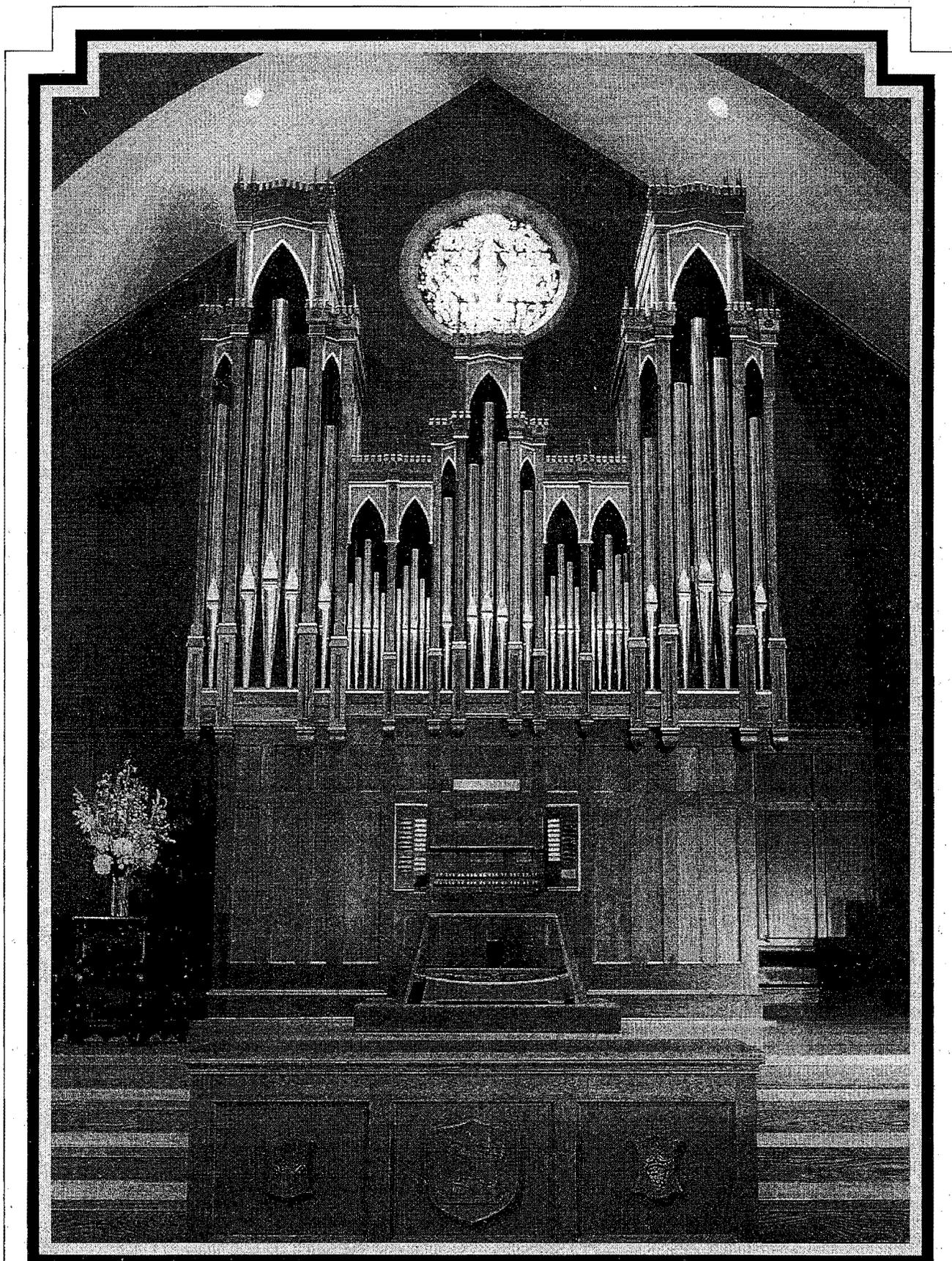


THE DIAPASON

JUNE, 1997



McKinley Presbyterian Church, Champaign, IL
Specification on page 19

Letters to the Editor

Mark Buxton

Thank you for publishing the tributes in memory of Mark Buxton (March, pp. 16-17). I would like to add the following:

How does one say farewell to an esteemed friend and colleague, particularly when the circumstances of his departure are as sudden and tragic as the passing of Mark Buxton. It reminds us all too well of the tenuity of this mortal existence.

As an organist, Mark was quite exceptional; however, the quality which was particularly delightful to me is that he was both a scholar and a gentleman, not a prosaic combination nowadays. Many an evening did I spend on the telephone with him discussing the splendors of the French organ school—of Widor, Dupré, Demessieux, Cochereau, Grunewald, or speaking of its American champions such as Clarence Watters. Mark's knowledge of this area was prodigious. His gifts were equally so; nonetheless he chose to marvel at others. This quality alone made him not only special, but rare. Mark's elegant and masterful prose made his insightful articles and reviews a pleasure to read. We were all touched by his genial presence. Now, Mark's time with us has ended. As I did not have the opportunity to bid him farewell, I do it here with fond remembrance and heartfelt gratitude. *Requiescat in pace.*

Mickey Thomas Terry, Ph.D.
Alexandria, VA

Historical copies

In the interview of Christoph Glatter-Götz (February DIAPASON, pp. 15-18), to a comment about a supposed "constant and unthinking obsession with the past" among organbuilders and a "craze for historical copies," Glatter-Götz responds: "... Organbuilders must be creative, and there seems nothing creative as far as I'm concerned in copying other peoples' work down to the last nail and screw."

We often hear talk like this in the organ world. Yet it always puzzles me, since I don't know of any builders who actually make historical copies, let alone enough that it could be called a "craze." To confirm this, I investigated a number of historically-inspired organbuilders to find out what they're really doing:

George Taylor (Taylor & Boody): "The design of the Ferris [Girl's School, Yokohama, Japan] organ is not copied from any particular instrument. Like all of our work, it reflects our interpretation of those things which we like in the world of our teachers and colleagues, past and present. In this sense it is eclectic. Our choices are personal and arbitrary, reflecting our interests, tastes and understanding at the time of the project. Years ago we learned that when we set out to copy someone else's work directly, the product is never convincingly exact. The experiment can be instructive but is nevertheless influenced by what we consider important and what we overlook in the original. Like it or not, the results are always our own. Thus, we do no purport to make copies."¹

Paul Fritts: "Although the Arizona State University organ has been most inspired by the study of the organs of Arp Schnitger and others, no attempt has been made to recreate one of these instruments. The task has been to work within a discipline and framework similar to that imposed on the ancient master builders."²

Munetaka Yokota: "The Chico [California State University] organ demonstrates my own attempts to parallel what Bach achieved in his organ compositions, which was to combine several styles of music. . . I had hoped to unite Central and North German or Dutch as well as some Italian and French aspects. . . I found it necessary to depart from the original Silbermanns. . . North

European and other elements are blended in. . ."³

Greg Harrold (on his 18th-century Spanish style organ for UC Berkeley): "Through careful study and comparison of the organs in Longares and Cariuena [Spain], I derived an understanding of the guiding principles behind their design and construction. With this information I created an organ in a personal but authentic style. . . I generated the flue pipe scales using an octave halving ratio to which a small factor was added. . . While I cannot be certain that the historic pipes I studied were scaled in this manner, they are similar to the scales I developed."⁴

John Brombaugh: "Generally, I don't think about my work being historic copies in the way one finds from many instrument makers [e.g. of harpsichords, recorders. . .] if this implies that an example is found and then very carefully copied detail by detail from beginning to end. On the other hand, I have seen—and heard—many things I like very much which have been an inspiration in what I might be doing next, so I take various elements from historic practice and put it to use in my own work. The result certainly can't pass as an example of a good copy because I am constantly putting my own ideas into the result in such a way that as a copy, it would be considered a failure."⁵

Greg Bover (C.B. Fisk, Inc.): "I don't think anything we have made could really be called a copy. Even opus 72 at Wellesley College, our most 'authentic' historically-based organ was not a copy of any one instrument. In fact it was built in the style of Fritsche from whom no instruments survive. . . To me it makes little sense to build an exact copy of any instrument unless one has an exact copy of the room in which the original stands."⁶

Gene Bedient: "To me a historical copy means that you go measure an existing instrument and you do your best to copy every detail of it. In the first place, it is technically impossible because passing time and changing technology has rendered certain techniques and materials lost forever. In the second place, I have never had any interest in doing that. I have spent much time trying to assimilate the concept of a style by looking at representative instruments, taking some critical measurements and then applying my own best judgment as to how to carry them out. I can't tell you of a single instrument we have built following opus 5 (1972), that hasn't included a great deal of those basic concepts—but my interpretation of them."⁷

Manuel Rosales: "When we approach an old organ we can at best take away an impression of what it is about even if measurements are taken and details recorded. When we are in our own workshops, even with lots of data, it is we that make the choices and decisions which mold the final result. On the other hand, anyone who is foolish enough to not draw from the experience of the old masters, in an effort to create a 'historic free' organ, is condemned to risk making many of the same mistakes they seek to ignore in the old instruments. What is the old saying?: 'Those who are ignorant of history are doomed to repeat it!'"⁸

It's clear from this representative survey of historically-inspired builders that they aren't making historical copies. Rather, they have carefully observed the organbuilding masterworks of the past, learned from them, and apply this learning as they express their own creativity in new organs. Clearly, the past informs their thinking, and is not "a substitute for original thought." Rarely, organs are built which are almost copies (e.g. the Silbermann-style organs by George Bozeman for SUNY at Stony Brook, and Fisk for University of Michigan, Ann Arbor). But these are clearly exceptions to the normal pattern of these builders'

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work (both examples just cited are special-purpose instruments for educational institutions), so this can hardly be called a "craze."

Other passages in the Glatter-Götz interview convey an argumentative, or at least defensive tone. Certainly, there is a substantial market for organs in a modern, non-historical style, and equal temperament and steady wind are valid possible choices in making such instruments. Yet other builders, creating modern instruments which reflect their own awareness of organbuilding history, their own education and experience, and their personal aesthetic vision, may make other choices. The pros and cons of these and other techniques have been debated at length for years, and hardly need reiteration here. Rather, it would be refreshing to see builders such as Glatter-Götz express, if not respect, then at least tolerance for their colleagues' artistic convictions.

Implicit statements such as "if you appreciate the purer intonation which may be heard in unequal temperaments, then you deserve to be laughed at," or "if you don't make wind systems the way I do, then perhaps you're cheap, or incompetent" aren't conducive to positive, thoughtful and professional discussion of creative matters.

Timothy Tikker
Charleston, SC

Notes

1. ed. Lynn Edwards, *The Historical Organ in America: A Documentary of Recent Organs Based on European and American Models*, Easthampton, The Westfield Center for Early Keyboard Studies,

1992, pp. 128-129.

2. Edwards, op. cit., p. 3.

3. *ibid.*, pp. 100-101.

4. *Ibid.*, pp. 151, 153.

5. Personal e-mail to the author, 17 March 1997.

6. Personal e-mail to the author, 15 March 1997.

7. Personal e-mail to the author, 14 March 1997.

8. Personal e-mail to the author, 15 March 1997.

Here & There

The Spreckels Organ Society presents free organ recitals every Sunday afternoon throughout the year from 2:00-3:00 pm. The programs feature the historic 4,530-pipe Spreckels organ at San Diego's Balboa Park, with performances by Civic Organist Robert Plimpton and guest organists. This summer the society also presents its 10th International Summer Organ Festival, June 16-August 25, with concerts on Monday evenings from 8:00-9:30 pm. For information: 619/226-0819.

St. Mary's Cathedral, San Francisco, presents its summer series of concerts: June 1, Cathedral Schola; June 8, Daniel Zaretzky; June 15, Lawrence Strom; June 22, Paul Perry; June 29, "David N. Johnson Festival" with Christoph Tietze and David Hatt; July 6, Philip Smith; July 13, Kathleen Scheide; July 20, Roy Stegman; July 27, Lyle

Settle. For information: 415/567-2020, ext 213.

North United Methodist Church of Indianapolis, IN, is featuring recitals on the new 15-rank Létourneau organ in its 100-seat chapel. Programs began on February 23 with Carla Edwards; May 4, Douglas Reed; June 8, Robert Schilling; August 24, Kathleen Custer; October 5, W. Edwin Domb; and November 2, V. Gayle Sarber. For information: 317/924-2612.

The 2nd annual Camaiole Organ Festival takes place June 13–August 12 at the Chiesa Monumentale della Badia di Camaiole. The programs feature works of Bach: June 13, Jean Claude Zehnder; June 27, Lorenzo Ghielmi; July 12, Gianluca Cesana; July 22, Michael Radulescu; August 2, Michel Bouvard; and August 12, Giulia Biagetti. For information: Giulia Biagetti, via S. Nicolao 32, 55100 Lucca, Italy; ph 0583.48040; fax 0583.491799.

The Shenandoah Conservatory Church Music Institute takes place June 15–20 and June 22–27, with courses on music in worship, hymns ancient and modern, creative hymn singing, conducting and rehearsal techniques, hymnology made practical, use of the organ in worship, and instruments in worship. Clinicians include Michael Burkhardt, Robin Leaver, Wayne Wold, John V. Di Bacco, MaryLu Hartsell, and Steven Cooksey. For information: Steven Cooksey, Shenandoah University, 540/665-4633.

Christendom College and the Church Music Association of America present their 7th annual colloquium, Liturgical Music and the Restoration of the Sacred, June 17–22 at Christendom College, Front Royal, VA. Highlights include sung liturgies in English and Latin, choral clinics with Paul Salamunovich, Theodore Marier, and Ralph March, and lectures by Richard Schuler, Sheldon Roy, and Robert Skeris. For information: 540/636-2900, ext 274.

The Orgelfest Stift Zwettl will feature organ, choral, and ensemble concerts each Sunday from June 22 through July 26. The Cistercian monastery 60 miles northwest of Vienna was founded in 1138 and has many historic buildings from various periods. For information: Niederösterreich-Information, A-1010 Wien, Heidenschuss 2; ph 0222/534 02 29.

The University of Michigan will present its Organ Music Week July 1–3 with sessions on accompanying, music of Germany, church music practicum and improvisation, and the French symphonists, with presenters Thomas Marshall, Felix Friedrich, Michele Johns, Timothy Huth, and Robert Glasgow. The Church Music Institute takes place July 8–10, with courses on music of Bach, Franck, and improvisation, with presenters Jan Overduin, Ralph Kneeream, and Searle Wright. For information: 313/764-5429.

First Parish Church of Brunswick, ME, presents its 13th annual summer organ concert series on its restored 1883 Hutchings-Plaisted tracker organ: July 1, Kevin Birch; July 8, Nancy Grannert; July 15, John Corrie; July 22, Kenneth Grinnell; July 29, Ray Cornils; and August 5, Mark Thomas. For information: 207/729-7331 or 207/443-6597.

The Pennsylvania Society of Sons of the Revolution will again this year sponsor **Let Freedom Ring**, a simultaneous tolling of bells throughout the United States on July 4. Last year more than 5,000 ringing locations participated. The event is designed to commemorate the members of the Second Continental Congress who risked their lives to sign the Declaration of Independence. For information: 800/330-1776; e-mail july4bells@aol.com

The St. Olaf Conferences on Theology and Music take place July 14–18 in Northfield, MN. The schedule includes sessions on choir training, handbells, organ, and worship; faculty includes John Yarrington, Robert Scholz, Cora Scholz, Janeal Krehbiel, Anton Armstrong, Karl Zinsmeister, Michael Burkhardt, Daniel Kallman, and Theo Rayburn Wee. For information: St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057; 507/646-3842.

The Fellowship of United Methodists in Music and Worship Arts will hold its biennial national convocation July 14–19 at the University of Houston. With the theme "Worship Journeys," the schedule includes choral reading sessions, choral methods and materials, conducting, handbells, organ, worship, and other topics, with presenters Alice Parker, Jane Marshall, Sandra Willetts, David Hurd, Judy Britts, and Thomas Brown. For information: The Fellowship, P.O. Box 24787, Nashville, TN 37202; 615/749-6875.

Ars Musica Chicago will present its annual summer performance workshop July 17–20 at St. Mark's Episcopal Church, Evanston, IL. The workshop will focus on German music of the 16th and 17th centuries, "From Senfl to Buxtehude"; the featured choral work will be Schutz' *Christmas Oratorio*. Faculty includes Enrique Arias, Patricia Morehead, Norman Ruiz, Martine Benmann, Robert Finster, and Andrew Schultze. For information: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690-3279; 312/409-7874.

The 33rd annual Conference for Church Musicians takes place July 19–26 in Green Lake, WI, sponsored by the Fellowship of American Baptist Musicians. Clinicians include Anton Armstrong, Andre Thomas, Helen Kemp, John Ferguson, Hart Morris, Tim McGarvey, and Bob Roberts. For information: FABM, 1600 Tall Tree Dr., Trenton, MI 48183; 800/558-8898.

The third international competition for the **Prix André Marchal** was held in Biarritz, France, April 11–13. The winner in interpretation was Paul Anthony Dean, a 25-year-old native of England who has studied organ in England and France. Emmanuel Hocdé, a native of France who studied with Gaston Litaize and Olivier Latry, received the de Grigny award (for the most stylistic performance of de Grigny's *Pange Lingua*) and the audience award. Torsten Laux, a native of Germany who has received many prizes in that country, received the first prize in improvisation as well as the prize for the best improvisation on a Basque folk-song theme. The international jury included Jacques Castéride (France), Susan Landale (France), Ralph Tilden (U.S.A.), Wolfgang Sieber (Switzerland), and Michel Roubinet (France).

The inauguration of the new organ at **Rice University's Shepherd School of Music** took place on April 7, 10, 13, 16, and 20 in concerts by Clyde Holloway performing works of de Grigny, Bach, Messiaen, Franck, Widor, and Reubke. Holloway and Manuel Rosales began the organ design, and later C.B. Fisk joined the project. **The Fisk-Rosales Opus 109/21** is the result: 75 stops, 84 ranks, 4,493 pipes, mechanical key action, three-manuals, manual keyboards covered with bone and ebony, 94 drawknobs of ebony and cocobolo. For information: 713/831-4793.

The First United Methodist Church, Ft. Collins, CO, presented a Good Friday meditation concert on March 28. The Sanctuary Choir was under the direction of Dr. James McCray; the Carillons were conducted by Stephen Busch; Kathryn Peiffer was organist. The program included works of Pachelbel, Victoria, Haydn, Mozart, Fauré, Held, Leaf, Schubert, and others.



Organ faculty and students at University of Nebraska-Lincoln performed the complete *Orgelbüchlein* on March 17.

On March 17, faculty and students at the School of Music, **University of Nebraska-Lincoln**, performed the complete *Orgelbüchlein* of Bach. The performance, which took place in the UN-L organ studio, was attended by UN-L faculty and students as well as members of the Lincoln AGO chapter.

William Albright, Professor of Music and Chair of the Composition Department at the University of Michigan, has been commissioned to compose a new concerto for organ and orchestra for the 1998 Calgary International Organ Festival and Competition. To be completed in the spring of 1998, the new work will be played by competitors in the final round of competition, and will receive its premiere at the competition's closing concert. The competitor who best performs the Albright concerto will be awarded one of the two competition gold medals, the \$25,000 Concerto Gold Medal. The work will be the third commissioned by the quadrennial Calgary competition. Previous commissions include *Snow Walker* by Michael Colgrass (1990) and *Concerto for Organ and Orchestra* by Gunther Schuller (1994). For information: 403/543-5119.

Quentin Faulker is the editor of a new edition of Bach's *Orgelbüchlein* and three free works, all supplied with historically informed fingerings and extensive information on performance practice. Published by Wayne Leupold Editions (WL500006), the edition is volume II in its series "Historical Organ Techniques and Repertoire." Dr. Faulker was honored on April 25 when Union Theological Seminary conferred on him its Unitas Award (distinguished alumni/ae).



Christina Fischer with Boston Brass

Christina Fischer has teamed with Boston Brass to form an organ and brass ensemble represented by Phillip Truckenbrod Concert Artists. Ms. Fischer won first prize in the UFAM International Organ Competition held in Paris in 1995. She was assisting organist and organ scholar at The American Cathedral in Paris from 1994–96, and also accompanist and rehearsal director of the Paris Choral Society. While living in Paris, she studied with Suzanne Chaise-martin. A graduate of Trinity College, Hartford, she studied with John Rose, and holds the MMus from Yale University where she studied with Thomas Murray and Charles Krigbaum. She has also coached with Gerre Hancock and Gillian Weir. Fischer is a past director of music at Trinity Episcopal Church, Stamford, CT, and while at Trinity College was president and assistant conductor of the school's Chapel Singers.

Richard Frey was honored at a concert on April 13 celebrating his 25 years of music ministry at Ridgewood United Methodist Church, Ridgewood, NJ. The program was directed by Susan Frey and featured music composed by Mr. Frey and performed by the church's Cherub, Junior, Chapel, and Chancel choirs, the Children's Bell Choir and Youth Ringers (directed by Christine Braden), Rainbow Ringers, Day-chimers, Celebration Madrigals, and the Festival Brass and Percussion. Richard Frey holds degrees from Westminster Choir College, Boston University, and Eastern Baptist Theological Seminary. In 1985–86, he presented 25 recitals which raised \$10,000 for "Bread for the World." He is the composer of 26 works and has made 11 recordings. Susan Frey holds the BME from Westminster Choir College. She is vocal



Elizabeth and Raymond Chenault

Elizabeth and Raymond Chenault played the world premiere of *Variations on a Kyrie* by Craig Phillips at All Saints Church, Atlanta, GA, on May 25. The duo organists commissioned the duet from Mr. Phillips, who is music associate of All Saints Church, Beverly Hills, CA. The Chenaults also commissioned *Triptych*, a three-movement organ duet by Philip Moore, which they will premiere on June 17 for the Little Rock AGO convention. This is the third duet written for the couple by Moore of England's York Minster Cathedral. The All Saints Church Choir of Atlanta, directed by Raymond Chenault, premiered *Like as the Hart* by Bryan Kelly on May 18. This unaccompanied anthem, based on Psalm 42, was commissioned by Alice Bliss of Atlanta in memory of her mother, Evelyn Lee Witherspoon. Miss Bliss also commissioned Francis Jackson to write an organ duet, *Colloquy*, which the Chenaults will premiere this summer.

music instructor at Franklin Middle School in Ridgewood as well as director of children's ministries at Ridgewood United Methodist Church. The Freys served churches in Binghamton, NY, and Wayne, PA, before coming to Ridgewood in 1972.



