diapason, Midmer-Losh, 61N, 5 1/2" wp, \$175. 8' Muted Trumpet, unknown builder, 61N, 4" wp, 4" CC, \$200. 716/235-5688

Organ parts, benches, 2 blowers, Allen organ console, 2-manual. Howard player piano, needs repair, 100 rolls. Sheet music, some autographed by composer: church, secular, classical, theater, some in book form. Also, colored framed 1900's. Prices negotiable. Mrs. Alma Moore, 71 Grayrock Road, Clinton, NJ 08809. 908/638-6063.

R. A. Colby, Inc.

Full Line Suppliers To The Organ Builder

Box 4058, C.R.S.
Johnson City, TN 37602
(615) 282-4473



SEBASTIAN MATTHAUS GLUCK ORGELBAU
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS
175 FIFTH AVENUE
SUITE 2198
NEW YORK, NEW YORK 10010
TELEPHONE (212) 979-7698

Traditional Quality Craftsmanship
Electro-Pneumatic Actions • New Organs
Tracker Restorations • Electrical Renovations

P.O. Box 24 • Davidson, NC 28036
1-800-446-2647
Fax 704-892-4266



Benjamin K. Williams
Owner
Knowlton Organ Co.
Member:
American Institute of Organbuilders

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

Member
International Society of Organbuilders
Associated Pipe Organ Builders of
America

RECORD AND PLAYBACK

ANY PIPE ORGAN USING OUR MIDI SYSTEM

• EASY TO INSTALL • LOW COST

PHONE OR WRITE

916/971-9074 FAX 916/971-1926



Devtronix Organs, Inc.
1823 Avondale Ave.,
Sacramento, CA 95825



ANDOVER

P.O. Box 36
Methuen, Massachusetts 01844
Telephone (508) 686-9600
Fax (508) 685-8208
The World's Foremost Restorers of 19th Century American Organs
New Mechanical Organs Based on the Heritage of Great Organbuilding

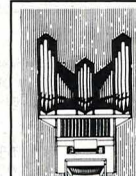
ARNDT ORGAN SUPPLY COMPANY

1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274

■ Engraving ■ Blowers ■ Tremolos
■ Pipe Organ Supplies ■ Solid Sate Systems
Send \$7.50 today (U.S.A.) for our catalog.
Quality Since 1966

Prestant Pipe Organs, Inc.

P.O. Box 2128, Boerne, Texas 78006
(210) 249-9527
(210) 698-1642



Redman Organ Co.

816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION

T. R. RENCH & CO.

RACINE, WIS. 53403
1405 SIXTEENTH ST. • 414/633-9566



P.O. Box 486
Lawrence, KS 66044
(913) 843-2622



A.F. Schlueter Pipe Organ Sales and Service, Inc.

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (404) 482-4845

BELLS

CAST BRONZE BELLS
RESTORATIONS / ELECTRIFICATIONS
SOLID-STATE USER-FRIENDLY CARILLONS

TOLL FREE
1-800-544-8820 vanBergen
BELLFOUNDRIES, INC. est. 1795

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
POBox 1162 6302 LICH W.Germany

HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 25

MISCELLANEOUS FOR SALE

1989 Moller 4-manual drawknob console w/tracker touch keys, Peterson comb/action, 15K OBO; Reinsner 2-manual console, \$500; 8' Cornopean, 4" sc/73 mitered to 69", \$1,100; OSI 8' Oboe 3 1/2" sc mitered 62 1/2", \$1,050; Moller 8' Oboe, 3 1/4" sc mitered 6", \$750; 8' Principals: 42 sc/73, \$275, 42 sc/44 (Ten F up), \$100; 46 sc mitered Wood #1-12, \$75; 8' Sali-cional 60sc/73 w/Celeste TC 61, \$550; 8' VDO 64/sc, \$200; 8' Dulciana 57sc, \$275; Pedal Bourdons 44 w/chests, \$400 & \$250; Hook & Hastings 8' Aeolian, \$200; Estey: 8' String Oboe, \$275; 4' Harm Flutes 73, \$300, 61, \$200; 8' Principal 43 sc/73, \$225; 8' Aeoline/85 \$250; 8' Melodia/73 Haskell basses, \$300; 5-rank DE chest (11 1/2" x 42"), \$600; 24-note offset, \$100; 17-note, \$75, 14-note, \$50; 2-manual Reinsner keyboards, \$200; Spencer Orgoblo 1750 RPM, 950 CFM 5", \$500; OSI Lieblich action, \$150. After 4 pm East. 609/641-9422.

