

THE DIAPASON

FEBRUARY, 2003



Madison Street United Methodist Church, Clarksville, Tennessee
Specification on pages 22–23

Letters to the Editor

Crescendo pedals

This is in response to the interesting technical article on the subject of the Crescendo Pedal by Herbert Huestis in the December issue ("Tech Lines," p. 22).

Over the years, many of us have witnessed abuses of this sometimes maligned device. My organ teacher readily pointed out such abuses, but was just as quick to point out the positive aspect, especially with romantic literature, for which the particular teaching instrument was well suited. In this writer's opinion, the sounds obtained as the crescendo pedal is opened not only reveal levels of tuning and maintenance in a given situation, but are a reflection on the particular instrument itself. With the great improvement in organbuilding over the last half century, this device is used with greater effectiveness today. It is invaluable for accompanying a choir, particularly when rehearsals are held in the choir rehearsal room with piano, without the opportunity for a sanctuary run-through with the organ, thus leaving final performance conditions not fully known beforehand. Add brass players to that scenario and the problem is compounded, making the crescendo pedal a real life saver. It is an effective device when used with deftness and skill by an organist who knows the instrument he or she is playing.

The organ I play is a 1974 Casavant of 18 well-chosen ranks. The sanctuary is small and somewhat dry, but the organ is a wonderful success, because the builder knew exactly what the room needed. This organ has a flute that had been moved some years ago to 1½ from its original 2' pitch. This threw the instrument off balance and put a limitation on the usefulness of the crescendo pedal because of the obvious "bite" of a mutation coming on too early. After confirming this stop's origin in the builder's specification, we returned it to 2' pitch. Presto! The organ is once again in perfect balance with a nice even crescendo pedal, not to mention the added usefulness of a 2' flute voice.

If engaging the crescendo pedal produces a "fuzzy blob of sound," then one could at least wonder about the overall tonal design and tonal finishing of the instrument in question. If builders "ignore" the crescendo pedal on instruments with playing action that allows the device, I believe they do so at their peril.

We have seen organ specifications today that include a "programmable" crescendo with two to four levels, some of which can be adjusted by the organist. A fixed mode by the builder may be included with such a scheme. It would be interesting to have an explanation as to how and if the concept described in the article differs from this. It would also be enlightening to hear more about Dr. Huestis's "less is more" idea from other organists, especially those presiding over larger instruments.

In any event, Dr. Huestis's article hopefully will generate some worthwhile discussion from the organ community at large.

James G. Rice
Organist, Central Lutheran Church
Everett, Washington

St. Mark's, Philadelphia

I, too, have visited the rebuilt organ at St. Mark's, Philadelphia. [See Letters to the Editor, September 2002, p. 2; November 2002, p. 2.] Having known the instrument very well for the past thirty-five years, I congratulate the rector and vestry of the parish for their vision in moving forward with this needlessly controversial project.

Many opinions have been offered in various media about the St. Mark's organ. My own is that it is one of Mr. Harrison's rare miscalculations: a too-large organ with an exceedingly monochromatic stoplist badly placed in a poor acoustic. Despite its size, it has never achieved the status of its contempo-

raries at Worcester, New Haven, San Francisco, Groton, or Columbia and St. Mary's in Manhattan; it is not a "signature" organ. It is interesting that its predecessor has been forgotten by many who are in an uproar over the current project. It was a 3-manual with prepared-for west end divisions (!), designed and voiced by Carlton Michell during his brief association with the Austin Organ Co. in the early 1900s. As such, it was of far more historical significance than the present organ. See Orpha Ochse's Austin book for a description of the instrument.

Certainly the new additions to the organ are not above reproach. There are balance problems, both pipe and digital, within the west end division, tuning difficulties with the Skinner solo reeds stuffed into the attic with the String Organ. The (needlessly complicated) console is still relegated to a position below and behind most of the chancel organ. Having been so thoughtful about other aspects of the project, St. Mark's really blew this one! A compact moveable console might have been placed on the floor of the nave, partially concealed by a pillar, where both chancel and west end divisions could be heard clearly. (See the unused E. M. Skinner 4-manual console on display in the back of Grace Church, New York—a stunning piece of compact craftsmanship which controlled the huge double organ in that church.) Yes, the west end organ does "take over" the chancel organ, which is a rather compelling reason to have added the new divisions in the first place! The chancel organ just doesn't "sound" in the nave.