Janette Fishell

Janette Fishell has completed a two-year masterclass project which commemorated the centennial celebration of the AGO. In observance of the guild's 100th anniversary, she offered free masterclasses to all the AGO chapters in North Carolina, South Carolina, and Virginia. Nine chapters availed themselves of this offer. Topics included hymn playing, improvisation, repertoire, and performance practice. Dr. Fishell is associate professor of music at East Carolina University, and director of music/organist at St. Paul's Episcopal Church, Greenville.

Ann Labounsky played the world premiere of Houston composer Jeffrey Nytech's *Covenants* for organ, with the composer reciting the biblical texts before each movement. The concert took place on March 2 at St. Luke's United Methodist Church in Houston, TX.

Rachel Laurin is featured on a new recording, *Raymond Daveluy: Five Sonatas*. The two-CD set was recorded on the Beckerath organ at St. Joseph's Oratory, Montréal, Québec, and includes the five sonatas by Raymond Daveluy, principal organist of the oratory. For information: CBC Records, P.O. Box 500, Station A, Toronto, Ontario, Canada M5W 1E6; 604/662-6070.

Gordon Lawson is the winner of the organ composition competition held by the Eastern New York AGO chapter in honor of the 75th anniversary of its founding. Lawson, of Brighton, England, was chosen winner for his work *Tuba Mirum*. Jurors for the competition included Lee Dettra, Christa Rakich, and Bruce Neswick. The work will be published by Selah Publishing Co., and performed on the chapter's King of Instruments series.

Dan Locklair's *Concerto for harpsichord, strings and percussion* received its North American premiere by harpsichordist Marie Rubis Bauer and the Kansas City Chamber Orchestra on February 6 at Old Mission United Methodist Church in Shawnee Mission, KS. Completed in 1992, the work was commissioned by the Barlow Endowment for Music.

Kathleen McIntosh, harpsichordist, is featured on a new recording, *Boismortier: Harpsichord Music*, on the Gasparo label (GSCD-309). The program includes Sonata I in c, Sonata IV in A, Suite II in g, Suite III in e, and Five Pieces, performed on a John Phillips harpsichord (1994) after the 1707 Nicholas Dumont. For information: Gasparo Records, P.O. Box 600, Jaffrey, NH 03452; 800/934-8821.

Louise M. Miller, minister of music emeritus at First Congregational Church of Stratford, CT, and **Joe Utterback**, current director of music at the church, premiered *Visions*, Utterback's duet for piano and organ. The duet was composed to honor Miller's inauguration of Stratford's Oratorio Choir performances in 1942 and her 41-year tenure at the church. A graduate of the Yale School of Music, she holds a MSM degree from Union Theological Seminary and an honorary doctorate from Fairfield University. Utterback holds a DMA from the University of Kansas. Both *Visions* and *A Quiet Meditation*—recent Utterback compositions for piano and organ—are published by Jazzmuze, Inc.

Joseph Payne is featured on a new series of recordings, *Johann Pachelbel: The Complete Organ Works*, on the Centaur label. Vol. 1 was recorded on the Gottfried Silbermann organ (1741) at Grosshartmannsdorf (Saxony); Vol. 2 was performed on the Noack organ at Christ the King Lutheran Church in Houston, TX. For information: Centaur Records, 8867 Highland Rd., Suite 206, Baton Rouge, LA 70808.



Christa Rakich was featured in a Jubilation Organ Concert at St. John's Episcopal Church in Naples, FL. Pictured above are church members with the performer.

Randall Swanson is featured with cellist Donald Moline on a new recording, *The Last Song of Summer: Romantic Music for Cello and Organ*, on the Dorian Discovery label (DIS-80148). Recorded on the Casavant organ at St. Clement's Church, Chicago, IL, the program includes works of Jongen, Saint-Saëns, Höller, Rheinberger,

Rafael, Bibl, and Mathews. For information: The Dorian Group, 8 Brunswick Rd., Troy, NY 12180-3795; ph 518/274-5475.



Jane Watts

Jane Watts, the Royal College of Organists' first "Performer of the Year," will be represented in North America by Phillip Truckenbrod Concert Artists. Miss Watts has performed throughout Europe and in Hong Kong, Australia, and New Zealand. In addition she serves as organist of the Bach Choir under David Willcocks. Her discography is centered in releases on the Priory label. In addition to recordings on many British organs, she has recorded in France at Chartres Cathedral and Orléans Cathedral. Future scheduled releases include three compact discs recorded in Australia. BBC radio will continue a long association with Jane Watts with a recently announced series of programs on organs in palaces, including programs from Blenheim Palace, the Palace of Versailles, and the Palace of the Sultan of Oman.

Schneider Organs, Inc., Kenney, IL, which celebrated its 20th anniversary in 1996, has announced the opening of a satellite office in Birmingham, AL. The opening of the new office is timed to coincide with the AGO regional convention in Birmingham this summer. Schneider Pipe Organs Alabama office may be contacted at 205/824-6353; or by e-mail: arpnham@wwisp.com. Recently completed is the II/14 electric action organ for the William Hardy res-

idence in Auburn, CA. Current projects include the refurbishment of a IV/68 organ located in a private residence in Birmingham, AL, after hurricane-spawned tornado damage to the house in October 1995. The firm's Illinois e-mail address is arpcorn@dave-world.net

The West Market Street United Methodist Church of Greensboro, NC, has signed a contract for a new mechanical action organ of 47 stops and 58 ranks of pipes. The project will be a collaborative effort of Lynn Dobson and Manuel Rosales. **Dobson Pipe Organ Builders, Ltd.** of Lake City, IA, will design, build, and install the organ. **Rosales Organ Builders, Inc.** of Los Angeles, will direct pipe scaling, shop voicing, and on-site tonal finishing. Terry Byrd Eason, Liturgical Consultant, of Chapel Hill, NC, has been advising on the renovation of the Akron plan sanctuary; Gerry Marshall of Klepper Marshal King Associates, New York, is making recommendations for acoustical improvements to the room. The organ will be finished in the summer of 1999. For information: 712/464-8065.

Geddes Pipe Organs, of Austin, TX, has been chosen to rebuild the 1950s vintage two-manual, 23-rank organ at St. Mary's Catholic Church in Victoria, TX. The console is to be completely rebuilt, with new keyboards and solid state multiplex switching, keying and coupling, and will be MIDI compatible. A new IV Mixture will be added to the exposed Great division. All pipework is to be repaired, revoiced as needed, and regulated. All chests are to be reconditioned. Work is scheduled to be completed by September, 1997. For information: 512/385-2710.

The Leo Sowerby Foundation and Theodore Presser Company have announced the availability of three organ works of Leo Sowerby. *Classic Concerto* and *Concertpiece for Organ and Orchestra* have been published with piano reduction. *Dialog for Organ and Piano* is also now available. Out of print for a number of years, the concertos were written for and frequently performed by E. Power Biggs. Sowerby wrote several duets for organ and piano, of which the jazzy *Dialog* was the most popular. For information: 610/525-3636, ext 41; e-mail: presser@presser.com

Nunc Dimittis

Ross Lee Finney died on February 4 in Carmel, CA, at the age of 90. Finney had joined the faculty of the University of Michigan in 1949 and remained there as professor of music and composer in residence until 1974. Among his students were William Albright, Robert Ashley, Leslie Bassett, and George Crumb. After studying with Nadia Boulanger in Paris in the late 1920s, he taught at Smith College, Mount Holyoke College, and the Hart School of Music. In addition to numerous orchestral and chamber works, song cycles, ballets, and stage works, Finney wrote a *Capriccio* and *Five Fantasies* for organ. (See the article, "Five Fantasies for Organ of Ross Lee Finney," by Anne Parks, in the December 1976 issue of THE DIAPASON.)

Paul Schantz died on April 13 at the age of 86. Upon graduation from Ohio State University, he joined the Schantz Organ Company in 1934 as a member of the third generation of the family business. He subsequently served as both President and Chairman of the Board. During World War II when organ building was curtailed, he supervised the company's manufacture of munitions boxes for the government. Paul Schantz was active in the formation of the Associated Pipe Organ Builders of America, and was an early president of

APOBA. Although he officially retired in 1972, he continued to be active in both the Schantz Organ Company and the Zephyr Organ Blower Company, a subsidiary of Schantz.

Romona Gerhard Sutton died on February 5 in Laguna Niguel, CA, at the age of 91. She had enjoyed a long career as a concert and radio pianist and organist. A native of Watertown, SD, she began playing professionally in her early teens, and from the 1930s to the 1950s was full-time staff musician for CBS radio station WCCO in Minneapolis. Sutton was a featured soloist with the Minneapolis Symphony Orchestra and served as organist for St. Luke's Episcopal Church, Minneapolis. In the 1950s she became staff organist for CBS radio station KNX-AM and presented concerts throughout Southern California.

Wilhelm Zimmer died on February 11 at the age of 86. He served his apprenticeship with the Stahlhut firm in Aachen, Germany, and worked for Flentrop and B. Pels & Zoon. In 1951 he moved to South Africa to manage the organ department of R. Muller Ltd., where his sons Franz and Ben eventually joined him. In 1964 the family moved to the U.S.A., establishing W. Zimmer Sons, Inc., in Charlotte, NC.



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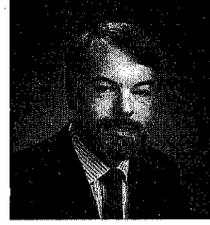
David Briggs



The Chenaults



James David Christie



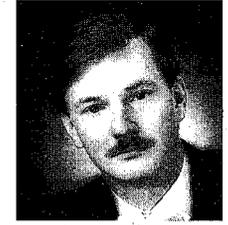
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Matt Curlee
Grand Prix de Chartres



Lynne Davis



Jesse Eschbach



Stephen Farr



Jon Gillock



Concerto delle Donne



Paul Bisaccia



Robert Glasgow



Stephen Hamilton



Kin Heindel



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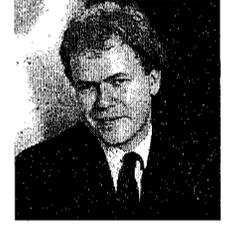
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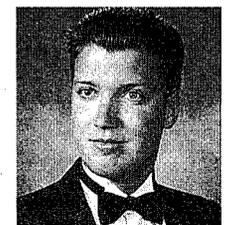
Jane Watts



Marianne Webb



John S. Whiteley



Stewart Wayne Foster
Dallas International
Organ Competition

1997 Carillon Concert Calendar

Allendale, MI

Grand Valley State University, Sundays at 8 pm
 George Matthew, Jr., June 22
 Richard Giszczak, June 29
 Todd Fair, July 6
 Peter Langberg, July 13
 Arie Abbenes, July 20
 Adrian Gebruers, July 27

Alfred, NY

Alfred University, Davis Memorial Carillon, Tuesdays at 7 pm
 Gloria Werblow, July 1
 Todd Fair, July 8
 Sally Slade Warner, July 22
 Karel Keldermans, July 29

Ann Arbor, MI

University of Michigan, Lurie Tower, Mondays at 7 pm
 Margo Halsted, June 16
 George Matthew, Jr., June 23
 Judy Ogden, June 30
 Jeff Davis, July 7
 Peter Langberg, July 14
 Arie Abbenes, July 21
 Adrian Gebruers, July 28

Arlington, VA

Netherlands Carillon, May & September, 2 & 4 pm; June, July, August 6-8 pm
 Lawrence Robinson, June 7
 George Matthew, Jr., June 14
 Janet Dundore, June 21
 Edward Nassor, June 28
 Edward Nassor, July 4
 Todd Fair, July 5
 Edward Nassor, July 12
 Ulla Laage, July 19
 Peter Langberg, July 26

Bloomfield Hills, MI

Christ Church Cranbrook, Sundays at 4:00 pm, July 6-Aug 31

Bloomfield Hills, MI

Kirk-in-the-Hills Presbyterian, Sundays at 10 am and noon:
 Dennis Curry, June 15

George Matthew, Jr., June 22
 Jeff Davis, July 6
 Peter Langberg, July 13
 Arie Abbenes, July 20
 Adrian Gebruers, July 27

Chicago, IL

University of Chicago, Rockefeller Chapel, Sundays at 6 pm
 Mark Konewko, June 22
 Jim Fackenthal, June 29
 Richard Siegel, July 6
 Lisa Lonie, July 13
 George Matthew, Jr., July 20
 Thomas Reif, July 27

Cohasset, MA

Saint Stephen's Church, Sundays at 6 pm
 Margo Halsted, June 29
 Ann-Kirstine Christiansen, July 6
 Ulla Laage, July 13
 Carlo van Uift, July 20
 Liesbeth Janssens, July 27

Corpus Christi, TX

First Baptist Church, Fridays at 8 pm
 Loyd Lott, June 20, July 4, July 18

Culver, IN

Culver Military Academy, Memorial Chapel, Sundays at 4 pm, June 28, July 5, 12, 19, 26, Aug 2, 30, Oct 11
 John Gouwens

Danbury, CT

St. James Episcopal, Wednesdays at 12:30 pm
 Ann-Kirstine Christiansen, July 2
 Marietta Douglas, July 9
 Liesbeth Janssens, July 16
 Peter Langberg, July 23
 Lisa Lonie, July 30

Detroit, MI

Jefferson Avenue Presbyterian, Sundays at 11:45 am
 Richard Giszczak, July 6

East Lansing, MI

Michigan State University, Saturdays at 4 pm
 Jeff Davis, July 5
 Peter Langberg, July 12
 Arie Abbenes, July 19
 Adrian Gebruers, July 26

Fort Washington, PA

St. Thomas Church, Whitemarsh, Tuesdays at 7 pm
 Todd Fair, July 1
 Janet Dundore, July 4 (2 pm)
 Milford Myhre, July 8
 Edward Nassor, July 15
 Liesbeth Janssens, July 22
 Peter Langberg, July 29

Frederick, MD

Baker Park, Fridays at 7 pm
 Edward Nassor, June 13
 Janet Dundore, June 20

Glencoe, IL

Chicago Botanic Garden, Butz Memorial Carillon, Mondays at 7 pm
 Mark Konewko, June 23
 Jim Fackenthal, June 30
 Ulla Laage, July 7
 Lisa Lonie, July 14
 George Matthew, Jr., July 21
 Thomas Reif, July 28

Gloucester, MA

Our Lady of Good Voyage Church, Tuesdays at 7 pm
 Margo Halsted, July 1
 Marilyn Clark, July 8
 Ulla Laage, July 15
 Carlo van Uift, July 22
 Liesbeth Janssens, July 29

Grosse Pointe Farms, MI

Grosse Pointe Memorial Church, Tuesdays at 7:45 pm
 George Matthew, Jr., June 24
 Phyllis Webb, July 1
 Jeff Davis, July 8
 Peter Langberg, July 15
 Arie Abbenes, July 22
 Adrian Gebruers, July 29

Hartford, CT

Trinity College, Plumb Memorial Carillon, Wednesdays at 7 pm
 Trinity College Guild of Carillonists, June 11
 Daniel Kehoe, June 25
 George Matthew, Jr., July 5
 Frank DellaPenna, July 9
 Peter Langberg, July 23
 Lisa Lonie, July 30

Holland, PA

Trinity United Church of Christ, Thursdays at 7:30 pm
 Milford Myhre, July 10
 Potpourri recital, July 17
 Liesbeth Janssens, July 24
 Peter Langberg, July 31

Lake Wales, FL

Bok Tower Gardens, Moonlight recitals at 8 pm
 Milford Myhre, July 18
 July and August at 3 pm
 Milford Myhre (Tues, Wed, Sat, Sun)
 William De Turk (Mon, Fri)

Lawrence, KS

University of Kansas, GCNA Congress
 June 3
 John Gouwens, 7 pm
 Albert Gerken, 8 pm
 June 4
 Sally Slade Warner, 7:30 pm
 Brian Swager, 8:30 pm
 June 5
 William De Turk, 5 pm
 Karel Keldermans, 6 pm
 June 6
 Robert Byrnes, 7:30 pm
 David Hunsberger, 8:30 pm
 June 7
 Don Cook, 8 pm
 June & July, Sundays at 3 pm,
 Wednesdays at 8 pm
 Albert Gerken

Luray, VA

Luray Caverns, June, July, August: Tues, Thurs, Sat, Sun at 8 pm; Sept, Oct: Sat, Sun at 2 pm
 David Breneman
 Sue Magassey, June 10
 Gerald Martindale, July 17
 Peter Langberg, July 29

Madison, WI

University of Wisconsin, Thursday at 7:30 pm
 George Matthew, Jr., July 17



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McDonogh, MD

McDonogh School, Fridays at 7 pm
 Todd Fair, July 4
 Milford Myhre, July 11
 Geert D'hollander, July 18
 William Lyon-Vaiden, July 25

Middlebury, VT

Middlebury College, Mead Chapel, Fridays at 4 pm
 George Matthew, Jr., July 4
 Heather Ewing, July 11
 Liesbeth Janssens, July 18
 Peter Langberg, July 25

New Britain, CT

First Congregational Church, Tuesdays at 7 pm
 Liesbeth Janssens, July 15
 Peter Langberg, July 22
 Lisa Lonie, July 29

New Canaan, CT

St. Mark's Episcopal Church, Tuesdays at 7:30 pm
 Christopher Eberly, July 1
 Ann-Kirstine Christiansen, July 8
 Gerald Martindale, July 15
 Marietta Douglas, July 22

New Haven, CT

Yale University, Harkness Tower, Fridays at 7 pm
 Suzanne Magassy, June 13
 George Matthew, Jr., June 20
 Margo Halsted, June 27
 Marietta Douglas, July 4
 "Cast in Bronze", July 11
 Peter Langberg, July 18
 Lisa Lonie, July 25

Niagara Falls, Ontario

Rainbow Tower, May 15 through Labor Day, Fridays at 7 pm & 9 pm, Saturdays & Sundays at 4 pm & 7 pm
 Gloria Werblow

Norwood, MA

Norwood Town Hall, Mondays at 7 pm
 Margo Halsted, June 30
 Ann-Kirstine Christiansen, July 7
 Ulla Laage, July 14
 Carlo van Uift, July 21
 Liesbeth Janssens, July 28

Ottawa, Ontario

Peace Tower Carillon, Performances at 2 pm
 July 1 (10:00 am), 2, 3, 4, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 21, 22, 23, 24, 28, 29, 30, 31
 Gordon Slater

Philadelphia, PA

First United Methodist, Germantown, Mondays at 7:30 pm
 Lisa Lonie & Janet Tebbel, duets, June 23
 Todd Fair, June 30
 Milford Myhre, July 7
 Liesbeth Janssens, July 21

Princeton, NJ

Princeton University, Graduate College, Sundays at 1 pm
 Todd Fair, June 29
 Milford Myhre, July 6
 Edward Nassor, July 13
 Liesbeth Janssens, July 20
 Peter Langberg, July 27

Rochester, MN

Mayo Clinic, Performances at 8 pm
 George Gregory, June 2
 Gloria Werblow, June 11
 Ulla Laage, July 8
 George Matthew, Jr., July 16
 Carlo van Uift, July 23

St. Louis, MO

Concordia Seminary, Luther Tower, Tuesdays at 7:30 pm
 Koen van Assche & Eddy Marien, June 3
 Karel Keldermans, June 10
 Claude Aubin, June 17
 Karel Keldermans, June 24

St. Paul, MN

House of Hope Presbyterian
 John Widmann, June 2, 7:30 pm
 Margo Halsted, June 22, 4 pm
 Dave Johnson, July 4, 4 pm
 Dave Johnson, July 27, 4 pm

Simcoe, Ontario

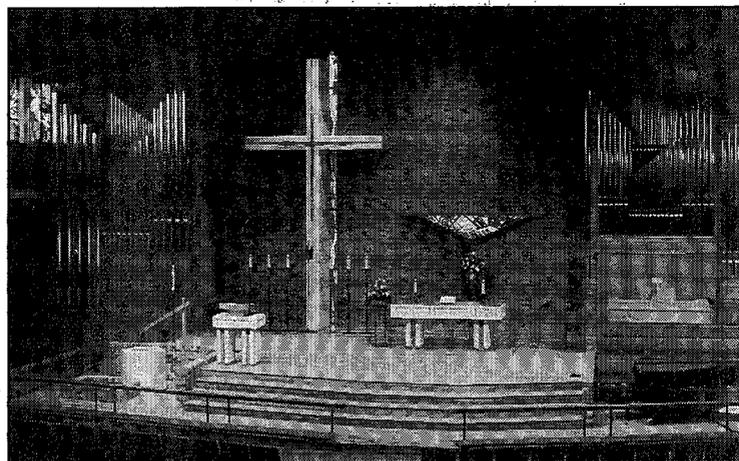
Norfolk War Memorial, Sundays at 4 pm, May 18-Sept. 14
 June Somerville

Simsbury, CT

Simsbury Methodist, Sundays at 7 pm
 George Matthew, Jr., July 6
 Daniel Kehoe, July 13
 Peter Langberg, July 20
 Lisa Lonie, July 27

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Cathedral of St. John the Evangelist,
Thursdays at 7 pm

Richard Strauss, July 3
Andrea McCrady & Richard Strauss,
July 4

Ulla Laage, July 10
Ann-Kirstine Christiansen, July 17
Carlo van Uft, July 24
Adrian Gebruers, July 31

Springfield, IL

Washington Park, Thomas Rees Memorial
Carillon, Performances at 7 pm

Luc Rombouts, Karel Keldermans,
June 15

Frits Reynaert, Luc Rombouts, June 16
Marcia de Bary, Frits Reynaert, June
17

Marcia de Bary, Claude Aubin, June 19
Claude Aubin, Jeff Davis, June 20
Jeff Davis, Milford Myhre, June 21
Milford Myhre, Karel Keldermans, June
22

Springfield, MA

Trinity United Methodist, Thursdays at 7
pm

Becky Rosendahl Isaacson, July 3

George Matthew, Jr., July 10

Liesbeth Janssens, July 17

Peter Langberg, July 24

Lisa Lonie, July 31

Stamford, CT

First Presbyterian Church, Sundays at 11
am

Suzanne Magassy, June 15

Gerald Martindale, July 20

Lisa Lonie, July 27

Thursdays at 7 pm

Ann-Kirstine Christiansen, July 3

Marietta Douglas, July 10

Peter Langberg, July 17

George Matthew, Jr., July 24

Daniel Kehoe, July 31

Storrs, CT

Storrs Congregational Church, Mondays
at 7 pm

Marietta Douglas, June 16

Gerald Martindale, July 14

Valley Forge, PA

Washington Memorial Chapel, Wednes-
days at 8 pm

Todd Fair, July 2

Milford Myhre, July 9

Edward Nassor, July 16

Doug Gefvert, July 23

Peter Langberg, July 30

Victoria, B.C.