16' Principals, wood, Haskell basses under 10', 12 pipes \$1,700. With new chest avail. 5-10 amp Orgelectra Rectifier \$75, direct elect. chest magnets \$1.50 ea., 6" Al. hose flanges \$8 ea.; many other parts. 125 Meeting House Rd., Southern Pines, NC 28387. 910/693-1775.

IV Manual 1961 Aeolian Skinner mahogany console, Opus 1358. Ivory keyboards, 82 drawknobs, 20 tilting tablets, 8 pistons per division, 10 generals. \$9,890 or best offer. Contact R.A. Colby, Inc., Box 4058, CRS, Johnson City, TN 37602. Phone 423/282-4473, FAX 423/928-5212.

2-man. Wicks console with Peterson relay for 11 ranks, Wicks chests, regulators, 3-man. Wicks dk console, SLIC motors, small walnut bench. 816/232-2008, FAX 816/364-6499.

3-manual Möller console (1981) with recent Peterson combination action from Orchestra Hall, Chicago. Best offer by 11/1/96. Contact Jeff Weiler 316/684-5411 for additional information.

MISCELLANEOUS FOR SALE

Two organ consoles. 2-manual with full AGO pedalboards, Klann tripper action on both, full couplers. Both have stops for 10 ranks. Asking \$250 each, buyer to pick up. Consoles available because of recent rebuilding of our church organ. Contact Tom McNeely after 8 pm at 414/339-8501. Consoles can be viewed by appointment.

Moeller 3-manual console, refinished oak, drawknobs. Stops: 13 pedal, 15 swell, 13 great, 13 ch/pos. Pistons: 5 swell, 6 great, 4 ch/pos/pedal. Cresc pedal. Room for expansion. Asking \$2,000. Tennessee. 423/376-6394 evening..

Organ Parts: 16' Gottfried Tuba 8", Wurlitzer relays (one presently in use), regulators, tremolos, very nice 8' Principal & 16' Gedeckt 5", much more. Lake Tahoe Community Presbyterian Church, South Lake Tahoe, CA. Anne Johnson 916/544-7206 or 916/544-3757.

Used organ consoles, parts and pipes. Some theatre. May call evenings. 612/923-4436.

Korg AT120 Chromatic Tuner. Large needle meter shows pitch by 5 cents or 1 Hz. Plays C₂-B₆. Shift pitch, adjustable volume. Hears C₀-B₆. Calibrates 390-470 Hz; 3/4 lb; 5" x 4 1/2" x 1 1/2". Batteries, adaptor. Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653. Brochure.

K D Kaps. Mixture tuning simplified. Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

SERVICES/ SUPPLIES

Blowers, competitive prices, all type units, American made. For catalog & information call 1-800/433-4614. FAX 517/323-6907. White Blower Mfg., Inc., 2540 Webster Rd., Lansing, MI 48917.

SERVICES/ SUPPLIES

Complete professional releathering service to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. Highest quality materials used and quick turn around assured. R.G. Lent, Shenandoah Organs, 351 Chinquapin Drive, Lyndhurst, VA 22952-9404; 540/942-3056.

Pitman chests, most compact ever made, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; fax 816/364-6499.

New organ pipes, produced by European craftsman. All styles and materials. Scaling, voicing, etc. to your specification. Sample pipes available. Jozef Lasota & Sons, P.O. Box 244, Highmount, NY 12441; tel 914/254-9876.

Organ Releathering. Quality workmanship guaranteed. Specializing in reservoirs. Also all types of pneumatics, pipe stoppers, valves, and tremolos. Renaissance Pipe Organ Company, 2520 Kimberly, Ann Arbor, MI 48104. 313/668-6941.

"The Pneumatic Works." Specializing in all types of releathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

Releathering. Burness Associates can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121.

Austin actions recovered. Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$34.00 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnpl., Bolton, CT 06043. 1-800/621-2624.

SERVICES/ SUPPLIES

Solid State relay for pipes. Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Combination Action, capture type. Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Low note pedal generator for pipes. Will supply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Salzman Releathering. 16 years with midwest builder--reservoirs, pouch boards, valves, tremolos, pneumatics. 1706 N. Division St., Appleton, WI 54911; 414/731-4325.