Netherlands Centennial Carillon, Sundays
at 3 pm, April-December; Fridays at 7
pm, July & August

Rosemary Laing

Williamsville, NY

Calvary Episcopal Church, Wednesdays
at 7 pm

Gloria Werblow, July 2

Todd Fair, July 9

Sally Slade Warner, July 23

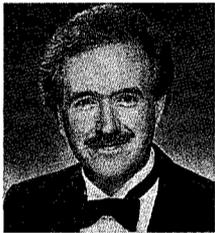
Karel Keldermans, July 30

**Sacred Music CD 196012 (STH
Geluidproducties, Drs. W. van
Royenstraat 13-15, 3871 AN,
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This collection of recent Dutch
chorale arrangements is an excellent
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Hinsch organ (1742) of the Bovenkerk
in Kampen and the nearby 30-stop
Rudolf Knoll organ (1806) in Hasselt,
are heard to fine effect in the repertoire,
very capably played by young Harm
Hoeve, a native of Overijssel, northeast
of the old Zuider Zee, where the instru-
ments are located in churches that still
boast strong congregational singing.
The organs' tones fall softly and sweetly
on the ear, with purring principals,
blending flutes, and a special Dutch
"buzzy" reed quality (including the

New Recordings

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Harm Hoeve plays the Rudolf
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Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



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Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

trumpets) that exude warmth, without neo-Baroque, modern hardness or pushy brilliance. Both organs are quite capable of grandiose crescendos, aided by lively, breathing wind systems, evocative of massive congregational singing (with its reedy, "regalish" tonal qualities).

The repertoire is mixed in quality, reflective of an enjoyable popular taste, and brought off by Hoeve with appropriate panache and understanding of its underlying singing character. The simpler settings, such as the Romantic descant melody that grows out of a chromatic harmonization of "Holy, Holy, Holy" (Stettenhaar), seem somehow better than the melodramatic 19th-century operatic formulas employed in "If Thou but Suffer God to Guide Thee" (Mulder). The setting of Johann Schop's hymn "Alle Roem Is Uitgesloten" by Adriaan Schuurman, with French-toccata, Lisztian, as well as Baroque style characteristics, is an outstanding composition and an exciting prelude to a rich chorale harmonization; Hoeve gives a thrilling performance that could only be enhanced by a singing congregation!

Another setting of the Schop hymn by the godfather of the style, Jan Zwart (1877-1937), is played by his son, Willem Hendrik Zwart at Kampen on a JQZ disc, QCD 3025-2: the manner of chorale playing, as if leading ahead of a congregation, is illustrated on this recording of representative Jan Zwart compositions, including his exciting "A Mighty Fortress" Fantasy (JQZ Muziekproducties, Kampen, the Netherlands). Playing his own recent 18th-century-style psalm and chorale-based compositions, Willem van Twillert allows us to hear the Kampen Hinsch organ with great clarity (easy on the tremolo) in music of charm and fantasy (Festivo, FECD 126, Postbus 959, 3800 AZ, Amersfoort, the Netherlands). On a third recent disc, Ab Weegenaar, the new titulaire at Kampen, plays a comprehensive program from Bach to Andriessen, with a marvelous performance of Reger's "Straf mich nicht in deinem Zorn" Fantasy, Op. 40/2: the organ's warmth, eloquence, and power in the Bovenkerk's reverberant acoustics can hardly be bettered for this Romantic repertoire—and the playing is superb (STH Geluidproducties, Drs. W. van Royenstraat 13-15, 3871 AN, Hoevelaken, the Netherlands). These recordings, in addition to Hoeve's, paint a sympathetic picture of organ sound with great musical allure, in music appealing to varied tastes, and giving insight into a vital area of Dutch organ culture.

—Rudolf Zuiderveld
Illinois College
Jacksonville, IL

Organ Classics at Crouse—The Walter Holtkamp Organ of Syracuse University's Crouse Auditorium. Katharine Pardee, University Organist. Pro Organo CD 7082, total time: 67:58 [DDD]. Johnson: Voluntary in D-flat; Bach: Pas-

sacaglia and Fugue in C minor, BWV 582; Sweelinck: Variations on "Under the Linden Green"; Franck: Chorale in B-minor; McKinley: Scherzo-Fantasia; Schumann: Study in A-flat, Opus 56 and Sketch in F minor, Opus 58; Reger: Fantasia and Fugue in D minor, Opus 135b. Available from: Pro Organo Direct, PO Box 8338, South Bend, IN 46660-8338. 1-800/336-2224. \$15.00.

This CD, recorded in mid-May, 1996, features the recently appointed University Organist of Syracuse University, Katharine Pardee, in her debut recording with a superb collection of classics spanning the Renaissance to the 20th-century. The featured organ is the first Holtkamp instrument to appear to my knowledge on the Pro Organo label, and of all the Holtkamp instruments, this is a most special one. The Crouse Auditorium organ, cited by none less than the Organ Historical Society for its historic value, is the organ that Arthur Poister commissioned from Walter Holtkamp, Sr. upon Dr. Poister's arrival to the music department at Syracuse University. It remains to this day virtually the same as when Poister first played upon it, and, as such, it stands as a frozen testament to a philosophy in organ-building which, although far from totally in vogue today, was very much in vogue during the 1960s, when the effects of the *Orgelbevegung* were going full tilt.

Judging from the beautiful booklet cover (which looks down from an aerial vantage-point upon Dr. Pardee at the console and a bevy of platforms of totally exposed pipework) I had expected a somewhat harsh, "in-your-face" sound. Granted, the less than full-length reeds do offer up harsh edge from time to time, but overall, this recording would refute the opinion that this style of organ cannot do justice to the wide gamut of the organ literature. The organ sound is full-bodied and present (albeit not too present), and the manner in which Pardee has registered the organ also reveals that she is quite sensitive to matching the literature with the resources at hand in order to achieve the desired effect for each period and style. The baroque revival elements in the instrument shine forth beautifully in Sweelinck's "Under the linden green" variations as well as in Bach's *Pasacaglia*. A degree of shrewd judgment and talent in registration must have been demanded by the Franck B minor Chorale, and in this regard, Pardee was more than equal to the challenge. In fact, her interpretation of the Franck B Minor Chorale, with its *passacaglia* and variation-like opening, is quite fine, in terms of pacing, transitions between variations and the manner in which she reservedly builds the tension and drama slowly and deliberately throughout the work. She never gives one too much rubato too soon, so that when the music relaxes, it is always warm and appropriate, leading on to the next phrase.

Not all of the "classics" on this disc are familiar. Pardee includes one rare gem from Boston's Carl McKinley, the

Scherzo-Fantasia. This delightful and virtuosic bit of fluff is quite a find and deserves to be adopted into more organists' repertoire. Any Syracuse University graduate from the late 1960s onward will likely find the opening track on this disc most nostalgic, for it contains the graduation processional by David Johnson, which has become a tradition at S.U. graduations. But in a broader sense, I would recommend this disc for anyone who ever held dear the organ department of Syracuse University or the work of its organ mentor, Arthur Poister. The organ is the obvious physical and lasting tribute to Dr. Poister, but of equal tribute are the expressive and emotional elements of making music as Dr. Poister so openly espoused which are carried forth in Dr. Pardee's eloquent interpretations.

—Bernard Durman

Widor. *Symphonie Gothique. Symphonie Romane*. Played by Torvald Torén. Opus 3 CD 8902. Distributed by Opus 3, P.O. Box 2024, S-691 02 Karlskoga, Sweden. No price given.

The *Symphonie Gothique* (Op. 70, 1895) and the *Symphonie Romane* (Op. 73, 1900) are considerably later than the better-known and more-often-played symphonies of Op. 13 and Op. 42. Whether they are better or worse is largely a matter of taste; they are less obviously virtuosic and arguably more carefully structured.

Torén, born in 1945, studied in Sweden and with Flor Peeters in Belgium and Maurice Duruflé in France. He is a church organist in Stockholm and professor at the Royal Academy there. I have previously reviewed his recordings of Bach (THE DIAPASON, June 1992) and Swedish organ music (THE DIAPASON, December 1996), but according to the liner notes on this disc he specializes in Romantic and modern French music. His playing here is certainly idiomatic and it shows close attention to the structure of the entire work. Particularly effective is the imaginative performance of the lovely variations on "Puer natus est" that form the final movement of the *Symphonie Gothique*. Torén never dawdles and he is perhaps a little stricter in terms of both tempo and rhythm than some French performers of these works. Occasionally he is perhaps a little too restrained; the *toccata*-like finale of the *Symphonie Romane*, for example, seemed just a little lacking in fire.

These two symphonies were "dedicated" to the notable Cavallé-Coll organs at Saint-Ouen in Rouen and Saint-Sernin in Toulouse. Torén plays them on the 55-stop (71-rank) instrument built by Åkerman & Lund in 1976 for the Katarina Church, Stockholm. This recording, made in 1989 but apparently released only in 1995, has become a sort of memorial, for the 17th-century church, the organ, and the splendid case of 1763 were completely destroyed by fire in 1990.

The stop nomenclature is French and so, in general, is the sound. Two of the three manuals are enclosed in highly effective boxes. The flutes and celestes are first-rate, as are the dominating chorus and pedal reeds, although one does miss a 32' reed for climaxes. The builder used eight German-type "free combinations" to control the instrument. At least on this recording, the organ lacks the

kind of "presence" that may only be possible with a long Gothic nave.

While I would probably not choose this as my only recording of Widor's late symphonies, Torén's interpretations compare well with any I know. The organ makes no attempt to sound like a Cavallé-Coll, but it is convincingly French and well worth hearing in French repertory, at least when the performer plays as well as Torén does here.

—W. G. Marigold
Urbana, IL

Music for Voices and Organ

by James McCray

Spirituals!

Ev'ry time I feel the Spirit movin' in my heart, I will pray.

Anonymous

The history of spirituals is not one of continued celebration, although today they bring great joy to performers and listeners. Spirituals often contained coded messages so that the slaves used for communication so that the "boss" could not detect their true meaning. Their African roots expanded into a mixed style of singing that now is recognized and loved throughout the world. Any American choir who has toured Europe, for example, will get a mild acknowledgement for singing European music (Mozart, Palestrina, etc.), and an enthusiastic approval when the concert turns to spirituals.

True spirituals have an improvisatory involvement learned through rote experiences as taught by a member of the choir or the director. These performances often involve improvisatory elements from a vocal soloist and any accompanying instrumentalists. Congregations become involved and participate as well.

Including spirituals as a part of the regular church repertoire is highly recommended. Congregations used to typical church music will usually have an enthusiastic response to including a spiritual as a part of the normal routines on Sunday. These selections will be popular, frequently repeated from year to year, and will add a new dimension to any formal service.

Duke Ellington said, "It don't mean a thing if it ain't got that swing." The reviews this month feature diverse arrangements of spirituals which will give church choirs that added "zing" for end of the year and summer performances.

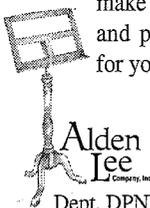
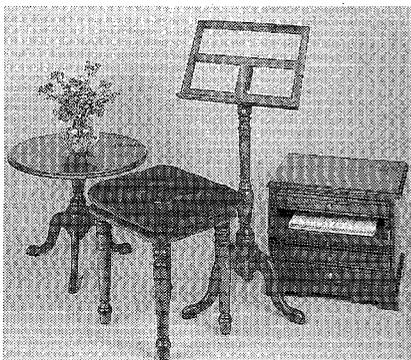
Gimme Yo' Han, arr. Charles S. Brown. SATB unaccompanied, Alliance Music Publications, AMP 0155, \$1.10 (M).

Most of the three-page setting is in block chords with syllabic, uniform vertical rhythms. Dialect is used (Gimme yo' han, all I want is the love of Jesus). There is *divisi* on the last page; basses able to sustain low F's will be needed to provide solid foundation for the chords. The music is fast and syncopated.

Spiritual Medley, Glenn Burleigh. SATB and piano, Burleigh Inspiration Music, no number or price given (M).

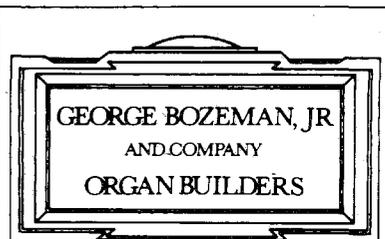
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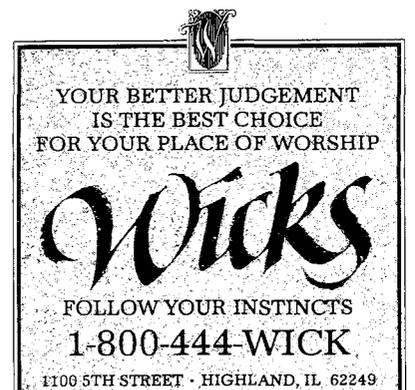


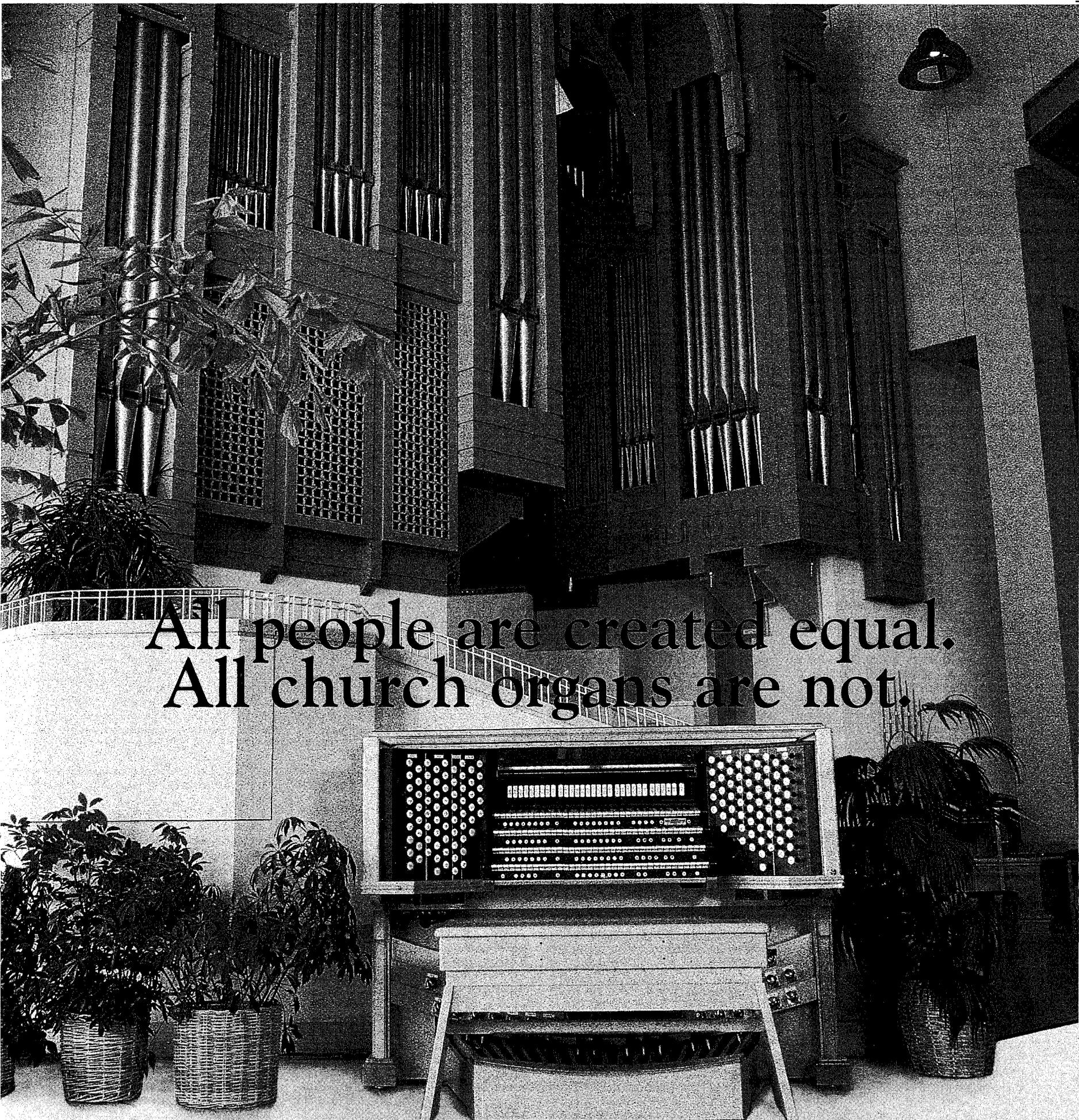
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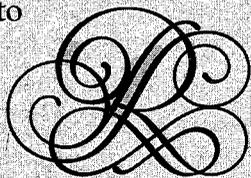




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Rebuild and additions by Robert Tall & Associates, Inc., San Dimas, CA.

Photography by Richard Williams Photography.

The medley includes *Jacob's Ladder*, *Ezekiel Saw the Wheel*, *Jesus Walked This Lonesome Valley*, *Kumbayah*, *Every Time I Feel The Spirit*, and *Lord, I Want To Be A Christian*. The pianist is featured as an equal partner with busy, stylish music that adds character to each piece. Most of the choir music is in block chords; a soloist is used on *Kumbayah*. Enthusiastic, stylish music that is designed to be performed as a complete medley.

Witness, arr. Alice Parker. SSAATB with solo unaccompanied, G.I.A. Publications, G-4240, \$1.20 (M).

Parker, long recognized for her exciting spiritual arrangements in collaboration with Robert Shaw, has created another dynamic setting. The soloist may be a low male or female and is used throughout. Much of the choir's music is in a conversational style with the soloist who plays an important, featured role.

This Little Light, arr. Dadee Reilly. SATB, piano, claves, maracas, and optional trumpet, A.M.S.I., #3017, \$1.30 (M+).

The choral parts are easy and in four-part block chords above a more rhythmic accompaniment. The choral score contains all additional instrumental music. The trumpet is used only as an obligato instrument near the end. Optional guitar chords are given above the notated piano part.

Do, Lord, Remember Me, arr. Bruce Trinkley. SATB and piano, Augsburg Publishing House, 11-10727, \$1.60 (M+).

This extended thirteen-page arrangement moves through several keys, has a vocal solo, and often has the keyboard doubling the notes of the vocal lines. There is a slow, recitative section with the piano playing rolled chords behind the choir for the text "When I am dyin' Lord."

Little Wheel a-turnin', arr. Lloyd Pfautsch. SATB with tenor solo, Lawson-Gould Music Publications, #547, \$1.25 (M+).

Pfautsch refers to this as a "Negro religious folksong." The tenor (or light baritone) solo is used throughout the setting; the choir sings block chords as background or response to him. There are divisi parts for everyone but the tenor section. Second basses have a low tessitura. Very exciting music.

Jesus Walked this Lonesome Valley, Dale Wood. SATB and keyboard, Sacred Music Press, 10/1500S, \$1.30 (M-).

The keyboard music is quite separate from that of the choir, and serves only as accompaniment. The memorable melody is always present, usually in the soprano line. There is a modulation for the last verse which starts vigorously and ends gently.

I've Been in the Storm, arr. Tim Harbold. SATB unaccompanied, ECS

Publishing Co., #5015, \$1.60 (M+).

This setting is more involved with many textual, dynamic, and style changes including choral portamentos (slides) and finger snapping. To help with the rhythmic swing, the music is notated in 12/8. Very effective and recommended for both church and concert use.

Feel the Spirit (Medley), arr. Ruth Elaine Schram. SATB, keyboard, and/or handbells. Warner Bros. Publications, BSC9611, \$1.25 (E).

The medley consists of three spirituals: *Every Time I Feel the Spirit*; *Lord, I Want to Be a Christian*; *I'm Gonna Sing*. The music is very simple and would be useful for a youth choir. A separate handbell part is available (WBHB9601).

Let the Heav'n-light Shine on me, arr. Robert Lau. SATB with solo, unaccompanied, Coronet of Theodore Presser Co., 392-42084, \$1.00 (E).

This two-minute, two-page setting has two verses for the soloist who sings above the choral music on neutral syllables (oo, ah). The music is slow with block chord harmony, easy ranges, and can be learned quickly.

New Organ Music

Le Banc D'Orgue, Jacques Chailley. Musicales de la Schola Cantorum SC 8901. No price listed.

Twenty pieces of varying lengths are contained in this volume. The contents include two 'Entrées,' ten 'Offertoires,' six 'Communions' and two 'Sorties.' Harmonies are traditional, and pieces are not based on any pre-existing melodies. Many pieces also have ways of lengthening or shortening themselves to adapt to varying situations.

O God of Love, A Meditation for Organ ("Quintet and Miserere" from the Opera, *The Ghosts of Versailles*), arr. Richard Dirksen. G. Schirmer, Inc., distributed by Hal Leonard. HL50482237. \$4.95.

The Metropolitan Opera commissioned *The Ghosts of Versailles* and premiered the work in 1991. Here is an interesting arrangement of a portion of the opera leading to the dramatic conclusion of the work. Mr. Dirksen explains the setting and the general outline of the piece in the preface: "A quintet of voices (three women and two men) sustain a flowing melody, three phrases long . . . The melody is sung by each singer in turn, then in duets, and then finally in canon and full unison. Marie Antoinette interrupts the ensemble with imploring, expiating recitatives, heard from her cell, and then continues over the full ensemble as it begins the concluding benediction. Peace descends for a short time before the crowing cock announces the bleak dawn

filled with retributions and solutions." Many of the melodies rely on the Lydian mode and revolving modulations using common tones so popular in current movie and Broadway melodies. In the midst of these melodies we hear the very strong quotation of "Miserere mei, Deus" over a sustained chord, leading to a dramatic crescendo and final diminuendo. Some registration suggestions are given, but the arranger encourages flexibility. Some words of the libretto are also given so that the player is aware of the emotions to interpret.

Four Preludes on English Hymn Tunes, Matthew H. Corl. H.W. Gray GB9501. \$6.95.

Adagio in E, Matthew H. Corl. H.W. Gray GSTC9501. \$3.50.

The *Four Preludes on English Hymn Tunes* are based on "Forest Green," "Kingsfold," "Sine Nomine" and "The Truth From Above." The first two pieces have a quasi-trio construction, with the melody heard in both the right and the left hand during the course of the piece. The right-hand counter melody in "Forest Green" which accompanies the left-hand melody shows real creativity, but the stalled pedal note takes away from the interest this section could have generated. Up to this point, and following this section, the pedal part had much more interest. In the fifth and sixth measures of the second piece, one would expect more interesting writing in a trio than for both left-hand and pedal voices to jump from D up to G. The rather undisciplined movement from three-part writing to four-part writing, consistent downward resolutions of leading tones and the overuse of parallel part writing also are detriments.

The *Adagio in E* is a difficult piece to understand. It starts out as a fughetta on an oddly-shaped theme. What follows is more like a variation form with the theme dominating at practically every point. Sometimes consonant, sometimes dissonant, growing in the middle and dying away at the end, the piece switches too quickly from one mood to another.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

David Tryggstad, Deo Gracias - Hymn Introductions & Accompaniments. Augsburg Fortress, 11-10471, \$6.00.

Tryggstad's settings are not harmonizations in the traditional sense, but are contrapuntal variations on hymn tunes, relocating the melody to the pedal or left hand in most instances. Variety is not the hallmark of this collection, which relies heavily on the use of ostinato and/or canon, but these compositional devices are handled skillfully. These arrangements are intended to be hymn introductions or accompaniments; however, most of them would serve best as introductions, especially with a congregation uninitiated into this style of hymn playing. A congregation of confident singers, accustomed to shifting back and forth between leading while the organist gets creative and being led by the organist, is definitely a prerequisite if one intends to use these settings with hymn singing. Unique among the arrangements is the second version of "Deo Gracias." Its ascending scalar patterns make for effective word painting when coupled with the sixth stanza of "O Love How Deep" as suggested. Clear, colorful registrations should be selected in order to highlight the contrapuntal nature of these settings. Most require more technical skill and coordination than the average hymn harmonization. Tunes included are Beach Spring, Deo Gracias, Ein feste Burg, Lasst uns erfreuen, Lobe den Herren, Melita, Munich, Noël Nouvelet, Nun danket alle Gott, Schönster Herr Jesu, and Wie schön leuchtet.

—Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, IL

12th San Anselmo Organ Festival

June 24-28

October 18-19, 1996

The topic of the twelfth San Anselmo Organ Festival was "The Organ in California: Successive Styles and Changes." The underlying premise of the conference was that change is inevitable, as seen in the relatively short history of California since its first settlement by Europeans. Linda Clark, Director of the Master of Sacred Music program at Boston University School of Theology, provided sociological and theological insight into each successive era. She emphasized that we "stand on the shoulders of people who have faced similar situations and have inherited practices from them." "Practices" she defined as "a complex set of culturally specific ways of accomplishing something of enduring importance to people." We have been formed by practices. Clark developed her subject in brief daily "meditations" which were followed by five minutes of silence and then the performance by Michael Struck of an organ work relevant to the subject matter of the day.

Monday: Spanish/Mexican California

The entire conference was in the form of a giant organ crawl. The first excursion was to Mission San José, which was founded in 1797 as the 15th in a series of Franciscan missions in California. Although an organ had been ordered in the 19th century, it was not installed due to the demise of the missions when California became part of the United States. Therefore, its first organ is the new instrument installed in 1988 by Rosales Organ Builders. It is historically faithful to the early 19th-century Mexican organs, with a split keyboard, and is tuned in 1/4 syntonic comma meantone. Robert Bates of Stanford University played a recital which illustrated the poignancy of the tuning.

Juan Pedro Gaffney delivered a lecture on the music of the Franciscan missions, pointing out that the rich musical life of the missions was based on the mature tradition of musical practice in Mexico City, where many of the friars had studied. The indigenous Californians adapted easily to traditional western music as singers and instrumentalists. Mission San José, for instance, had a resident orchestra in the early 19th century. The friars also provided Christian texts in native language and recorded historical narratives from Aztec nobles. Gaffney directed his Coro Hispano de San Francisco in a vespers for the feast of St. John the Baptist using music almost entirely from the great polyphonic choirbooks of Mexico City Cathedral and other great Baroque Mexican churches.

Tuesday: Anglo Settlement of California

The first part of the 19th century under the Franciscans was relatively stable politically and economically, and the arts flourished. But beginning in 1840 the missions were secularized, the great rancheros began to disappear, and non-Hispanic pioneers began to infiltrate the culture. The 1849 gold rush brought hordes of new settlers from around the world. San Francisco grew into a city overnight. The miners found that the capriciousness of fate was the central fact of existence; there was a wide chasm between religious practice on the west and east coasts in that the pioneers' commitment to traditional values was not as widespread or deep. Moreover, the climate and natural beauty of the

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region furnished transcendent experiences outside of organized religion.

A remarkable collection of photographs of 19th-century organs in California was shared by Jim Lewis. Most of the organs shown were destroyed in the great San Francisco earthquake and fire in 1906. Of particular interest was a seventeen-section panorama of San Francisco in 1878 showing a profusion of churches. A prolific Bay Area organ builder of the time was John Bergstrom, one of whose organs was heard at Christ Episcopal Church in Sausalito where David Farr conducted the members of the Ragazzi Boys Chorus and David Farr Chorale in a 1905 Victorian Matins.

After proceeding to San Francisco by ferry, we heard three pre-fire organs played by students from the San Francisco Conservatory of Music and their teacher, Wyatt Insko. At the First United Lutheran Church (the first English-speaking Lutheran church in San Francisco), Frederick DeBoer played a short program including Dudley Buck's *Concert Variations on the Star Spangled Banner*. The Woodbury & Harris organ (1899), in its third home, was restored by Manuel Rosales, and has a flat 27-note pedalboard and mechanical key and stop action. We then heard Franck's *Pièce Héroïque* played by Jung Ran Lim on a 1906 Pilcher organ at Central Seventh Day Adventist Church. The Philadelphia Seventh-Day Adventist church has a tubular pneumatic organ built by the Los Angeles Art Organ Company, successor to Murray M. Harris. The blower was electric from the start. Yishui Chen performed Conrad Susa's "March for a Joyous Occasion."

The 1904 Möller organ in the Church of St. John the Evangelist has been modified extensively. For example, the 16' Lieblich Gedeckt has been reconstituted from four different ranks from other builders, but the sound is seamless. Wyatt Insko played J. S. Bach's transcription of a Concerto in G Major by Duke Wilhelm Ernst of Weimar. The day concluded with a wine-tasting and tour hosted by Jack Bethards of the historic Schoenstein organ factory, founded in 1877.

Wednesday: San Francisco after the 1906 Fire

Wayne Leupold argued that transcriptions are now respectable, citing arrangers from 1300 to the present—including, among others, J. S. Bach, Boëly, Liszt, Saint-Saëns, Franck, Widor, and Novello. Some of the compositions emerged "new and improved" with the transcriber's own opus number. In the early 1900s Edwin Lemare brought transcriptions to a new level of sophistication, as demonstrated by Frederick Hohman, who played Lemare's transcription of Tchaikovsky's *Romeo and Juliet Overture* at a "1924 Concert of Organ Music" on the Skin-

ner organ in Trinity Episcopal Church, which was installed in that year.

Christian Elliott accompanied a screening of Buster Keaton's film "Steamboat Bill Jr." on the Wurlitzer organ at the Castro Theater, performing his own score. His synchronization with Keaton's "singing" of the Prisoner's Song and also with the impact of various falling objects was faultless.

Civic organs were discussed at the Palace of the Legion of Honor by John Fenstermaker, Ed Stout, and Jonathan Ambrosino. The museum's Skinner organ was installed with the premise that great music should accompany great art. Ed Stout is currently restoring this 63-rank 1924 organ, rebuilding the console and adding a computerized combination action. The organ has many unusual features, including an Arch Clarion and Chimes which are designed to be heard in the courtyard. Another unusual aspect of the organ is that there are no obvious "grills" or means for the organ to be heard in the museum. All of the openings were originally covered in muslim and painted to imitate the stone walls which surround them. Over the years, the paint had become so thick that the sound of the organ was severely compromised. The restoration will include the installation of a more suitable covering.

The First Church of Christ, Scientist in San Francisco has a splendid example of the orchestral style of organ building—a 1924 Kimball that has been virtually unchanged. All the pipework is enclosed so that "one can accompany the Aeoline with the Tuba Mirabilis," according to organist C. Thomas Rhoads, who demonstrated the tonal families and then played a program which included his own transcription of the "Serenade of the Doll" from Debussy's *Children's Corner Suite*.

Thursday: The American Classic Organ and The Early Organ Reform Movement

Jonathan Ambrosino showed how pipe organs were everywhere during Victorian times—not only in churches but in private homes and even yachts. If there was no resident organist, music was played from rolls; it was the home entertainment center. There was—and still is—an Austin organ in Balboa Park in San Diego where Edwin Lemare gave a concert series in 1902. Ambrosino gave an absorbing account of Murray M. Harris's ups and downs, E. M. Skinner's falling out with three prominent California organists (Moore, Sabin and Allen) and the ascendancy of G. Donald Harrison. Between 1930 and 1965 organs underwent swift and dramatic change, but Harrison never rejected the romantic organ; he just wanted to make it better. He looked backward for authentic organ sounds that would serve previous periods of music, not imitations of orchestral

sounds. He never lost sight of the organ's purpose, which was accompanying choirs. He believed that all sounds in an organ needed to work together. A small Aeolian-Skinner organ (1939) at St. Boniface Church demonstrated this emerging neo-classical trend with only eight ranks plus Plein Jeu. Other builders reacted against the perceived sentimental excesses of the romantic organ.

One of Harrison's crowning achievements was the organ at Grace Cathedral where we heard Evensong. Christopher Putnam gave a rousing performance of Searle Wright's *Lyric Rhapsody* for the prelude and John Fenstermaker conducted the men's choir in a setting of Psalm 126 by Sowerby.

A concert of "Organ and Chamber Music for the American Classic Organ" was performed at First Presbyterian Church in San Anselmo by three organists. Layten Heckman's portion included Hovhaness' *Dawn Hymn* and *Three Pieces for a Ceremony* by Michael McCabe with the Festival Brass Ensemble conducted by David Farr. Wilbur Russell played Wilbur Held's *Music for the New Year*, recently commissioned by the host church. In *Theme and Variations on "The Old Year Now Has Passed Away"* Russell showed the varying colors of the 1966 Aeolian-Skinner. John Pagett accompanied Susan Rode Morris on the piano for *Prayers, Songs and Praises* by David Clark Isele. The evening ended with a hilarious rendition of "The King of Instruments: A Parade of Music and Verse." The Ogden Nashville text, by Albright and Eugene Haun, was delightfully hammed up by Chandler Stokes, the pastor of the church.

Friday: Latter-Day Reform Movement; The Tracker Revival; Historical Copies

The 1910 Hutchings organ at Old First Presbyterian Church was a victim in 1950 of the trend toward neobaroque voicing. Shrill upperwork was added and important 8' ranks discarded. Visscher Associates has just rebuilt and greatly enlarged the organ, keeping it faithful to the organ's original tonal purpose while expanding the instrument's versatility. George Becker played a historically diverse program including Franck's *Choral in B Minor* in which the Vox Humana was particularly effective.

At Stanford University Robert Bates introduced us to the three magnificent organs at Memorial Church. A brand new addition is the Katherine Potter-Brinegar cabinet organ built in Renaissance style (after Compenius) by Paul Fritts and Company. It is tuned in 1/4 comma meantone temperament with suspended mechanical key action, and easily movable to other locations in the church. The size of the instrument is deceptive; the sounds, some pure and sweet and others surprisingly sonorous, carry through the church with ease. The oldest organ in the church is the large 1901 Murray M. Harris instrument which has been reworked by Johnston Organ Company (a successor to Murray Harris), Ernest Skinner, Aeolian-Skinner, Rosales, and in 1995 by John DeCamp and Mark Austin. The 1984 Fisk-Nanney organ epitomizes the tracker revival and can be played either in well temperament or in one-fifth comma meantone by moving a lever.

We visited the home of Jacques Littlefield, in which there is a large Fisk organ (1987) showing mixed French and German influences. Noteworthy are the Dom Bedos *Tremblant Doux* and the harmonic flute which changes greatly in character as it gets higher, demonstrated by Matthew Dirst with D'Aquin's *Noël Étranger*. Ewert ("Red") Wetherill gave an overview of the acoustical revisions of Memorial Church. He noted that the mosaic work on the walls provides superb reflectivity, but that the jointed, lightweight plank ceiling is absorptive especially in the lower registers. Improvements included removing a thick layer of hair-covered felt from the entire ceiling of the church. The afternoon ended with a

typical Sunday morning service of Holy Communion at All Saints' Episcopal Church where Gwen Adams is the music director. It is the parish's custom to print a large quantity of music directly in the Sunday program, thereby encouraging maximum congregational participation. The parish sings the same setting of the liturgy for the whole of a given church season so that the congregation can learn it; they sing new hymns three or four weeks in a row for the same reason.

The final event of the 1996 Festival was a concert with the three organs at Stanford entitled: "Five Centuries of Transcriptions for Organ." Particularly effective was *Paduana Lachrimae* by Dowland, intabulated by Sweelinck and played antiphonally by Robert Bates on the Potter-Brinegar at the front of the church and Matthew Dirst on the Fisk in the rear top gallery. A rousing end to the evening and the Festival was provided by Frederick Hohman with the "Ride of the Valkyries" complete with Brunnhilde's portamento up to the high note, played on the Murray M. Harris.

In a follow-up conference in October titled "A Changing Profession: Embracing the New Century," the common thread of need for more education persisted. Drawing on his article in the February 1996 edition of *The American Organist*, "Leonard Bernstein, a Lodestar for the American Church Musician," Steve Pilkington urged us to "lighten up" in dealing with the gap between the organist's traditional musical orientation and the congregational comfort level. We must educate congregations more and make music accessible and inclusive the way Bernstein did in his young people's concerts. Harriet Nelson noted that shared traditions hold institutions together while generational differences work against this. To confront this trend we should be willing to adapt, have integrity, seek quality and develop competence.

During research for her book *Music in Churches*, Linda Clark studied the style of three Methodist congregations. The style of the first, a rural congregation, was characterized by energy and hubbub; the second, located in a suburban neighborhood, was formal and dignified; the third, a downtown Boston African-American church, was characterized by rhythm, power, and a call-and-response culture. She feels that conflicts over popular musical style involve two separate issues: the quality of the music and the style in which it is performed.

John Pagett advised us to rededicate ourselves to aggressive education, keeping aware of the pervasiveness of popular culture.

Jack Bethards, Manuel Rosales and Jonathan Ambrosino discussed developments in organ design. Electronic organs have taken over the cheap market. With the reduced volume of work there is less feedback and less opportunity for development, but builders still get excited about reproducing a sound they hear inside their head.

In an upbeat sharing session attendees contributed various suggestions: improve your publicizing skills; play a congregant's favorite hymns on their birthdays (perhaps for donations to the music fund); write articles in the bulletin about the organ music performed that day; investigate new electronic sounds (not duplicative ones); improve acoustics of the church as much as possible; include everyone possible as "extras" in your music programs.

The Festival fully explored its subject matter and this reviewer came away more aware of the debt we owe to those who came before us and the responsibility we have in handing on to succeeding generations their and our own "practices." Change is endemic to every period and provides the stimulus for a thoughtful determination of what our own "practice" will be.

—Libby Codd

Libby Codd is a freelance organist and treasurer of the San Jose, California Chapter of the American Guild of Organists.

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The Oboe and the Titan: Two Chorale Settings by Dame Ethel Smyth and Johannes Brahms

Sarah Mahler Hughes

The music of Dame Ethel Smyth (1858–1944), like that of her older contemporary Johannes Brahms (1836–1897), simultaneously embraces the language of Beethoven and Schumann and the contrapuntal techniques of J.S. Bach. Although works for organ comprise but a small part of their respective oeuvres, both Smyth and Brahms composed a set of chorale preludes for organ. Whereas Brahms' settings have been widely studied and remained in print as a staple of organ repertoire, however, Smyth's disappeared and were only recently reprinted.¹ This discussion will focus on the relationship between Brahms and Smyth and examine their respective settings of the chorales "O Traurigkeit, O Herzeleid," and "O Gott du frommer Gott," comparing and contrasting Brahms' well-known settings with Smyth's much less familiar ones. The question of whether Smyth's works were merely overshadowed by Brahms', or were relegated to obscurity because she was outside the musical establishment and, coincidentally, a woman (her own view) inevitably arises in the context of such a discussion.

Ethel Smyth, in the course of her long life, distinguished herself as a composer, suffragette, and writer whose best-known musical works are the monumental *Mass in D* (1891) for chorus, soloists, and orchestra, and the opera, *The Wreckers* (1902–04). She counted the leading musical figures of her day—Grieg, Tchaikovsky, Brahms, Clara Schumann, Bruno Walter, Sir Thomas Beecham—among her friends, and she moved comfortably in aristocratic circles despite her radical views on women's suffrage. Smyth's achievements were recognized in Britain by the universities of Durham, Oxford, and St. Andrew's, all of which conferred honorary D. Mus degrees upon her. In 1922, she was made a Dame of the British Empire, the equivalent of knighthood. In 1877, however, Ethel Smyth was a merely a young and very determined Englishwoman who had embarked on a course of study at the Leipzig Conservatory after overcoming the opposition of her equally determined father. Upon her return to England in 1884, she became interested in the organ and its repertoire. Her works up to that point had consisted of piano pieces and chamber music. In her own words, "I became bitten with organ-playing, which, as a sort of athletic exercise, appealed to me far more than the violin, not to speak of the prospect of tackling Bach on his own instrument."² A friend took her to Bramshill where Smyth heard Sir Frederick Ouseley, a pupil of Mendelssohn, improvise on the organ. Smyth found his improvised fugues "immensely musical and effective . . . I was much impressed."³ Smyth subsequently studied organ with Sir Walter Parratt (1841–1924) of St. George's Chapel in Windsor. Smyth's organ studies resulted in the composition of *Short Chorale Preludes* (1884, published 1913). In this collection, Smyth set five chorales: "Du, O schönes Weltgebäude!," "O Gott du frommer Gott" (2 settings), "Schwing dich auf zu deinem Gott," "Erschienen ist der herrlich Tag," and "O Traurigkeit, O Herzeleid."

Johannes Brahms was at the height of his career when Smyth began her studies in Leipzig. She had heard Brahms' music for the first time at a Saturday "pops" concert in London on which the *Liebeslieder Walzes* were performed by a solo quartet. She wrote afterwards with characteristic enthusiasm, "That day I saw the whole Brahms; other bigger and . . . more important works of his were to kindle fresh fires later one, but his genius possessed me then and there in a flash."⁴ Smyth later met Brahms at the home of Heinrich and Elizabeth

(Lisl) von Herzogenberg, two of Leipzig's most prominent musical figures. Herzogenberg composed and, with Philip Spitta, founded the Bach Society (*Bach Verein*) in Leipzig. Lisl was a gifted amateur pianist and, next to Clara Schumann, Brahms's closest musical confidant. Lisl von Herzogenberg also became Smyth's confidante and dearest friend (As Time Went On, 300.) for a number of years. Brahms was a frequent guest at the Herzogenbergs, where Smyth heard him play the piano.

I like best to think of Brahms at the piano, playing his own compositions or Bach's mighty organ fugues, sometimes accompanying himself with a sort of muffled roar, as of Titans stirred to sympathy in the bowels of the earth. The veins in his forehead stood out, his wonderful bright blue eyes became veiled, and he seemed the incarnation of the restrained power in which his own work is forged. For his playing was never noisy, and when lifting a submerged theme out of a tangle of music he used jokingly to ask us to admire the gentle sonority of his "tenor thumb."⁵

Smyth, the neophyte composer, writes, "To me personally, he was very kind and fatherly in his awkward way, chiefly, no doubt, because of the place I held in his friend's [Lisl's] heart; but after a very slight acquaintance I guessed he would never take a woman writer seriously, and had no desire, though kindly urged by him to do so, to show him my work." Smyth's instincts proved correct. One day Lisl von Herzogenberg showed Brahms one of Smyth's unsigned fugues, and when Smyth came into the room she heard Brahms analyzing it, "simply, gravely, and appreciatively." In her delight and surprise she revealed her authorship, asking eagerly, "Don't you think if I feel it that way I have a right to end on the dominant?" The result was electrifying:

Suddenly the scene changed, back came the ironic smile, and stroking his moustache he said in a voice charged with kindly contempt: "I am quite sure, dear child, you may end when and where you please!" There it was! he [sic] had suddenly remembered I was a girl, to take whom seriously was beneath a man's dignity, and the quality of the work, which had I been a obscure male he would have upheld against anyone, simply passed from his mind.⁶

After the above encounter, Smyth continued to admire Brahms' music while understandably deploring his views on women. She accused him of subscribing to a "poetical variant of the *Kinder, Kirche, Küche* axiom" then prevalent in Germany, "namely that women are playthings."⁷ On the occasion of a dinner party at the Herzogenbergs' she wrote a sarcastic little poem whose last verse ran:

Der grosse Brahms hat's neulich ausgesprochen:
"Ein g'scheidtes Weib, das hat doch keinen Sinn!"
D'rum lasst uns einsig uns're Dummheit pflegen,

Example 1. Brahms, "O Traurigkeit, O Herzeleid," Prelude, mm. 1-3



Example 2. Brahms, "O Traurigkeit, O Herzeleid," Fugue, mm. 1-3



Denn nur auf diesem Punkt ist Werth zu legen
Als Weib und gute Brahmsianerin!

(As the great Brahms recently proclaimed: "A clever woman is a thing of naught!" So let us diligently cultivate stupidity, That being the only quality demanded Of a female Brahms-admirer!)⁸

Brahms enjoyed this diatribe hugely and showed the poem to everyone who approached him that evening to praise his work, insisting they read it. For his part, he liked to say that everyone resembles some orchestral instrument, and he called Smyth "the oboe." Smyth's portrait of Brahms in the first volume of her memoirs is candid and fair-minded and totally devoid of hero worship. She wrote:

From the very first I had worshipped Brahms' music, as I do some of it now; hence was predisposed to admire the man. But without exactly disliking him, his personality neither impressed nor attracted me, and I never could understand why the faithful had such an exalted opinion of his intellect. . . I saw integrity, sincerity, kindness of heart, generosity to opponents, and a certain nobility of soul that stamps all his music; but on the other hand I saw coarseness, uncivilizedness, a defective perception of subtle shades in people and things, lack of humor, and of course the inevitable and righteous selfishness of people who have a message of their own to deliver and can't run errands for others.⁹

Their relationship, although uneven, remained cordial even after Smyth left Leipzig in 1884; she once called on Brahms in Vienna in later years and he urged her to come back for a meal on her return trip. Unfortunately he was away, and the two never met again.

O Traurigkeit, O Herzeleid

Similarities and contrasts between Smyth's and Brahms' settings of the same chorales become readily apparent upon examination. Both composers used the chorale, "O Traurigkeit, O Herzeleid" (anonymous melody, 1628; text, Johann Rist, 1641) as the basis of a prelude and fugue. Each composer placed the chorale melody in the soprano in the preludes, which are brief (Smyth, 11 measures, Brahms, 16). Both Smyth and Brahms rely on Baroque models for their settings and use the rich harmonic language of late Romanticism to color their works. Beyond these similarities, however, individual stylistic traits emerge for each composer.