Columbia Organ Leathers sells the finest leathers available for organ use. We also sell pre-punched pouches and pre-assembled pouches ready for application. Call for catalogue and price list. 800/423-7003.

REEDS—Tired of a snarly trumpet that won't stay in tune or a wimpy, bee-in-the-bottle krummhorn? Get them out of your life—send them to the Reed Doctor. We provide revoicing, resonator repair, new tongues, shallots or new resonators, as may be required. Call: Herbert L. Huestis, 604/946-3952. Shipping: 1574 Gulf Road, Point Roberts, WA 98281.

Harris Precision Products

Builders of high quality
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (310) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN ORGAN COMPANY, INC

New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS

R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



**A & J Reed &
Pipe Organ Service**

ARCHIE MARCHI & JOE CORNEDEAL

(914) 561-1480

36 CARTER STREET NEWBURGH, NY 12550

JULIAN E. BULLEY

New Organs — Rebuilding

Service

SINCE 1906

1376 Harvard Blvd. — Dayton, Ohio 45406

513-276-2481

H.W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12854-1930

DURST PIPE ORGAN & SUPPLY COMPANY

817 Old Boones Creek Road
Jonesborough, TN 37659
(423) 753-4521

William R. Durst

Reservoirs Chests Tremolos
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future



Norman A. Greenwood

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254

704/334-3819

GUZOWSKI & STEPPE

ORGAN BUILDERS INC

NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE

1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466-A Tyco Road

Vienna, VA 22182

1-800/952-PIPE

CHARLES W. McMANIS

Voicer & Tonal Finisher

20 Cowles Road

Woodbury, CT 06798

*Patrick J. Murphy
& Associates, Inc.*
Organbuilders

New Organs • Maintenance • Restorations • Additions
Old Reading Pike Suite 1D 610/970-9817
Stowe, PA 19464 Fax 610/970-9297



PROSCIA ORGANS
OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108

**MICHAEL PROSCIA
ORGANBUILDER, Inc.**
(770) 258-3388



**Jacques Stinkens
Organ pipe makers B.V.**

Tel: 030-6913827
Fax: 030-6920620

Your personal wishes
are in good hands

3701 VE ZEIST
Holland

W. Zimmer & Sons

pipe organ builders

Nations Ford Road / P. O. Box 520
Pineville, NC 28134
803/547-2073



GHP ASSOCIATES

Meticulous Restorers & Builders

of Pipe Organ Components

-Specializing in Reservoirs and Releathering -

-Custom Built Pipe Organ Components to Your Specifications-

-Special Requirements? Call or FAX! Expert Workmanship-

36 Maple Avenue

Seekonk, MA 02771

Phone- 508 399-6285

Fax- 508 761-9360

75th Anniversary Year

Karen McFarlane

Artists

12429 Cedar Road, Suite 29
 Cleveland, Ohio 44106
 (216) 721-9095/9096
 (216) 721-9098 (FAX)

Bernard Laberge 1921-1951
Lilian Murtagh 1952-1976
Karen McFarlane 1976-1996



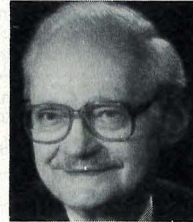
William Albright



Diane Meredith
Belcher



Guy Bovet +



+ David Craighead



Michael Farris



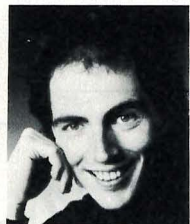
Gerre Hancock*



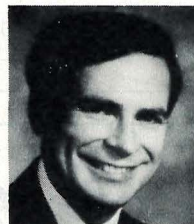
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



Marilyn Keiser



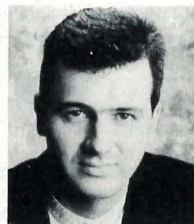
Susan Landale +



Olivier Latty +



Joan Lippincott



Alan Morrison



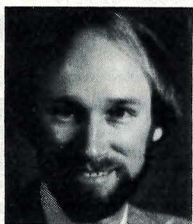
Thomas Murray



Peter Planyavsky +



Simon Preston*+



George Ritchie



Daniel Roth +



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*

Stephen Cleobury
 George Guest
 David Hill
 Martin Neary

+ = available 1996-97