Brahms had composed his Prelude by July 1858. He presented an autograph manuscript of it to his piano student Friedchen Wagner before leaving Hamburg that summer but made no arrangements to publish the piece. Fifteen years elapsed before Brahms composed a companion Fugue, which he gave to

Philipp Spitta (without the Prelude). Spitta praised the Fugue, which he classified as a *Choralfantasie*, finding it "worthy of its great Sebastian Bach models in its art and pensiveness, in its warmth." Spitta hastened to add that the piece seemed no "mere copy" but was "a self-reliant imitation."¹⁰ By 1878 several of Brahms' friends, including the conductor Hermann Levi and Elisabeth von Herzogenberg, had obtained copies of both the Prelude and Fugue, and it was probably during this period that Brahms revised the Prelude. In 1881, Brahms submitted both pieces to E.W. Fritzsche for publication in the journal *Musikalisches Wochenblatt*, modestly describing the pair as "really not too bad."¹¹

Throughout the Prelude, Brahms uses flowing triplet figures in the left hand to accompany the unadorned cantus firmus, thus creating a unified setting in the manner of the *Orgelbüchlein* chorales. These "drooping melismata" reinforce the sorrowful *Affekt* of the text ("O sorrow deep, who would not weep with heartfelt pain and sighing?/God the Father's only Son within the grave is lying").¹² Brahms scholar Vernon Gotwals hears in these opening measures an echo of the beginning of Bach's *St. Matthew Passion*, a resonance reinforced by the shared tonality of E minor and the triplet figuration.¹³ (Example 1) The following fugue in three voices over a pedal cantus firmus uses as its subject a descending stepwise figure that is "only tenuously connected with the chorale."¹⁴ This subject is answered by its inversion, revealing Brahms' economy of means and contrapuntal mastery. A muscular, ascending countersubject (alto, m. 2, beat 3; inverted in the soprano, m. 5, beat 3), balances the sighing subject (Example 2). The Prelude's "intricate and peaceful counterpoint" in three parts is confined to the manuals while the chorale sounds in the pedal.¹⁶ An intricate sixteenth-note figuration that begins in m. 4 carries the music steadily forward to its serene conclusion over a tonic pedal point.

In her four-voice prelude on this chorale, Smyth places a highly ornamented cantus firmus against supporting parts in the left hand and pedal. Interestingly, Smyth's setting is a fourth lower than Brahms (E minor versus A minor).¹⁶ The accompanying voices begin imitatively in the manner of Bach and continue in like manner throughout the piece (Example 3). Rather than exploit a single motive, however, Smyth underpins each phrase of the cantus firmus with a new figure. The integration of this point of imitation technique into a smoothly flowing whole reveals a degree of control over musical material as great as Brahms' economical counterpoint.

The four-voice fugue which follows Smyth's prelude treats each phrase of

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the chorale melody imitatively. A textural crescendo (reinforced by the composer's directions of "*piu f*") begins with the appearance of the third and central phrase in m. 23. Rhythmic activity intensifies at this point with the introduction of triplets against the cantus firmus. The climax of the fugue occurs in m. 32ff with the *fortissimo* entrance of the chorale in the pedal (Example 4). As an 18-measure decrescendo begins in m. 36, the fourth phrase of the chorale appears but is interrupted by the reappearance of a now-subdued phrase three. Fugal activity comes to a gradual halt over a dominant pedal (m. 49-51) and a half cadence. The last section of the piece, marked 'Adagio', recapitulates the entire chorale in a simple, homophonic texture (Example 5). Smyth demonstrates skill in her handling of the musical materials of this piece. The contrapuntal writing is deft, building to the climax of the piece halfway through and subsiding thereafter, and the *pianissimo* ending captures the intensely sorrowful nature of the text. Smyth's fugue is impassioned and full of contrasts, whereas Brahms' reflects peaceful resignation and a uniform *gravitas*. Smyth's setting bears the same dramatic stamp as her subsequent *Mass in D* and her works for the stage.

O Gott, du frommer Gott

Both Brahms and Smyth use a "salient thematic motive"¹⁷ in pervasive imitation throughout their respective settings of "O Gott, du frommer Gott" ("O God, Thou Faithful God"). This motive, derived from the first four notes of the chorale, appears in a slightly different guise in each prelude (Example 6).

Brahms uses *vorimitation* to prepare the entrance of the chorale in measure 7. The first phrase of the chorale (A of the AAB bar form) appears in unornamented half notes in the soprano (m. 7-10). *Vorimitation* intervenes again before the repeat of A in m. 17. This entrance is accompanied by a Baroque-

like harmonic sequence and a disjunct, energetic bass line à la Handel. The vigorous figuration of Brahms' setting reflects the text, which prays for good health, a pure soul, and a clear conscience.

Brahms maintains the pattern of presenting unornamented chorale phrases separated by passages of *vorimitation* throughout the remainder of the prelude. The beginning of the B section is heralded by "impressive, trombone-like chords" with a chain of thirds in the bass.¹⁸ The texture, heretofore strictly three-part, thickens momentarily in anticipation of the majestic closing measures (58-62) of the piece. Thirds, both falling and rising, figure prominently in the intricate texture that Brahms weaves throughout. Brahms reveals his Titanesque nature in this stirring conclusion when the pedal enters, for the first time, in thundering counterpoint with the chorale in the soprano. The unusual and dramatic dynamic markings in this piece (introduction and interludes are *forte*, whereas until the last phrase, the chorale is *piano*) have been remarked upon by Gotwals, who maintains that the pedal "supports the *forte* [of the last phrase] that must follow the dying away after *ein unverletzte Seel* (a Soul inviolate).¹⁹ Brahms' debt to Bach is apparent in the Baroque techniques of *vorimitation*, harmonic sequences, rhythmic figuration, terraced dynamics, and pervasive imitation based on a single motive derived from the cantus firmus.

Smyth likewise reveals her assimilation of Bach's *Orgelbüchlein* techniques in both settings of "O Gott du frommer Gott." The brevity of these pieces (hereafter referred to as G1 and G2), at 15 and 16 measures respectively, reflects the careful organization of material characteristic of counterpoint exercises. In G1, Smyth places the unadorned cantus firmus in the soprano, which is supported by a three-part (manuals and pedal) imitative texture (see Example 6). This setting, in plain

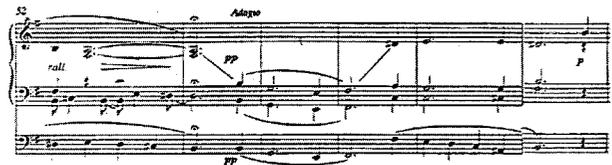
Example 3. Smyth, "O Traurigkeit, O Herzeleid," Prelude, mm. 1-2



Example 4. Smyth, "O Traurigkeit, O Herzeleid," Fugue, mm. 31-33



Example 5. Smyth, "O Traurigkeit, O Herzeleid," Fugue, mm. 52-57



Example 6a. Gesangbuch Hannover [sic] 1646



Example 6b. Brahms, "O Gott, du frommer Gott"



Example 6c. Smyth, G1



Example 6d. Smyth, G2



Example 7. Smyth, Canon on "O Gott, du frommer Gott," (G2), half-cadence at end of first line of the chorale, mm. 3-5



common time, is straightforward and compact, without the cushions of *vorimitation* used by Brahms. G2 is cast as a canon between the soprano and bass. The alto and tenor voices engage in pervasive imitation in flowing eighth notes. These rhythms in the 12/8 meter and quicker tempo marking ("Andante con moto" rather than G1's "Andante larghetto") give a lilting, steady swing to the piece. The choice of C minor, a darker key than the A minor of Brahms' setting, imbues Smyth's settings with a quality of solemn introspection—perhaps earnest soul-searching for the path to a healthy life and clear conscience. If G1 reflects, however, G2 strides purposefully forward. Echoes of Smyth's vigorous, intense personality which was always subject to "the pull of life and the constant longing for calm, the fascination of difficulties and barriers, the need of human contact and affection, the love of one's own ways—in short, . . . *Lebensstuefel*,"²⁰ may be heard in her settings of "O Gott du frommer Gott." Because

they complement each other, a strong argument may be made for performing them as a unit.

In formal terms, G2 displays one rather odd feature: the second A section of the chorale is not repeated. Colette Ripley, in her prefatory notes to this edition, states, "Because of the use of the canonic compositional device, Smyth does not repeat the opening line of the melody as is done in the chorale."²¹ Since both canonic voices finish at the same half cadence in m. 5, however, this opening material can be repeated with no discernable effect on the canonic structure.²² (Example 7) Perhaps Smyth was experimenting—she prided herself on originality in all things—or perhaps she simply neglected to write out the repeat.

Without a doubt, in their chorale settings for organ both Brahms and Smyth were influenced by Baroque models. The *Orgelbüchlein* of J.S. Bach, in particular, is the musical and spiritual ancestor of these late-nineteenth century

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ry pieces. Brahms' esteem for the music of Bach and Handel, as well as that of earlier composers, is well-known, and his scholarship advanced the fledgling field of musicology.²³ Brahms frequently performed Bach's organ preludes and fugues on the piano in recital and in his youth studied counterpoint assiduously with his friend Joseph Joachim. Smyth's participation in the Leipzig Bach Verein and enthusiasm for the works of Bach have already been noted. She was profoundly moved by the *St. Matthew Passion*, which she first heard at the Thomaskirche on Good Friday, 1878. The following year Smyth participated in the same annual performance (playing in the second violins!). She recalled later that "the church seemed flooded with the living presence of Bach . . . I suppose that every artist can say of one or two hours in the past that in these he touched the extreme height and depth of his emotional life; such hours were mine during a certain *Passion* performance . . ." ²⁴ The massive choruses, religious intensity, and dramatic structure of this work are echoed in Smyth's own *Mass in D*.

German-speaking composers from Mozart onward studied the extant works of Bach as contrapuntal and affective masterpieces, and Brahms and Smyth were nourished in that tradition. The admiration that both composers sustained for the music of Bach indubitably led them to compose for the organ even though neither became proficient organists or indeed, showed a lasting interest in the instrument. Much has been written about Brahms' choice of the organ as a medium for his early and last works with an intervening fallow period.²⁵ In a striking parallel, Smyth, after her early chorale settings, turned to other things (principally opera, choral, and chamber music) but returned to the organ in her last published work, the *Prelude on a Traditional Irish Air*, written for Edith Somerville in 1938.

Why did Smyth's chorale preludes disappear from sight for so long? Their length (useful for service music) and modest technical demands should have assured them a place in late-Romantic organ repertoire alongside the chorale preludes of Brahms and the op. 67 and 135a chorale preludes of Max Reger, which they resemble stylistically. The answer may lie partly in historical circumstances: Smyth came of age during an era in which several well-established (male) composers dominated the field. This phenomenon has occurred in every age, but one critical difference distinguishes the nineteenth century from preceding eras. The creation of a musical canon during the course of the century, incipient in the efforts of the Bach Gesellschaft in the 1830s and nurtured by the musicological studies of Spitta, Chrysander, and others, secured the posterity of composers like Brahms and Wagner. Lesser composers, male as well as female, were relegated to a secondary status. In addition, British-German antagonisms during the Boer War and World War I played no small part in the disruption of Smyth's career, forcing the cancellation of performances and severing contacts in Germany.

Smyth felt herself an outsider on several counts:

Now it may be said that hundreds of artists are called on to endure the like [neglect of their work], but in my case was a disheartening element no man has to cope with . . . that given my sex, my foreign musical education, and the conditions of English music life as I was coming to know them, if I were ever to win through at all it would not be till I had one leg in the grave.²⁶

In 1933, assessing her career during the past fifty years, she elaborated upon the "conditions of English music life":

The difficulty in my case has been that from the very first . . . for some reason or other what I call 'the Machine' was against me. If you ask me, "What is 'the Machine'?" I can only answer, "I don't know," but apparently it is a complex construction, made up, say, of units from

every section of our music life; heads of Musical Colleges, leading publishers, dominant members of music committees throughout the country, the Press, and so on.²⁷

Despite these and other (admittedly self-imposed) obstacles, Smyth did achieve a high degree of success and recognition as both a composer and writer, reflected in the honors bestowed upon her during her lifetime and a revival of some of her works in our time.²⁸ Contemporary opinion of her large-scale works varies,²⁹ but Smyth's chorale preludes for organ, indebted to Bach and late-nineteenth-century German Romanticism, bear an original stamp and certainly compare favorably with those of Brahms. It is tempting to speculate what he might have thought of her chorale preludes had he seen them in an anonymous manuscript. (There is no indication that Smyth ever showed Brahms these or any other of her works—the result would have been too predictably patronizing.) The Titan's endorsement might not have made that much difference to her, however. Throughout her career, Smyth refused to be deterred by any real or perceived lack of approbation of her works. With characteristic firmness, she penned encouraging words for future generations: "I do not think the future looks too black for women composers who have something to say and are not

afraid of saying it after their own fashion . . . All one has to do is go straight on and pay no attention!"³⁰

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Musical examples 3, 4, 5, 6c, 6d, and 7, copyright © Vivace Press, used by permission.

Notes

1. Ethel Smyth, *Chorale Preludes for Organ*, ed. Colette Ripley (Pullman, WA: Vivace Press, 1994).
2. Ethel Smyth, *Impressions That Remained* (New York: Alfred A. Knopf, 1946), 348. Smyth had joined the Bach Verein in Leipzig soon after her arrival in Leipzig at the urging of Heinrich von Herzogenberg, with whom she subsequently studied counterpoint. She wrote, "I began . . . an initiation into Bach. Strange to say, he did not reveal himself to me at once . . . [but] before six months had elapsed Bach occupied the place he has ever since held in my heart as the beginning and end of all music." (*Impressions*, 178.)
3. *Ibid.*, 349.
4. *Ibid.*, 108.
5. *Ibid.*, 238.
6. *Ibid.*, 239.
7. *Ibid.*, 235.
8. *Ibid.*, 240.
9. *Ibid.*, 248.
10. George S. Bozarth, "Brahms' Organ Works: A New Critical Edition" (*The American Organist*, June 1988), 53.
11. *Ibid.* See Bozarth's succinct summary of the differences between the 1858 and 1882 versions of the Prelude in the Henle edition of Brahms' organ works.
12. Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 93. MacDonald speculates

that Brahms' choice of this chorale may be an allusion to the recently deceased Robert Schumann.

13. Vernon Gotwals, "Brahms and the Organ" (*Music: The A.G.O. R.C.C.O. Magazine*, April 1997), 45.

14. MacDonald, *Brahms*, 93.

15. *Ibid.*, 93.

16. Hermann Schroeder, "Die Orgelkompositionen von Johannes Brahms" (*Musica sacra*, 1983), 198-9. Schroeder argues that, whereas Brahms used the key of the chorale commonly used for congregational singing in the *Eleven Chorale Preludes*, Op. 122, he transposed "O Traurigkeit O Herzeleid" up a fourth in order to achieve more brilliance on the organ.

17. MacDonald, *Brahms*, 380.

18. *Ibid.*, 380.

19. Gotwals, "Brahms," 49.

20. Smyth, *Impressions*, 339.

21. Smyth, *Chorale Preludes*, 8.

22. Christa Rakich demonstrates this convincingly in her performance on the CD *Deferred Voices: Organ Music by Women* (AFKA CD SK-527).

23. See MacDonald, *Brahms*, chapter 6, "The Sense of the Past."

24. Smyth, *Impressions*, 246.

25. William A. Little, "Brahms and the Organ—Redivivus," in *The Organist as Scholar: Essays in Memory of Russell Saunders* (Stuyvesant, NY: Pen-dragon Press, 1994).

26. Ethel Smyth, *As Time Went On* (London: Longmans Green and Co., 1936), 290.

27. *Ibid.*, 292.

28. In addition to the *Chorale Preludes for Organ*, see the *Mass in D* (New York: Da Capo Press, 1980). Recent performances on CD include *The Wreckers* (Conifer 75605 51250), *Mass in D* (Virgin Classics 7 91188-2), and *Kammermusik & Lieder* vol. III (TRO-CD 01405).

29. See Kathleen Dale, "Ethel Smyth's Music: A Critical Study," in *Ethel Smyth: A Biography*, ed. Christopher St. John (London: Longmans, Green and Co., 1959), and Deryck Hyde, "Ethel Smyth (1858-1944): A Reappraisal," in *Newfound Voices* (London: Viking, 1987).

30. Smyth, *As Time Went On*, 300.



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The Golden Age of the Organ in Manitoba: 1875-1919, Part 2

James B. Hartman

Part 1 of this article was published in the May, 1997 issue of *THE DIAPASON*, pp. 18-21.

Westminster Presbyterian Church

Westminster Church had a reed organ until 1894, when it acquired the discarded Warren pipe organ from Grace Church. Then, five years later, D. W. Karn, Woodstock, Ontario, completed the installation of a two-manual, 24-stop instrument; the opening recital on the handsome instrument was anticipated as "one of the most interesting musical events of the season,"²⁸ and the organ was compared favorably with the one in Holy Trinity Church.²⁹

In 1912 the church replaced the organ with a four-manual, 49-stop Casavant organ at a cost of \$10,500. This organ, which has undergone several modifications since that date, is the grandest organ in Winnipeg in the Romantic tonal tradition. For this reason it has served as the location for many concerts and recitals by local players and world-renowned organ virtuosos over the years.

St. Stephen's Presbyterian Church

When St. Stephen's Church was erected in 1903, it acquired a new organ through a rather unusual sequence of events. In the same year the Winnipeg College of Music opened, with a staff of fifteen teachers who offered courses in piano, organ, voice, violin, harmony, and theory. The College had ordered a two-manual \$2,000 organ from an unidentified Toronto builder, probably either Warren or Williams, for installation in their building. How St. Stephen's acquired their organ was reported in a weekly newspaper:

When it came to making alterations in the new college building it was found that it would be impossible to erect the organ there without inconvenience and a large expenditure of space—and the college business is growing so fast that space is a very valuable consideration. So, in this dilemma a convenient arrangement was made with the authorities of St. Stephen's church by which the organ will be placed in that church, used at the services and be available for college purposes during the week.³⁰

The organ was only in use for about three years, when it was replaced by a three-manual, 29-stop instrument, installed by Casavant Frères in 1906 at a cost of \$5,050.

Augustine Presbyterian Church

Organ installations received greater publicity when the inaugural concerts were played by touring recitalists. For example, the American organist Clarence Eddy, who had been the official organist at the Paris Exposition in 1899 and who was reputed to have opened more organs than any other living organist, played two recitals on the new three-manual, 28-stop organ installed in Augustine Presbyterian Church by D. W. Karn, Woodstock, Ontario, in 1905:

Light and color were transformed into waves of melody at Augustine church last evening before a delighted audience of between seven and eight hundred music lovers, assembled at the first of the two inaugural recitals on the new organ by Mr. Clarence Eddy, a pastmaster on the great church instrument. The church is as new as the organ so there were no grim ghosts of by-gone Covenanters to protest against the introduction of a musical instrument in the kirk, but even had there been they would have been soothed by the carnival of sound which the magnificent instrument produced under the master touch of the world-wide famous American organist.

The organ is set in an alcove on a level with the gallery and above the choir. It

was manufactured by the Karn Organ and Piano company, of Woodstock, Ontario, of which Mr. Wright is the local manager. It is a splendid instrument, the largest and best in western Canada, with over 2,000 speaking tubes; and, thanks to its large open diapasons, it has a wide volume of sound which is unequalled by many even larger instruments. Mr. Eddy himself is delighted with it. "It is brilliant," he said, "and it was a pleasure to me to play on it."³¹

The Augustine organ is the earliest instrument installed in Winnipeg that still remains active, although it has undergone refitting and renovation several times in the intervening years.

Other Installations

The arrivals of new organs in other large city churches—Zion Methodist in 1905, Fort Rouge Methodist in 1906 and 1911, Young Methodist in 1907, Wesley Methodist in 1908, St. Luke's Anglican in 1910, St. Giles Presbyterian in 1913, and others—continued to receive attention in the daily newspapers. With some exceptions, inaugural recitals by local players were often ignored, perhaps because they were not stand-alone events, but were part of dedication services involving religious rituals and church choirs. The installation of a new organ also provided an opportunity for local organists to inspect and play the instrument. Five city organists performed at a private trial of the new three-manual Casavant organ at Broadway Methodist Church in 1907. Leading members of the congregation and several city clergymen were present, along with J. C. Casavant, the head of the organ building firm.³²

Local Players

As soon as trained musicians arrived in Winnipeg, usually from England, they opened music studios in Winnipeg to offer private instruction in voice, piano, organ, and other instruments. Many of these people were also active in local orchestras or served as church organists and choirmasters. Some took employment in local music stores to supplement their meagre income from professional duties. For example, this advertisement was printed in a daily newspaper:

Mr. C. J. Newman (Associate London Academy of Music), Organist and Choirmaster, Holy Trinity Church, is now prepared to receive or visit pupils for organ, piano and voice culture. He is also open to accept concert engagements as a pianist, accompanist, or for organ recitals. For terms and appointment, address, for the present, Prince's Music Store.³³

In the early days organ recitals in the larger churches were played before capacity audiences, and they were much more frequent than they are today. Sometimes they were shared performances involving church choirs, vocalists, or other instrumentalists. A number of Winnipeg organists were particularly active, and the newspaper columnists followed their careers with sustained interest.

One of the earliest was Dr. P. R. MacLagan, a native of Scotland, who became a church organist there at the age of eighteen. Before coming to Winnipeg in 1882, he was organist at Christ Church, Montréal, for about twelve years. He served as organist at several prominent Winnipeg churches and was in demand as a recitalist throughout the city:

The recital of organ music given by Dr. MacLagan in St. Mary's Church on Tuesday evening was attended by a large and fashionable audience, including most every professional and amateur organist in the city. The programme was an unusually heavy one, and contained representative



Augustine Presbyterian Church. D.W. Karn organ, 1905, 3/28 (photo by James B. Hartman)

compositions of nearly all the Great Masters, classical and modern. . . . The technical difficulties of some of the pieces, notably the Guilman sonata, are enormous; yet they were all performed, not only with apparent ease, but with a degree of artistic finish seldom or never heard in the country. . . . The performance was probably superior to anything hitherto executed by that talented artist, and his many friends who were present expressed their delight at again enjoying his masterly interpretations.³⁴

On one occasion he travelled to New York to play at one of the Episcopal churches there. He was musical conductor of the Musical and Operatic Society, and also of the Madrigal Society, before his untimely death of consumption in 1887 at the age of thirty-six.

Among the organists who contributed to the development of the local musical culture was Kate Holmes, organist at Grace Methodist Church in the 1890s. While a review of her recital at Christ Church Anglican in 1892 was highly appreciative, its condescending tone would not pass late twentieth-century feminist criteria unchallenged:

Christ church was well filled last evening by a music loving audience, who had gathered together to hear and appreciate what is not too often heard in this city, high-class music, well played on the organ. To very few women is given such power over the master instrument as to Miss Holmes, who is the organist of Grace church. Without apparent effort, she handles the keys in a manner that proves her exceptional ability, for a woman, on the organ.

The programme which was selected was a very comprehensive one, and was well calculated to exhibit the resources of the fine instrument that Christ church now boasts.³⁵

Robert D. Fletcher played his first reported recital at Holy Trinity Anglican Church on 27 September 1898; eventually he was appointed organist at the

church, probably due to his demonstrated competence at a number of recitals he played there and at other locations. This enthusiastic amateur was pursuing medical studies (he received his medical degree in 1903) at the time he was awarded a Master of Arts degree from The University of Manitoba in 1902 for his treatise, "The Church Organ—Its Evolution—Some Famous Instruments." The opening paragraph of his 21-page dissertation accurately reflected current views of the organ as a rival of the orchestra:

There is probably no instrument which has so engrossed the public attention, as well as Musicians generally, as the organ, embodying in its completeness almost all the principal effects obtained from band or orchestra in solo as well as ensemble playing, even surpassing these in some respects, and as capable of the most delicate pianissimo as the thundering forte.

The reviews of his recitals also revealed attitudes towards organ recitals in general that were widely held at this time:

Music—a branch of the art that, speaking locally, does not hold its proper place in public esteem. There is usually an absence of vulgar clap-trap at organ recitals, and in a beautiful church like Holy Trinity the refined and restful surroundings add much to the impressiveness of such occasions. Tuesday's programme was by no means a formidable one, in fact there was not a "big" number on it; but its performance was characterized by care and skill as to execution, and intelligence as to registration.³⁶

There is a danger in organ music of relying too entirely on the mechanical effects for the interpretation of the work and while these effects are very necessary, in fact indispensable, nothing can take the place of a sympathetic, artistic delivery on the part of the performer himself. There are very few organists in the west who can entertain an audience as did Mr. Fletcher last evening.³⁷



Fort Rouge Methodist Church, Winnipeg, 1911. Casavant Frères organ, 1911, 3/33 (photo by James B. Hartman)

Fletcher's great popularity can be gauged by the large attendance at his recitals. He had a dedicated following in other social circles, for he also played ragtime piano pieces at "smoking concerts," where groups of men spent evenings playing cards amid the fragrant odour of superb Havana cigars and being entertained by singers, small orchestras, and instrumentalists. Even so, ragtime generally was denounced as musical rot that makes money.³⁸ Nevertheless, one critic deplored the meagre collection received at one of Fletcher's organ recitals: "His talents will some day be more substantially appreciated than in a community in which an audience of one thousand 'music lovers' contribute the magnificent collection of forty dollars and fifteen cents."³⁹

Eva Ruttan was one of a new generation of organists emerging in Winnipeg in this period. She received keyboard training in the city before leaving in 1905 to study with Henry S. Woodruff, organist and musical director of Westminster Presbyterian Church, Minneapolis. On her return to Winnipeg two years later, she opened a studio to accept students in piano and organ and also became the organist at the new Fort Rouge Methodist Church, where she remained until 1909. Her first public recital in 1907 was praised in print:

The lady shows distinct improvement in her manipulation of the difficult instrument, and plays with fine expression. Her best numbers were "Fanfare" by Lemmens and Lemare's "Andantino." Good organists are not so many in the city but that a new recruit to the ranks will be warmly welcome.⁴⁰

J. C. Murray, organist at St. Stephen's Church, was not a frequent recitalist, but he was well known and appreciated in the musical community. In 1908 a London publisher issued an album of his musical arrangements of Elizabethan lyrics. One of his rare public performances, in 1909, was compared favourably with those of two world-class players, Edwin Lemare and Clarence Eddy, who had visited Winnipeg, in terms of his command of the organ's resources and his mastery of the art of improvisation.⁴¹ Murray later received a

warm posthumous tribute from an organist-diarist:

Mr. Murray had been an occasional pupil of Guilment, i.e., I think he had benefited on several occasions on courses of lessons designed for pupils, who could have the time to run over to Paris from Great Britain and sit at the feet of the great master. Mr. Murray was a superb player and maintained the highest traditions of organ playing . . . [and] his playing had a charm and finish that will not be easily forgotten.⁴²

The same diarist also reminisced about George Dore, organist at Holy Trinity Church for a time, who had arrived in the city from Chatham, Ontario, late in 1890:

Professor Dore . . . was an elderly gentleman who played for a time at Holy Trinity and subsequently was organist of the Anglican church in Portage la Prairie. He had the hall marks of a fine musician and claimed, I have no doubt with truth, to have been a fellow chorister with Sir John Stainer and Arthur Sullivan. He was a remarkably clever improviser and a genial soul, and I think of him with kindness as a man with the instincts of an artist and a gentleman.⁴³

When Zion Methodist Church installed a new three-manual Casavant organ in 1905, the new organist Fred M. Gee was at the console. Gee emigrated from Wales to Winnipeg in 1902 at the age of twenty and opened a studio to teach piano and organ. In the following year he joined the staff of the Winnipeg College of Music and became organist-choirmaster of Westminster Presbyterian Church. For several years after his arrival in Winnipeg, until around 1907, he was referred to as F. Melsom Gee, perhaps to preserve a family identification with his father, Melsom D. A. Gee, who followed his son to Canada in 1906 and served as organist at All Saints' from 1907 until his death in 1921. Fred Gee served as organist at several churches, including six years at All Saints' beginning in 1925, and often played inaugural recitals elsewhere. He established Winnipeg's Celebrity Concert Series in 1927, later described as the largest on the North American continent. As a full-

time impresario, Gee brought many world-renowned musical artists to perform before large, enthusiastic audiences. A few months before his death in 1947, Gee was the soloist in MacDowell's Piano Concerto No. 2 with the visiting Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos.

Arnold Dann was one Winnipeg organist who achieved prominence in the field of music education. Shortly after arriving in the city to become organist at Grace Church, he opened a studio and secured an academic appointment at Wesley College in 1918:

With the assistance of several talented teachers . . . [Dann] will conduct classes in all grades for the study of pianoforte, harmony, musical aesthetics, and interpretations. . . . Mr. Dann is planning to give a series of organ and piano recitals personally. In addition he will deliver his popular lectures on "Music and War," "The Complete Organist," and "The Rise and Development of the Tune."⁴⁴

Dr. Riddell, principal of [Wesley] College, recognizes the importance of music as a communal asset and the necessity of placing it in Winnipeg on the same footing as other arts and sciences. The services of Arnold Dann, the well known piano virtuoso, and successful director of music at Grace church, have been engaged. He has been given a professorship and a place on the faculty of the college.⁴⁵

Dann's recitals drew large crowds, and their frequency clearly reflected their sustained success with the musical listening public. Dann served as organist at Grace Church and held his teaching appointment at Wesley College until he left Winnipeg in 1923 for the United States, where he later became organist and choirmaster at a new one million dollar church in Pasadena, California, in 1924.

Visiting Recitalists

Winnipeg was host to some of the world's most renowned organists during this period; most of them came from the United States, several from England, and prominent Canadian players were also represented. Advance notices of their appearances were followed by lengthy and mainly appreciative reviews of their recitals. The first reported recital by a visiting organist took place at the Central Congregational Church in 1890. It was given by the touring English recitalist Frederic Archer who, according to the English Globe, "is now the greatest of modern organists . . . 2,000 organ recitals at the Alexandra Palace." For an admission fee of 50 cents, the audience heard a program comprised chiefly of transcriptions of orchestral or operatic works by familiar composers. His return to the city early in the following year was again accorded an enthusiastic reception.

In succeeding years, Winnipeg audiences heard recitals by these performers: J. Warren Andrews, Minneapolis, at Grace Church in 1894; Frederick H. Torrington, principal of the Toronto College of Music, at Grace Church in 1898; William C. Carl, the New York organist who was on his way to give an inaugural recital in Dawson City, Yukon, at Grace Church in 1903; Rosa d'Erina, the distinguished Irish prima donna and organist, at St. Boniface Cathedral in 1905; Arthur Dunham, the organist at Sinai Temple in Chicago who had received a testimonial from the famous French organ virtuoso and composer Charles-Marie Widor, at Knox Church in 1906 and 1914; Edwin H. Lemare, the expatriate English organist and Paderewski of the organ who became a performing superstar of the organ in the course of world-wide tours, at Grace Church in 1908; Lynnwood Farnam, the Canadian organist who became a legend in his own time by committing 200 pieces to memory and playing 500 recitals by the time he was thirty-five, at Augustine Church in 1908; William Hewlitt, a co-director of the Royal Hamilton Conservatory of Music and heralded as one of the most brilliant players in the country, at Broadway Church in 1909; Gatty Sellars, the English organist who was accompanied by

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the King's Trumpeter, at Grace Church in 1911 and St. Andrew's Church in 1912; Henry Woodruff, Minneapolis, at Knox Church in 1913; Albert D. Jordan, the Canadian recitalist who had served as organist at the Panama-Pacific Exposition in San Francisco, at Westminster Church in 1915; Herbert A. Fricker, former city organist of Leeds, England, who came to Canada to conduct the Toronto Mendelssohn Choir, at Westminster Church in 1919; Ernest MacMillan, who eventually would become recognized as Canada's musical elder statesman, at Westminster Church in 1919; and T. Tertius Noble, formerly organist of Ely Cathedral and York Minster before settling in New York, also at Westminster Church in the same year.

What They Played

The content of organ recital programs over the years can be attributed to a variety of factors: the performers' backgrounds, training, musical interests, and technical abilities; reverence for musical tradition and the attraction of new material; the perceived musical preferences of audiences; and the tonal resources of the organs. In Winnipeg in the early 1900s there were only a few orchestras or instrumental groups that could provide public performances of musical masterpieces of the past or of contemporary works. Access to this realm of musical culture was broadened by the inclusion in organ recitals of many transcriptions of operatic, choral, or instrumental works by major composers. This practice, which was also evident in England and the United States, eventually attracted much criticism, even in Winnipeg. Dr. Ralph Horner, the music director of the Imperial Academy of Music and the Arts in Winnipeg and music editor of a weekly newspaper, later referred to as the "grand old man of music" in the city, commented on this issue in an article that advocated more frequent organ recitals in city churches as a means of increasing public familiarity with good music:

I am not an advocate for playing arrangements of orchestral music on the organ, for the attempt to illustrate or imitate the orchestra only results in disparaging the "King of Instruments," but in the absence of a Symphony Orchestra these organ recitals can be the means of making people acquainted with orchestral compositions which otherwise they would never hear.⁴⁶

In the four decades preceding 1920, there were 111 reported recitals, consisting of 733 selections in all. Slightly more than one-third of all the pieces performed were transcriptions of a wide range of works by the major composers of the eighteenth and nineteenth centuries. The most frequently performed pieces were derived from Wagner's operas *Lohengrin*, *Parsifal*, and *Tannhäuser*; and Handel's choral works, including his ever-popular *Hallelujah Chorus* and *Largo*. Haydn was represented by arrangements of his symphonic and chamber works. Audiences also heard organ interpretations of marches by Gounod (*Marche militaire*), Mendelssohn (*War March of the Priests* from *Athalie*), and Chopin (*Funerary March*), along with arrangements of Grieg's *Peer Gynt Suite* and Dvorak's *New World Symphony*. Transcriptions of Von Suppé's *Poet and Peasant Overture*, as well as of Beethoven's overtures and some of his piano pieces, were also presented.

As for original works, Alexandre Guilmant's organ compositions were the most frequently played, led by his *Marche funèbre et chant séraphique*; the earliest reported performance of his *Sonata in D Minor*, written in 1874, was

in 1885. Bach's toccatas, preludes, and fugues began to be played often, but almost none of his chorale preludes; more than half of their performances were by several visiting recitalists. The first reported performance of his dramatic *Toccata and Fugue in D Minor* was in 1883. Mendelssohn was first represented in 1885 by his *Sonata No. 1 in F Minor*, composed about forty years earlier. Pieces by Louis Lefébure-Wély, the fashionable Parisian organist who demonstrated instruments of the leading French organ builder Cavallé-Coll in the mid-1800s, rapidly became recital favourites; one of his works, the *Offertoire in G*, was played in the first known organ recital in Winnipeg in 1878, about ten years after its publication. The works of Charles-Marie Widor were not included in the programs of touring organists until 1905. Interest in the compositions of Edwin H. Lemare escalated following his recitals in Winnipeg in 1908, and local organists included many of his lighter works—particularly his *Andantino*, later popularized as *Moonlight and Roses*—in their programs for many years. The compositions of Alfred Hollins, the blind English organist, began to appear in the programs of both visiting and local players at least a decade before his visit to Winnipeg in 1926.

The audiences at organ recitals probably consisted of parishioners of all the major churches and members of the general public possessing different degrees of musical enlightenment, along with the leading musical people of the city—"the tutored and untutored alike," as one newspaper commentator described them. A "full house" at a large church would have amounted to a crowd of over 1,000 people. Considering that the population of Winnipeg around 1900 was about 40,000, and although it more than tripled within a decade, it is evident that attendance at organ recitals was a significant aspect of musical culture. These musical-social events were but one manifestation of intense musical activity that included the forming of bands, church orchestras, choral societies, and choirs, as well as the establishment of several musical conservatories, music teachers' associations, and music clubs, and the inauguration of the Manitoba Musical Competition Festival.

Theatre Organs and Organists

Moving picture theatres were the chief form of popular entertainment in the cities and towns of Manitoba and elsewhere in the early years of the twentieth century. The larger Winnipeg movie houses also had resident vocal soloists, instrumentalists, and orchestras that gave brief concerts before screenings of motions pictures or during intermissions. Vaudeville acts and sometimes local military bands were featured in these events, too.

Theatre organs first were used to provide musical backgrounds to the action in silent movies. Sometimes these sonic backdrops were improvised spontaneously by the organist, sometimes they were adaptations of composed music. In some respects the theatre organ was a competitor of the orchestra, for the pipe ranks and stop lists of these organs mimicked orchestral instruments. They were also equipped with a variety of percussion devices, such as drums, traps, xylophones, bells, and chimes. Organ consoles were elaborately decorated structures, often of coloured glass backlit to silhouette the player. Sometimes they were mounted on hydraulically-operated platforms that allowed the organist, seated at the console, to rise dramatically into the audience's view from beneath floor level, playing all the while.

A bizarre instrument called "The Fotoplayer" was installed in Winnipeg's Bijou Theatre in 1915. Many of these relatively inexpensive music machines, manufactured by The American Photo Player Company, New York, were installed in theatres throughout the United States and elsewhere, where they added to the public's enjoyment of

silent films. This mechanical wonder included a pressurized reed organ section and perhaps several ranks of organ pipes, along with various sound effects, all of which could be played manually or by means of paper rolls. Some models had a device for shifting quickly from one roll to another to follow the mood changes of the film. The single keyboard was centred between two sound cabinets that housed the electric blower, wind chests, and special effects devices. It was advertised as "The Ninth Wonder of the World, The Musical Masterpiece that Expresses the Grievs, Joys, and Triumphs of the Artists; that Supplies the Unspoken Words in the Pictures—Magnificent Orchestral and Organ Tones."

Organ recitals of current popular music and transcriptions of familiar light classics took on an independent life of their own with the advent of talking pictures. These performances, like those of theatre orchestras, were additional attractions to the current motion picture being shown, and often featured special music for the Christmas season. It is interesting to note that theatre organists endeavoured to maintain high standards in their selections of music, whether to accompany the motion picture or for short recitals during intermissions:

Modern theatres have for some time been equipped with splendid pipe organs. Good orchestras have been introduced, and are now a recognized feature. The music is one of the chief attractions. One organist who plays at a large picture house said recently, "besides recital programmes and special organ solos, I gave request numbers to get the musical pulse of our audiences. Only once have I received a request for ragtime or any real cheap piece. On one occasion I had a request for a Bach Fugue."⁴⁷

Some theatre organists earned a living out of this activity, while others occupied posts as church organists at the same time. Their careers, involving moves from one theatre to another or presiding at the opening of a new instrument, were reported in the entertainment sections of the newspapers, perhaps in the belief that their fans would want to follow them from theatre to theatre.

The installation of a large theatre organ in the Province Theatre in Winnipeg in September 1917 created a high level of interest. The three-manual, electric-action instrument (claimed to be the only organ in Winnipeg so equipped), containing 2,000 pipes, was supplied by the Toronto organ builder C. Franklin Legge. The \$20,000 instrument also had a self-playing mechanism that allowed the instrument to perform on its own in the absence of a trained organist. The organ was formally opened by George E. Metcalfe, "The Organist Supreme" from the Pacific Coast, who amused the theatre customers with a steady stream of improvisations on the "Wonder Organ" throughout the afternoon and evening. On that occasion the theatre was featuring the hand-coloured film "Mayblossom," made in France by Astra-Pathé.

The Winnipeg theatre organist Walter Dolman had a career as a church organist before and after his experience in Winnipeg cinemas. Born in England in 1875, he was appointed organist in a church in Burton-on-Trent at the age of fourteen. After coming to Canada in 1903, he lived in Toronto and worked for a while with F. H. Torrington, principal of the Conservatory of Music, then moved to Chatham, Ontario. He was a church and theatre organist briefly in Detroit, Michigan, before coming to Winnipeg around 1918 to play at the largest movie theatres. Later in his career he inaugurated a daily series of "twilight recitals" in the late afternoon and early evening, when he presented a mix of music by modern masters, earlier composers, and popular numbers in vogue with the younger set. In 1928 he moved to nearby Kenora, Ontario, to become organist at Knox Church in that town, where he remained until his death

in 1947.

The question of the influence of the theatre organ generally on the development of an appreciation for mainstream organ music was the subject of a borrowed newspaper editorial. The fear that "bad" music would drive out "good" was unfounded, according to this writer:

The feeling among musicians that the organ performances given in "movie" shows lower the public taste for dignified music seems to be increasing. In regard to the general influence of "movie" organ music a writer in Musical Opinion says: "When the instrument began to take a prominent part in the 'movies,' some of us thought that people, having the organ thus brought to their ears night after night, would esteem it more highly. But this is not likely to provide an exception to the rule that 'familiarity breeds contempt.' We are now beginning to see that the old aloof position of the organ was not a bad thing. True, its public was limited, but if it spoke to comparatively few, the few were devotees. It is not likely to gain new ones from its association with Mr. Chaplin."⁴⁸

Later Years

The 1920s marked the height of fashion for cinema organs. Several of the larger movie theatres in Winnipeg installed pipe organs in this period, and the arrival of a new instrument was a matter of intense interest on the part of the popular musical establishment and the entertainment industry. Following the advent of the first sound-synchronized "talkies" in 1928, the role of the theatre organist began to change. With the gradual demise of silent motion pictures, cinema organists still continued to provide musical entertainment before picture showings and during intermissions, but these practices eventually were discontinued as the talking movies came to be regarded as self-sufficient entertainments in themselves.

The Winnipeg Centre of the Canadian College of Organists was established in 1923 by some of the city's leading organists. This small but enthusiastic group sponsored recitals by local and visiting players and arranged special events for the improvement of church music generally. The 1920s were the peak period of organ recitals, and the 1930s were almost as active. The frequency of new organ installations diminished over the succeeding decades, particularly during the years of World War II, when materials were in short supply. Many renovations of existing instruments were undertaken in the 1950s, but only a few of the churches built after this time acquired pipe organs, preferring less costly electronic instruments instead.

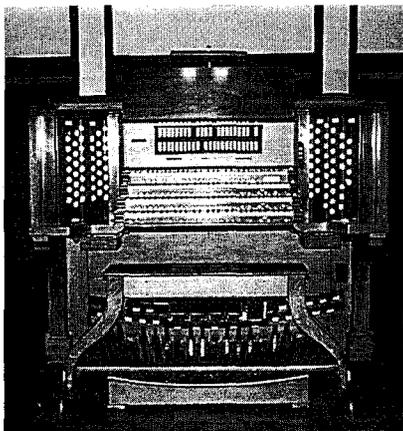
The past four decades have been marked by renewal, consolidation, and modest growth in the fortunes of the organ. Interest in the organ and its music is still relatively strong today, considering the various musical and performing arts alternatives, as well as the other forms of cultural entertainment now available. But in terms of organ installations, recitals, and intensity of public interest in the King of Instruments and its players, the period of the "Golden Age" of the organ remains unsurpassed in the history of music in Manitoba. ■

Notes

28. *FP*, 15 April 1899.
29. *Winnipeg Tribune*, 22 April 1899.
30. *TT*, 31 October 1903.
31. *FP*, 22 February 1905.
32. *TT*, 27 April 1907.
33. *FP*, 18 June 1888.
34. *FP*, 11 November 1885.
35. *FP*, 19 May 1892.
36. *TT*, 1 October 1898.
37. *FP*, 12 September 1900.
38. *TT*, 1 June 1901.]
39. *TT*, 5 October 1901.
40. *TT*, 19 October 1907.
41. *TT*, 8 May 1909.
42. "Recalling Early Organists: From the Diary of the Late Jas. W. Matthews," *FP*, 3 January 1925.
43. "Few Pipe Organs When Winnipeg was a Hamlet: Diary of the Late James W. Matthews Recalls Early Instruments and Players," *FP*, 13 December 1924.
44. *FP*, 31 August 1918.
45. "Wesley College to Inaugurate Music Department," *FP*, 14 September 1918.
46. "Music," *TT*, 17 February 1912.
47. "Music," *FP*, 23 March 1918.
48. *FP*, 21 September 1918.

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New Organs



Schneider Pipe Organs, Inc., Kenney, IL, has finished the first part of a multi-phase renovation and completion of the Aeolian-Skinner organ in the chapel at Lincoln Christian College, Lincoln, IL. The organ was originally built as opus 933 for Third Presbyterian Church in Pittsburgh, PA, and was moved to Lincoln by an organbuilder from Quincy, IL during the 1970s. The installation was never completed as originally envisioned, although most of the Aeolian-Skinner organ was installed in the chapel. The organ is located on a platform half-way up the wall immediately behind the stage in the ultra-modern chapel building, constructed in 1970. The room enjoys favorable acoustics with brick and plaster walls, plaster ceilings, and all surfaces arranged to avoid parallel walls and floor/ceiling surfaces. There is currently no facade, the organ being screened by a heavy red curtain. Plans call for a polished aluminum 16' Prestant facade. Phase one of the current project, completed in spring of 1995, consisted of a complete re-wiring of the organ, as well as the complete rehabilitation of the IV-manual console, including new gold Kimber-Allen key contacts, new Harris drawknobs and tilting tablet coupler mechanisms, driven by a Peterson MSP-1000 multi-level combination action. Relay panels which were installed in 1988 were completely reconfigured. The introduction of multiple digital key encoders allowed for preparations for MIDI interface. The console shell was completely gutted, refinished on the inside, and reconfigured with the new solid-state equipment. Plans include a fundraising recital series, as well as use of the organ in the Community Concert Series. The organ crew included Jerry R. Smith, Joan Schneider, and Richard Schneider.

GREAT

- 16' Prestant (prep)
- 16' Gamba (ext)
- 8' Open Diapason
- 8' Prinzipal (prep, ext)
- 8' Viole
- 8' Rohr Bourdon
- 8' Claribel Flute
- 8' Flûte Harmonique
- 4' Octave
- 4' Wald Flute
- 4' Koppel Flute (prep)
- 2 2/3' Twelfth
- 2' Fifteenth
- 2 2/3' Grave Mixture IV
- 1 1/3' Fourniture IV (prep)
- 2/3' Cymbale III
- 16' Contra Trumpet
- 8' Tromba
- 8' Trumpet (prep, ext)
- 4' Clarion
- Chimes

SWELL

- 16' Flûte Conique
- 8' Open Diapason
- 8' Flûte à Cheminée
- 8' Flauto Dolce
- 8' Flauto Celeste
- 8' Salicional
- 8' Voix Celeste
- 4' Principal

- 4' Chimney Flute
- 4' Violina (prep)
- 2 2/3' Nazard
- 2' Octave
- 1 3/4' Tierce (prep)
- 2 2/3' Full Mixture IV
- 1' Sharp Mixture III (prep)
- 16' Contra Fagotto
- 8' Cornopean
- 8' Trumpet
- 8' Oboe
- 8' Voix Humaine
- 4' Clarion
- Tremulant

CHOIR

- 16' Gamba (prep)
- 8' Geigen Principal
- 8' Lieblich Gedackt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Spitz Principal (prep)
- 4' Lieblich Flute
- 2 2/3' Nazard
- 2' Piccolo
- 1 3/4' Tierce
- 8' Clarinet
- 8' Orchestral Oboe
- Harp
- Celeste
- Tremulant

SOLO

- 8' Orchestral Flute
- 8' Gamba
- 8' Gamba Celeste
- 8' French Horn
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Trumpet Militaire (prep)
- Tremulant
- Chimes

PEDAL

- 32' Contra Bourdon
- 32' Acoustic Bass
- 16' Open Diapason
- 16' Contra Bass
- 16' Prestant (prep)
- 16' Bourdon
- 16' Flûte Conique (Sw)
- 16' Gamba (prep)
- 16' Violone
- 8' Octave (ext)
- 8' Prinzipal Bass (prep)
- 8' Flute Conique (Sw)
- 8' Cello
- 4' Choral Bass (ext)
- 2 2/3' Fourniture IV (prep)
- 32' Contra Basson (ext)
- 16' Bombarde
- 16' Contra Trumpet (prep)
- 16' Contra Basson (Sw)
- 8' Tromba (ext)
- 8' Trompette (prep)
- 4' Schalmeiy (ext)



Cover

Dobson Pipe Organ Builders, Ltd., Lake City, IA, has completed its opus 63 for McKinley Presbyterian Church in Champaign, IL. Built for a congregation with an active student and social ministry, the installation of the organ coincided with the renovation of the church's chancel. The new organ replaces M.P. Möller's op. 8383 of 1953, an enchantered three-manual, 27-rank organ which was damaged by fire in 1991. The Dobson organ, which employs mechanical key and stop actions, is placed in a freestanding position in the chancel. The manual divisions are located in the main case, with the Swell on the left and the Great on the right; the Pedal stands behind the manual divisions in its own case. The elaborate solid white oak case is fumed and enriched with painted accents and gold leaf. The Great Trumpet has shallots of English pattern, the Oboe is built with French shallots, and the Pedal Posaune has large North German shallots and full-length wooden resonators. The Pedal employs 44-note ranks and mechanical couplers to allow the organist to play a given Pedal stop at its stoplist pitch, an octave higher, or both together, affording greater flexibility without

the expense of doubling the size of the Pedal division. The organ is boldly voiced on 82 mm wind pressure, supplied from a weighted single-rise reservoir, and is tuned in equal temperament. Compass 58/32.

GREAT

- 8' Prestant
- 8' Rohrflöte
- 4' Octave
- 2 2/3' Nazard
- 2' Super Octave
- 1 3/4' Tierce
- 1 1/3' Mixture IV
- 8' Trumpet
- Sw/Gt

SWELL

- 8' Gedackt
- 8' Salicional
- 8' Celeste (FF)
- 4' Principal
- 4' Spillflöte
- 2' Gemshorn
- 8' Oboe

PEDAL

- 16' Subbass
- 8' Principal
- 16' Posaune
- Pedal Unison Coupler
- Pedal Octave Coupler
- Gt/Ped
- Sw/Ped

Tremulant



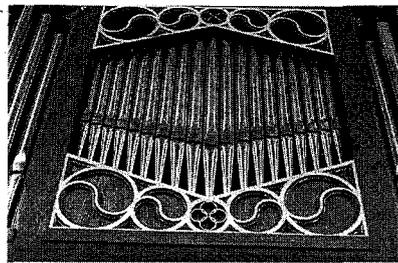
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John-Paul Buzard Pipe Organ Builders, Champaign, IL, has built a new organ for First United Methodist Church, Park Ridge, IL: Opus 15, 34 stops, 42 ranks. The church is a brick structure designed in the 1920s by a member of the congregation. Of Tudor influence, the exterior features patterned brickwork, interesting chimney treatments, and lavish half-timber work. The sanctuary's interior features heavy hand-adzed dark oak beams, almost square windows, and low arches.

The organ's cases were inspired by the oldest extant pipe organ, in Sion, Switzerland. The heavy embattlement crenelations and moldings atop the towers and flats match details in the room and in architecture of the period. The arched facade openings match the stained glass window frames and other broad arches elsewhere in the building. The casework of white oak is stained to harmonize with other furnishings. A simple universal pattern woven into circles is used for the pipeshades.

Tonal design was inspired by a straight 3-manual organ would not fit within the available space or projected budget, but the organ had to have a wide variety of unison colors, complete choruses, mutation stops, reed stops for the Full Swell, a profound pedal, and a high volume

solo stop. A two-manual, divided swell concept was developed to offer accompanimental flexibility and eliminate duplicate stops needed to fill out a complete third division. Although inspired by English examples, it is not an English romantic organ. A light articulation in the speech of appropriate stops, moderate wind pressures, and inclusion of mutation and mixture stops serve to make this an American organ of the 1990s.

Because of limited space in the balcony, the Great division is housed in a free-standing case in front of the balcony rail; the Swell and Pedal are in the balcony behind matching casework. The Great case is supported by columns extending to the nave floor. English tin of 75% was used for the facade pipes, incorporating the Great 8' Open Diapason, 4' Principal, and Pedal 8' Octave. Great flutes are 50% tin with relatively small mouths. Reed pipes, with the exception of the low octave of the Pedal Trombone, are made entirely of 50% tin, and utilize English shallots with varying degrees of opening and taper. The Tuba 8' is horizontally mounted atop the swell box, just behind the flats. The pipes retained from former instruments were thoroughly rebuilt and revoiced for the new tonal concept. The Buzard staff included: Brian Davis, voicer, pipe repair, tonal finishing; Stephen Downes, windchests, winding system, framing, installation; Charles Eames, engineering, windchests, electrical system, management; Michael Fisher, pipe repair, tonal finishing; Charles Robert Leach, case, framing, installation; Stuart Martin, case, framing, installation; Jay K. Salmon, case, framing and Zen management; Raym, Wiggs, windchests, console, installation.

—John-Paul Buzard

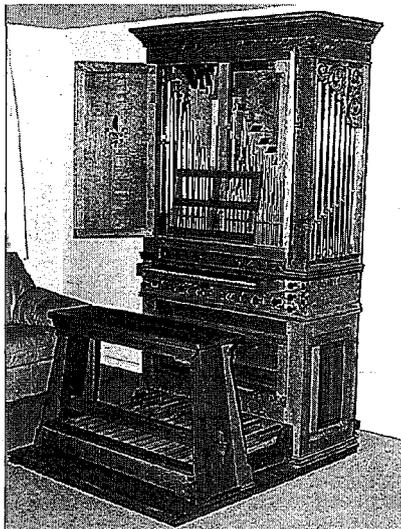


- GREAT**
- 16' Lieblich Gedeckt*
 - 8' Open Diapason
 - 8' Flute a Biberon
 - 8' Dulciana*
 - 4' Principal
 - 4' Koppel Flute*
 - 2 1/2' Twelfth*
 - 2' Fifteenth
 - 1 3/4' Seventeenth*
 - 1 1/2' Fourniture IV
 - 8' Minor Trumpet (Sw 16')
 - Tremulant
 - Cymbalstern
 - 8' Major Tuba
 - 8' Tuba Solo (C25-C61)
- SWELL "A"**
- 8' Narrow Diapason*
 - 8' Salicional*
 - 8' Voix Celeste*
 - 4' Principal*
 - 2' Plein Jeu IV
 - 16' Basson
 - 8' Trompette
 - 8' Oboe
 - 4' Clarion (from 16')
 - Tremulant
 - 8' Major Tuba (Gt)
 - 8' Tuba Solo (C25-C61, Gt)

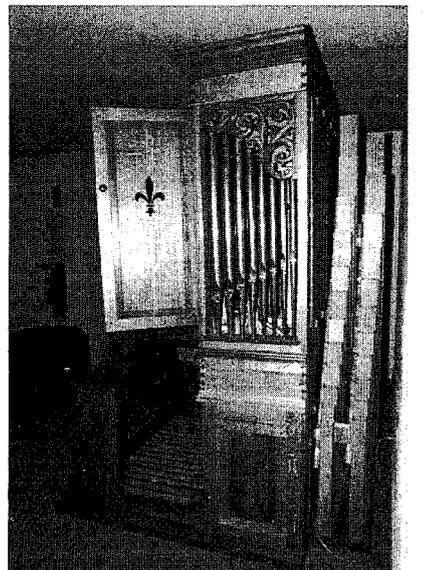
- SWELL "B"**
- 8' Stopped Diapason*
 - 8' Open Wood Flute Celeste
 - 4' Traverso Flute*
 - 2 1/2' Nazard*
 - 2' Block Flute
 - 1 1/2' Tierce*
 - 1 1/4' Larigot
 - 8' Clarinet
 - Tremulant

- PEDAL**
- 32' Subbass (1-12 electronic)
 - 16' Lieblich Gedeckt (1-12 elect)
 - 16' Contra Bass*
 - 16' Violone (wood)*
 - 16' Bourdon (wood)*
 - 16' Lieblich Gedeckt (Gt)*
 - 8' Principal (tin facade)
 - 8' Violoncello (ext)*
 - 8' Gedeckt Flute (ext Bourdon)*
 - 4' Choral Bass*
 - 2' Mixture III*
 - 16' Trombone
 - 16' Basson (Sw)
 - 8' Trumpet (ext)
 - 4' Clarion (Sw 16')
 - 8' Major Tuba (Gt)

* denotes old pipework



Michael Korchonoff, Roy, WA, has built an organ for the Korchonoff residence. The organ is of classical French inspiration. The case, made of quarter-sawn white oak, displays traditional joinery and is finished in a hand-rubbed tung oil varnish. Keyboards are covered with satinwood and ebony, pedals with maple and ebony. The lower part contains the blower, bellows, pedal chest with 8' Regale, and the tremulant. Stop labels are hand written on authentic parchment and complement the turned ebony knobs. The doors allow the organist to hear the organ in a more relaxed way, the sound coming out of the sides and through the fleur-de-lis openings. (The music rack slides upward on a dovetail to open the doors.) The 8' Pedal Flute stands behind the organ. Compass 54/27; tremulant to entire organ; mechanical action, suspended; mechanical stop action; Kellner temperament; metal pipes of 97% lead, hammered; 50mm wind pressure.



- | MANUAL | PEDAL |
|-------------------------|-----------|
| 8' Bourdon | 8' Flute |
| 4' Prestant | 8' Regale |
| 2' Flute | |
| 2 1/2' Nasard (descant) | |

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

15 JUNE
Carlene Neihart; National Cathedral, Washington, DC 5 pm
Willis Bodine Chorale; United Church of Gainesville, Gainesville, FL 3 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm

16 JUNE
Martin Haselböck; North Carolina School of the Arts, Winston-Salem, NC 7:30 pm (also June 17)
Noriko Miyata; Presbyterian Homes; Evanston, IL 1:30 pm

17 JUNE
Church Music Association of America Colloquium; Christendom College, Front Royal, VA (through June 22)

18 JUNE
Hatsumi Miura; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm

19 JUNE
Victoria Shields; Old Dutch Church, Kingston, NY 12:15 pm
Maggie Falcone; Renaissance Theater, Mansfield, OH 11:30 am

20 JUNE
William Crosbie; Fourth Presbyterian, Chicago, IL 12:10 pm

22 JUNE
Susan Armstrong; Congregational Church, West Stockbridge, MA 4 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Ann Arbor Boychoir, **Marilyn Mason**; University of Michigan, Ann Arbor, MI 4 pm
Sanctuary Choir Soloists Vocal Recital; Second Presbyterian, Indianapolis, IN 4 pm

23 JUNE
Joan Lippincott; First Church of Christ Congregational, Pittsfield, MA 8 pm
Youth Ringers; Ridgewood United Methodist, Ridgewood, NJ 7 pm
David Higgs; SUNY, Buffalo, NY 4 pm
Michael Barone, lecture; St Mary's Roman Catholic, Evansville, IN 9:30 am
Anne & Todd Wilson; Trinity United Methodist, Evansville, IN 8 pm

24 JUNE
John Weaver; St Mark's Presbyterian, Altamonte Springs, FL 7:30 pm
Organ & Choral Music of Brahms; St Anthony's Roman Catholic, Evansville, IN 9 am
Robert Glasgow; First Christian, Owensboro, KY 8 pm

25 JUNE
Mark Dwyer; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
Gerre Hancock, hymn festival; Westminster Presbyterian, Buffalo, NY 2:45 pm
Pamela Ruiter-Feenstra; First Congregational, Oshkosh, WI 9:15 am
Carla Edwards; Aidersgate United Methodist, Evansville, IN 10:30 am
David Higgs; First Presbyterian, Evansville, IN 8 pm

26 JUNE
Jimrae Lenser; Old Dutch Church, Kingston, NY 12:15 pm
Gerre Hancock, workshops; National City Christian, Washington, DC (through June 29)
Maggie Falcone; Renaissance Theater, Mansfield, OH 11:30 am

27 JUNE
David Comer; Fourth Presbyterian, Chicago, IL 12:10 pm

28 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

29 JUNE
Stephen Farr; Mary Keane Chapel, Enfield, NH 4 pm
Ralph Tilden; Church of the Holy Cross, Valle Crucis, NC 4 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
James Kibble, with ensemble; University of Michigan, Ann Arbor, MI 4 pm

30 JUNE
Cherry Rhodes; St Patrick's Roman Catholic, Washington, DC 7 pm

1 JULY
Kevin Birch; First Parish Church, Brunswick ME 12:10 pm
International Organ Music Week; University of Michigan, Ann Arbor, MI (through July 3)
Wayne Barr; University of Michigan, Ann Arbor, MI 8 pm
James Johnson; St John Cathedral, Lafayette, LA 7 pm

2 JULY
Steven Farr; Mem Music Hall, Methuen, MA 8 pm
David Hurd, improvisation workshop; Foundry United Methodist, Washington, DC 9:30 am
David Hurd; Church of the Epiphany, Washington, DC 7 pm
Bruce Cornely; University United Methodist, Gainesville, FL 12:10 pm
Thomas Marshall; University of Michigan, Ann Arbor, MI 8 pm

3 JULY
John Davis; Old Dutch Church, Kingston, NY 12:15 pm
Donald Sutherland, workshop; Calvary Baptist, Washington, DC 9 am
David Hurd, hymn festival; National Shrine, Washington, DC 4:30 pm
Andy Walch; Renaissance Theater, Mansfield, OH 11:30 am

4 JULY
Red, White & Blue Festival; Mem Music Hall, Methuen, MA 3 pm
Haig Mardirosian; Reformation Lutheran, Washington, DC 3 pm

5 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

6 JULY
Bruce Cornely; University United Methodist, Gainesville, FL 2 pm
Felix Friedrich; University of Michigan, Ann Arbor, MI 4 pm
John Mitchner; St Luke's Episcopal, Birmingham, AL 9:30 am

7 JULY
David Higgs; St John's Church, West Hartford, CT 7:30 pm
Steven Shaner; Roberts Park United Methodist, Indianapolis, IN 1 pm
Thomas Trotter; Univ of Alabama, Tuscaloosa, AL 2:30 pm
Bruce Neswick, workshop; St Luke's Episcopal, Birmingham, AL 1:30 pm

8 JULY
Nancy Granert; First Parish Church, Brunswick, ME 12:10 pm
David Higgs, masterclasses; Hartt School of Music, Hartford, CT 9:10 am (through July 10)
Stephen Hamilton; The Riverside Church, New York, NY 7 pm
International Church Music Week; University of Michigan, Ann Arbor, MI (through July 10)

9 JULY
Mark Bani; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; University United Methodist, Gainesville, FL 12:10 pm
Detroit Chorale; University of Michigan, Ann Arbor, MI 8 pm
Janet Hamilton & Steven Shaner; Christ Church Cathedral, Indianapolis, IN 12:30 pm
Huw Lewis, hymn festival; Independent Presbyterian, Birmingham, AL 7 pm

10 JULY
Harold Stover; St John's Roman Catholic, Bangor, ME 7:30 pm
Matthew Jones; Old Dutch Church, Kingston, NY 12:15 pm

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12 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

13 JULY
Bruce Cornely; University United Methodist, Gainesville, FL 2 pm
Jan Overduin; University of Michigan, Ann Arbor, MI 4 pm

15 JULY
Harold Stover; City Hall, Portland, ME 7:30 pm
John Corrie; First Parish Church, Brunswick, ME 12:10 pm

16 JULY
Thomas Brown; Mem Music Hall, Methuen, MA 8 pm
Susan Armstrong; Ocean Grove Auditorium, NJ 7:30 pm
Bruce Cornely; University United Methodist, Gainesville, FL 12:10 pm

17 JULY
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm
Len Cross; Renaissance Theater, Mansfield, OH 11:30 am
Gerre Hancock; Recital Hall, Interlochen, MI 8 pm
Ars Musica Chicago Workshops; St Mark's Episcopal, Evanston, IL (through July 20)

19 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

20 JULY
Bruce Cornely; University United Methodist, Gainesville, FL 2 pm

22 JULY
Kenneth Grinnell; First Parish Church, Brunswick, ME 12:10 pm
Mickey Thomas Terry; The Riverside Church, New York, NY 7 pm

23 JULY
Eileen Hunt; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; University United Methodist, Gainesville, FL 12:10 pm

24 JULY
Patricia Maimone; Old Dutch Church, Kingston, NY 12:15 pm
Jerry Lang; Renaissance Theater, Mansfield, OH 11:30 am

25 JULY
Marilyn Keiser; St Martin of Tours, Louisville, KY 7 pm

26 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

27 JULY
Peter Sykes; First Congregational Church, Orwell, VT 7:30 pm
Bruce Cornely; University United Methodist, Gainesville, FL 2 pm

29 JULY
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm

30 JULY
Susan Ferré; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; University United Methodist, Gainesville, FL 12:10 pm

31 JULY
Sue Quinn; Old Dutch Church, Kingston, NY 12:15 pm
Bob White; Renaissance Theater, Mansfield, OH 11:30 am

UNITED STATES West Of The Mississippi

15 JUNE
John Walker, with orchestra; Davies Hall, San Francisco, CA 2 pm
Lawrence Strom; St Mary's Cathedral, San Francisco, CA 3:30 pm
Choral Concert, with orchestra; Immanuel Presbyterian, Los Angeles, CA 4 pm
Robert Plimpton; Balboa Park, San Diego, CA 2 pm

16 JUNE
David Hurd; St Mark's Episcopal, Little Rock, AR 8:15 pm
Robert Plimpton, with ensemble; Balboa Park, San Diego, CA 8 pm

17 JUNE
Huw Lewis; Christ Episcopal, Little Rock, AR 3:45 pm

*Elizabeth & Raymond Chenault; First United Methodist, Little Rock, AR 8:15 pm

18 JUNE
Liturgical Music Workshop; St John's College, Collegeville, MN (through June 20)
Huw Lewis, choral workshop; Christ Episcopal, Little Rock, AR 9:30 am
Cherry Rhodes; St Andrew's Cathedral, Honolulu, HI 12:10 pm

19 JUNE
Marilyn Keiser; Christ Episcopal, Little Rock, AR 8 pm
Diane Meredith Belcher; St Mark's Episcopal, Little Rock, AR 3 pm

22 JUNE
Rev. Paul Perry; St Mary's Cathedral, San Francisco, CA 3:30 pm
George Butterfield; Balboa Park, San Diego, CA 2 pm

23 JUNE
Jane Parker-Smith; Balboa Park, San Diego, CA 8 pm

29 JUNE
David N. Johnson Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm
Steven Gray; Balboa Park, San Diego, CA 2 pm

30 JUNE
Carole Terry; University of Oregon, Eugene, OR 8 pm
John West; Balboa Park, San Diego, CA 8 pm

6 JULY
Philip Smith; St Mary's Cathedral, San Francisco, CA 3:30 pm

7 JULY
Marilyn Keiser; First Presbyterian, Medford, OR 7:30 pm
Christian Elliott; Balboa Park, San Diego, CA 8 pm

8 JULY
Marilyn Keiser; First Presbyterian, Medford, OR 8 pm
Carole Terry; St Mark's Episcopal, Medford, OR 8 pm

9 JULY
Todd Wilson; Southern Oregon College, Ashland, OR 8 pm

10 JULY
Carole Terry; St Mark's Episcopal, Medford, OR 11:45 am, 3:15 pm

13 JULY
++Douglas Cleveland; Trinity Episcopal Cathedral, Portland, OR 8 pm
Kathleen Scheide; St Mary's Cathedral, San Francisco, CA 3:30 pm

14 JULY
David Titterington; Balboa Park, San Diego, CA 8 pm

16 JULY
David Hurd; St Paul's United Methodist, Houston, TX 8:15 pm
Gillian Weir; Central Union Church, Honolulu, HI 7:30 pm

17 JULY
Ladd Thomas, hymn festival; Kawaiahao Church, Honolulu, HI 7:30 pm

18 JULY
Joan Lippincott; The Crystal Cathedral, Garden Grove, CA 8:15 pm
David Higgs; Central Union Church, Honolulu, HI 7:30 pm
Cherry Rhodes; St Andrew's Cathedral, Honolulu, HI 12:10 pm

20 JULY
Roy Stegman; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 JULY
Carole Terry; Balboa Park, San Diego, CA 7:30 pm

23 JULY
Gerre Hancock; St John's Cathedral, Denver, CO 8 pm

24 JULY
Gerre Hancock, workshops; Evergreen Conference, Winter Park, CO (through July 25)

27 JULY
Lyle Settle; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 JULY
Martin Haselböck; Balboa Park, San Diego, CA 8 pm

INTERNATIONAL

15 JUNE
William McVicker, with Rosebery Orchestra; St Barnabas, Dulwich, England

17 JUNE
David Briggs; Westminster Cathedral, London, England 7:30 pm
Kevin Clarke; St Mary Redcliffe, Bristol, England
Sylvie Poirier; St James United Church, Montréal, Québec 12:30 pm

20 JUNE
Michael Gailit; St Augustine's, Vienna, Austria 7:30 pm

21 JUNE
Carleton Etherington; Tewkesbury Abbey, England 7:30 pm

23 JUNE
Mark Buxton Memorial Concert; Notre Dame de France, London, England 7:30 pm

27 JUNE
Philip Crozier & Sylvie Poirier; St Clemens Kirche, Rheda-Wiedenbröck, Germany 5:45 pm
Lorenzo Ghielmi; Cathedral, Lucca, Italy

28 JUNE
Francis Jackson; Selby Abbey, England 7:30 pm

29 JUNE
Philip Crozier & Sylvie Poirier; Erlöserkirche, Hamburg, Germany 5 pm
David Burton Brown; St Thomas Lutheran, Strasbourg, France

1 JULY
Philip Crozier & Sylvie Poirier; Ved Vor Frue Kirke, Svendborg, Denmark 7:30 pm
David Burton Brown; Schlosskirche, Bad Durkheim, Germany
Jeremy Filsell; Westminster Cathedral, London, England 7:30 pm
Janice Beck; Peterborough Cathedral Festival, England
Mark Lee; St Mary Redcliffe, Bristol, England

2 JULY
Paul Hale; Notre Dame de France, London, England 7:45 pm

4 JULY
Janice Beck; Cathedral, Kamien Pomorski, Poland
Philip Crozier; St Peter Kirche, Zingsheim, Germany 7:30 pm

5 JULY
David Burton Brown; Andreaskirche; Weissenfels, Germany
Philip Crozier & Sylvie Poirier; St Sebastian Kirche, Wurselen, Germany 7:30 pm

6 JULY
Janice Beck; Castle of Pomeranian Princes, Szczecin, Poland
Philip Crozier & Sylvie Poirier; St Johann Kirche, Mechernich, Germany 7:30 pm
Arno Hartmann; St Augustin, Vienna, Austria 11 am

8 JULY
Janice Beck; Oliwa Cathedral, Gdansk, Poland
Philip Crozier & Sylvie Poirier; St Josef Kirche, Nordlingen, Germany 8 pm
Bruce Wheatcroft; St James United Church, Montréal, Québec 12:30 pm

10 JULY
Keith John; All Souls Church, London, England 7:30 pm
Olivier Latry, masterclasses; McGill University, Montréal, Québec (through July 18)

12 JULY
David Burton Brown; Johanneskirche, Bad Worishofen, Germany
Philip Crozier & Sylvie Poirier; Cathédrale de Montpellier, France 6 pm

13 JULY
Shin-Young Jang; St Augustin, Vienna, Austria 11 am

14 JULY
James Johnson; Jesuskirken, Copenhagen, Denmark 8 pm

15 JULY
Janice Beck; Jozef Gresak Organ Festival, Bardejov, Slovakia
Philip Crozier & Sylvie Poirier; Cathédrale de Bordeaux, France 7:30 pm
Andrew Reid; Westminster Cathedral, London, England 7:30 pm
Southern Cathedrals Festival; Salisbury Cathedral, Salisbury, England (through July 20)
Roy Massey; St Mary Redcliffe, Bristol, England

Louis Allard; St James United Church, Montréal, Québec 12:30 pm

17 JULY
Michel & Marie Andrée Morisset, trumpet & organ; All Souls Church, London, England 7:30 pm
Southern Cathedrals Festival; Salisbury Cathedral, Salisbury, England (through July 20)

18 JULY
James Johnson; Göteborg Cathedral, Göteborg, Sweden 12:00 pm

19 JULY
Philip Crozier & Sylvie Poirier; Église St Denis, Amboise, France 8 pm
Janice Beck; St Edmundsbury Cathedral, Bury St. Edmunds, England

20 JULY
David Burton Brown; Reformationskirche; Nürnberg, Germany
Shin-Young Jang; St Augustin, Vienna, Austria 11 am
Philip Crozier & Sylvie Poirier; Église St Jean Bosco, Paris, France 4 pm

22 JULY
Janice Beck; All SS Collegiate Church, Maidstone, England
Patrick Wedd; St James United Church, Montréal, Québec 12:30 pm

23 JULY
Rupert Gough, with violin; Wells Cathedral, Wells, England 7:30 pm

24 JULY
International Organ Competition; Lahti, Finland (through July 29)
Daniel Roth; All Souls Church, London, England 7:30 pm

26 JULY
David Burton Brown; Stadtkirche, Rastatt, Germany
John Belcher; Tewkesbury Abbey, England 7:30 pm

27 JULY
David Burton Brown; Emmauskirche; Zeiskam, Germany
Thomas Schmögner; St Augustin, Vienna, Austria 11 am
Janice Beck; Westminster Abbey, London, England

29 JULY
James O'Donnell, with orchestra; Westminster Cathedral, London, England 7:30 pm
Graham Alsop; St Mary Redcliffe, Bristol, England
Jean Ladouceur; St James United Church, Montréal, Québec 12:30 pm

30 JULY
David Burton Brown; Stephanuskirche, Lindau, Germany

31 JULY
Gerard Brooks; All Souls Church, London, England 7:30 pm

Organ Recitals

DIANE MEREDITH BELCHER, Cleveland Museum of Art, Cleveland, OH, February 2: *Fantasy and Fugue in g, S. 542*, Bach; *Andante in F, K. 615*, Mozart; *Theme and Variations*, op. 61 (Hear our prayer, O Lord), Hoiby; *Vater unser in Himmelreich*, Böhm; *Passacaglia on a theme by Dunstable*, Weaver; Third Suite, *Pièces de Fantaisie*, op. 54, Vierne.

BYRON L. BLACKMORE, with La Crosse Chamber Choir, Paul Rusterholz, director, Our Savior's Lutheran Church, La Crosse, WI, February 16: *Choral Improvisation on "Victimae paschali laudes"*, Tourne-mire; *Schmücke dich, o liebe Seele*, Homilius; *Prelude and Fugue in e, S. 548*, Bach; *I have had singing*, Sametz; *I will rejoice greatly*, Nystedt; *Prelude and Trumpetings*, Roberts; *Serenity*, Ives; *Blow ye the trumpet*, Mechem; Trio (*Triptyque*), Langlais; *Carillon de Westminster*, Vierne.

CHARLES CALLAHAN, St. Louis Cathedral, St. Louis, MO, January 5: Sinfonia from *Solomon*, Handel; *Lord, God, now open wide the heavens. In Thee is gladness*, Bach; *Fugue III on BACH*, Schumann; *Cantilene*, Rheinberger; *Grand Pièce Symphonique*, Franck; *Aria*, Callahan; *Ave Verum*, Titcomb; *A Song of Sunshine*, Hollins; *Marcia Eroica*, Stanford; *Greensleeves*, Callahan; *Supplication*, Purvis.

NANCY COOPER, Indiana University, Bloomington, IN, September 13, 1996: *What*

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a friend we have in Jesus, Bolcom; Variations on "Pop goes the weasel," Hunter; Les Églises de Paris, Desportes; Flights of Fancy, Albright.

DAVID CRAIGHEAD, Andrew John residence, Oklahoma City, OK, February 8: Concerto in a, S. 593, Nun komm' der Heiden Heiland, S. 599, Bach; O Heiland, reiss die Himmel auf, Walcha; In dulci jubilo, S. 608, Bach; Vom Himmel hoch da komm ich her, Walcha; Noël Bourguignon, Balbastre; Herzlich tut mich verlangen, Brahms; Offertoire O Filii et Filiae, Dandrieu; Sonata No. 3 in A, Mendelssohn; Sonata No. 4 in e, Bach; Communion in G, op. 8, Vierne; Organbook III, Albright.

JAMES C. CRIPPS, First United Methodist Church, Jacksonville, FL, February 23: Fanfare, Cook; Prelude and Fugue in E-flat, Bach; Partita on "Showalter," Spong; Prelude on "New Britain," Wood; Dieu parmi nous (La Nativité), Messiaen; Wach uff myn Hort, Wolkenstein; Allegro, Adagio, Vivace (Symphonie VI), Widor.

DOUG DeFOREEST, with Michael Morris, cantor, St. Cyprian Church, Sunnyvale, CA, December 15: The Birthday of a King, Neidlinger; Carol of the Manger, Kirkpatrick/Wood; Sheep may safely graze, Bach/Fox; Let all mortal flesh keep silence, Bedell; Yuletide Echos, Hodson; Ave Maria, Schubert; Pastorale, Corelli; Greensleeves, Purvis; Hallelujah Chorus, Handel.

EMMA LOU DIEMER, with John Ernest, trumpet, First Presbyterian Church, Santa Barbara, CA, December 17: Sonata Prima, Viviani; Come, thou fount of every blessing, Diemer; On Jordan's bank, Sleepers awake, Dinda; Prayer of St. Gregory, Hovaness; Joy to the world, Diemer; Away in a manger, Wood; Go tell it on the mountain, Diemer; Sonata, Purcell.

RAYMOND GARNER, First Church of Christ, Scientist, Denver, CO, February 2: Introduction and Passacaglia, Reger; Sonata VI in d, Sonata II in c, Sonata I in f, Mendelssohn.

JAMES W. GOOD, Snyder Memorial Baptist Church, Fayetteville, NC, February 2: Fanfare, Mathias; Liebster Jesu, S. 731, Nun freut euch, S. 734, Prelude and Fugue in C, S. 547, Bach; Concert Variations: "The

Star-Spangled Banner," op. 23, Buck; Introduction and Passacaglia, Reger; Nettleton, Caricature of a Sunday School Song, Wood; Claire de lune, Vierne; Final (Symphonie VI), Widor.

WILLIAM D. GUDGER, Episcopal Church of the Holy Cross, Tryon, NC, February 16: O Lamm Gottes unschuldig, S. 656, Bach; Adagio in b, KV 540, Mozart; Sonata in d, op. 65, no. 6, Mendelssohn; Fugue in A-flat minor, Herzlich tut mich verlangen (two settings), O Welt, ich muss dich lassen (two settings), Brahms; Choral III in a, Franck.

ARDYTH LOHUIS, with Robert Murray, violin, First Presbyterian Church, Norfolk, VA, January 26: Sonata in D, op. 15, Corrette; Arioso & Rondo patetico, op. 40, Jensen; Partita for violin and organ, Komarnitskii; Elegie, Guba; Adagio No. 5 in d, op. 81, Becker; Suite for Violin and Organ, Whitehart.

JOHN OBETZ, Kings Way United Methodist Church, Springfield, MO, February 9: Introduction and Passacaglia, Reger; Herzlich tut mich erfreuen, Brahms; In dir ist Freude, S. 616, Fantasy in G, S. 572, Bach; Sonata in c, op. 65, no. 2, Mendelssohn; Te Deum, Langlais; Tallis' Canon, Lassus' O God, we praise thee, Brahms; Moto ostinato (Sunday Music), Eben; Symphonie IV, Vierne.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, January 5: Variations sur un theme de Clément Janequin, Deux danses à Agni Yavishita, Litanies, Alain; La Nativité: V, VI, VII, VIII, IX, Messiaen. January 12: Fantaisie in C, Pastorale, Choral No. 3 in a, Franck. January 19: Concerto in G, Bach; Responsoria, Teml; Finale (Musica dominicalis), Eben; Fantaisie in C, op. 14, Foerster.

CHRISTA RAKICH, St. John's United Methodist Church, Watertown, MA, November 17: Praeludium in F, Fanny Mendelssohn; Three Preludes and Fugues, op. 16, Clara Schumann; Von Himmel hoch da komm' ich her, Wer nur den lieben Gott lässt walten, Senfter; O Traurigkeit, O Herzeleid, Brahms, Smyth; Adagio for Strings, Barber; Lotus, Strayhorn; Overture to William Tell, Rossini.

JOHN REPULSKI, St. Mary's Cathedral, Cheyenne, WY, February 9: Paean,

Leighton; Choral, Jongen; Praeludium in d, Pachelbel; Prelude and Fugue in D, Bach; Scherzo, Duruflé; What a friend we have in Jesus, Bolcom; Finale (Symphonie VI), Widor.

NAOMI ROWLEY, Presbyterian Homes, Evanston, IL, October 28: Prelude and Fugue in e, Hesse; Sonata No. 6, Sonata No. 8, Valeri; Fantasie on "A Mighty Fortress," Zwart; Adagio (Suite Modale), Peeters; Toccata on "Now thank we all," Hovland.

STEPHEN SCHNUR, with Lynn Thompson, baritone, Cathedral of the Holy Angels, Gary, IN, January 26: Prelude and Fugue in c, S. 546, Bach; Sechs religiösen Gesänge, op. 157, Rheinberger; Introduction und Passacaglia in d-moll, Reger; He shall give his angels charge over thee, Busarow; Jesu, joy of man's desiring, S. 147, Bach; Ave Maria, op. 52, no. 6, Schubert; O clap your hands, McAfee.

JOHN SCOTT, First-Plymouth Congregational Church, Lincoln, NE, February 23: Hymne d'action de grâces "Te Deum," Langlais; Praeludium in a, BuxWV 153, Buxtehude; Concerto No. 5 in d, S. 596, Bach; Andante with Variations in D, Mendelssohn; Herzlich tut mich verlangen, O Welt, ich muss dich lassen, Brahms; Moto ostinato (Sunday Music), Eben; Symphonie IV, Vierne.

PHILIP ALLEN SMITH, with Pamela Buell, viola, Pasadena Presbyterian Church, Pasadena, CA, January 8: Omne a Deo, Nutant et Mutua Palmae, Hatt; Sonata No. 2 in D, S. 1028, Bach; Molto sostenuto (Sonata No. 1 in g, op. 131d), Reger; Alleluys, Preston; Pavane, op. 50, Faure; Sonatine, op. 46, Geiser.

FREDERICK SWANN, First Trinity Presbyterian Church, Laurel, MS, February 7: Bells of Riverside, Bingham; Prelude on Psalm 34:6, Howells; Tuba Tune, Cocker; Choral in b, Franck; Toccata and Fugue in d, S. 565, Bach; Toccata on Old 100th, Hebble; Jesu dulcis memoria, Davies; Toccata for Flutes, Stanley; Fantasia and Fugue in G, Parry.

MICKEY THOMAS TERRY, North Carolina Central University, Durham, NC, January 22: Allegro moderato (Sonata I), Mendelssohn; Three Pieces, Fax; Scherzo (Symphonie II), Vierne; Passacaglia and Fugue in c, S. 582, Bach; Toccata on Veni Emmanuel, Hailstork; Arietta, Kerr; Sonata in c: the 94th Psalm, Reubke.

STEPHEN THARP, Fourth Presbyterian Church, Chicago, IL, February 9: Poème Symphonique Evocation, op. 37, Dupré;

Three Dances from Pétrouchka, Stravinsky/Tharp; Larghetto (Symphonie No. 5), Vierne; Totentanz-Danse macabre on "Dies Irae," Liszt/Tharp.

ROBERT TRIPLETT, Cornell College, Mt. Vernon, IA, January 21: Fantasia in A, Franck; Pièces d'Orgue, Marchand; Passacaille, Martin; Pastorale, Roger-Ducasse; Paraphrase-Carillon (L'Orgue Mystique, op. 57, no. 35), Tournemire.

KENNETH UDY, Assembly Hall, Temple Square, Salt Lake City, UT, February 18: Toccata in d, S. 538, Chaconne (Cantata 150, arr. Grace), Sarabande (English Suite No. 3, arr. Sloan), Fugue in E-flat, S. 552b, Bach; A Triptych of Fugues, Near; Sarabande, Roberts; Chaconne, Ashdown; Toccata (Sonata), Elmore

MARCIA VAN OYEN, First Congregational Church, Crystal Lake, IL, January 25: Hymne d'Actions de grace "Te Deum," Langlais; Rejoice, beloved Christians, S. 734, Sheep may safely graze, S. 208, Bach; Canon in b, Canon in B, Sketch in D-flat, Schumann; Choral III in a, Franck.

REBECCA GROOM te VELDE, Nichols Hills United Methodist Church, Oklahoma City, OK, November 22: Prelude and Fugue in E-flat, S. 552, Bach; Fanfare on "St. Anne," te Velde; Prelude on "St. Columba," Wood; Choral Improvisation on "Nun danket," Karg-Elert; Prelude on "Picardy," Travis; Prelude on "Besançon," Powell; Toccata on "Besançon," Meditation on "Veni Emmanuel," te Velde; Festival Prelude on "Veni Emmanuel," L.H. Groom; Prelude on "Engelberg," Hobby; Toccata, Weaver.

MARIANNE WEBB, Colorado College, February 11: Choral-Improvisation on "Nun danket," Karg-Elert; Fantaisie in C, Franck; Sonata II in c, Mendelssohn; Fantaisie in E-flat, Saint-Saëns; Adagio (Symphonie V), Allegro (Symphonie VI), Widor.

JAMES WELCH, St. Paul's Episcopal Church, Bakersfield, CA February 21: Jerusalem, Parry; Allegro (Sonata VI), Bach; Marche des Marseilloises et l'Air "Ça-ira," Balbastre; Procession y Saeta, Estrada; El Flautista Alegre, Noble; Scherzo, Bossi; Prelude sur l'Introit de l'Épiphanie, Fugue sur le Thème du carillon des heures de la Cathédral de Soissons, op. 12, Duruflé; Choral, Jongen; In Memoriam: Titanik, Bonnet; Joyful, joyful, we adore thee, Hobby; Blessed assurance, Hebble; Count your blessings, Miller; Comin' thro' the rye, Lemare; Toccata on "Rejoice, ye pure in heart," Travis.

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CLASSIFIED ADVERTISING

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PIPE ORGANS FOR SALE

1959 Moller Artist Opus 9426. Buyer to remove. Best offer over \$10,000. Contact: Chair, Department of Music, Queens College, 1900 Selwyn Ave., Charlotte, NC 28274. 704/337-2213.

1932 Aeolian Skinner Duo-Art, Opus 899 Player Organ; 11 stops with chimes and harp; 2 manuals with pedal; ideal residential organ; recently re-leathered, pipework in mint condition. Organ is crated and currently in storage. Buyer moves. \$30,000 OBO. Contact for specification and dimensions. Direct inquiries to Patricia Schrock, Holy Trinity Church, 3513 N St. NW, Washington, DC 20007. 202/337-2840, ext. 115. FAX 202/337-9048.

1890 John H. Sole tracker 2-12; 11'W x 11'D x 15'H. Free standing and encased; restored. Contact Morel Organ Co., 5 Lennon Rd., Arlington, MA 02174. 617/643-4054.

1890 Wilson Reiley tracker 2-10; 10'w x 13'h x 6'd, freestanding walnut-cherry case, restored, playable in church; excel. cond. Contact David M. Storey 301/574-1743 DMS1518@aol.com

Three-rank, 23-stop Moller practice organ, AGO-standard, detached console with 6 general pistons. Excellent condition. \$9,500. Call 615/274-6400 or FAX 615/274-2022.

I/18 1958 Opus 9154 Moeller organ for sale. To be removed at the expense of buyer. Organ can be seen and played at Galbreath Chapel at Ohio University. Specifications and bid information available upon request by contacting Kathy Hoisington at 614/593-1959. \$12,000 or best offer.

PIPE ORGANS FOR SALE

Reuter organ; 2 manuals, 8 ranks, circa 1930's. Asking \$6,000 (negotiable). Contact: Wilson Associates Pipe Organs, P.O. Box 38550, Colorado Springs, CO 80937. 719/495-1570.

1853 Erben tracker 1-9; 10'w x 15'h x 8'd, freestanding, grain painted case, handsome moldings and lower crowns, unrestored, in storage. Contact David M. Storey 301/574-1743 DMS1518@aol.com

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Skinner Residence Organ for sale; 2/23 with 6 reeds included. Mint condition. To be ready for installation by Christmas, 1997. For further details, write BOX JN-1, THE DIAPASON.

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PIPE ORGANS FOR SALE

13-rank Tellers, Opus 962, electro-pneumatic, includes Swell box and exposed cantilevered Great chest, built 1964, with newer Schantz 3-manual console; 53 stop knobs plus standard couplers and combination action. For sale all or parts. Buyer to remove early August, 1997. St. James Episcopal Church, 766 N. Main St., Hendersonville, NC 28792, Mr. Beverly Ward, Administrator. 704/693-7458.

Roderer Tracker (1971). Eight stops, two manuals and pedal. Pedalboard 32 notes AGO; 94" high. Perfect condition, suitable for home or chapel. \$48,000. Details upon request. Phone 847/674-8312

Paul Ott tracker, 1969: 8 stops, 2-man. (56 notes)/AGO ped., suitable for home or small worship space; dim. 10'w x 8'h x 5'd. For details: Gober Organs, Inc. 416/588-0064; FAX 588-0660.

25-rank Wicks pipe organ (vintage '50s), playable, with 3-manual console. Buyer to remove. Will consider the best offer. Chicago area. Contact Lee Nelson 847/367-5102 or 847/255-5900 for spec list and specific details.

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Moller/Lewis & Hitchcock Organ, rebuilt 1966, electric action 1994, two-manual drawknob console, eight memory levels, SS relays, 16 ranks including IV Mixture and two reeds. 1-800-952-7473: LHOrgans@Erols.com.

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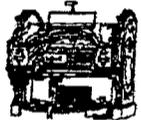
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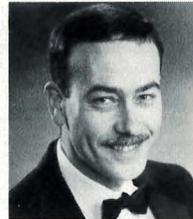
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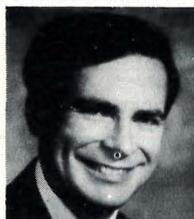
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