Organs should not be viewed as "useful antiques," as a writer recently suggested in an English journal. When an organ is placed in a church, it ceases to be an end in itself. Like everything else in the church, animate and inanimate, it is there to serve. Certainly Mr. Harrison's artistry sings throughout the St. Mark's organ. But with that placement, in that acoustic, and with beautiful liturgy, a first-class choral program, and hearty congregational participation, the recent work at St. Mark's now enlivens music on the other side of the rood—where the faithful sit as participants, not spectators.

Richard Alexander
Chestnut Hill, Pennsylvania

Virgil Fox at Illinois Wesleyan

The late Dr. Frank B. Jordan, who for 24 years was Dean of the College of Fine Arts at Drake University in Des Moines, was, at the beginning of his college teaching and administrative career, on the faculty of Illinois Wesleyan University. At Wesleyan, where he became Dean of the School of Music before he reached the age of 30, Dr. Jordan's many responsibilities included chairman of the school's concert and lecture committee.

In 1935, a liberal arts student, Miss Ann Nichols, urged Dr. Jordan to present her cousin in an organ concert. This was to be the first of countless programs to be presented by Miss Nichols' cousin, Virgil Fox, a very young man from Princeton, Illinois, who had just returned from France where he had been a student of Marcel Dupré. (The distinguished organist Robert Baker was a student at Wesleyan at this time.)

Mr. Fox played recitals for four successive years at Wesleyan during this period, and the concert fees were somewhat different at that time. The first year he was paid \$25.00, followed by \$50.00 for the second year, and then \$100.00 and \$200.00!

The first of these concerts was played on February 1, 1935 at 10 am in Presser Hall, and the program included the following: *Noël*, Daquin (contrapuntal finale by Marcel Dupré); *Chorale Prelude "Sleepers, Wake!"*, Bach; *Dreams*, Wagner/Middelschulte; *Fantasy and Fugue on B-A-C-H*, Liszt; *Canon in B*

THE DIAPASON

A Scranton Gillette Publication

Ninety-fourth Year: No. 2, Whole No. 1119
Established in 1909

FEBRUARY, 2003
ISSN 0012-2378

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

CONTENTS

FEATURES

- John Bull: *Ut, re, mi, fa, sol, la*
A Performer's Investigation, Part 2
by Gary Verkade 15
- XV Festival Internazionale Storici Organi
della Valsesia, June 30–September 21, 2002
by Sarah Mahler Hughes 18
- University of Michigan 23rd International
Institute and 42nd Annual Conference
by John C. Bostron, Herman D. Taylor,
and Kathy Woodbury 20
- Tech Lines
by Herbert L. Huestis 21

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4, 6
Appointments 3
Nunc Dimittis 6
Harpsichord News 7
Carillon News 8

REVIEWS

- Music for Voices and Organ 10
Book Reviews 12
New Recordings 12
New Organ Music 14

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: Rieger-Kloss Company, Krnov, Czech Republic; Madison Street United Methodist Church, Clarksville, Tennessee

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

Visit our new
web site at
[TheDiapason.com](http://www.TheDiapason.com)

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

Minor, Schumann; *Song in the Night*, McAmis; *Pageant*, Sowerby.

Fred Swann, a long-time associate of Mr. Fox, said that Virgil many times had remarked that he wished that Mr. McAmis had written "more than one piece." Undoubtedly, the "Song in the Night," which appeared on the Wesleyan program, was published in 1929 by H.W. Gray as "Dreams" (St. Cecilia Series, No. 495).

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

HERBERT L. HUESTIS
The Diapason Online—
OrganNet Report
Osiris Organ Archive
<http://www.wu-wien.ac.at/earlym-l/organs>
"Organ Links" file may be requested from:
e-mail: hhuestis@mdi.ca

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

Subscriptions: 1 yr. \$31; 2 yr. \$41; 3 yr. \$51 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$41; 2 yr. \$56; 3 yr. \$76. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

Copyright ©2003. PRINTED IN THE U.S.A.

Search THE DIAPASON Index:
www.wu-wien.ac.at/earlym-l/organs/diapason.search.html

Dr. Jordan gave the original copy of the 1935 program to Illinois Wesleyan University for its archives, and the above information was from his personal notes and from conversations graciously provided by Alice Jordan and Fred Swann.

Robert M. Speed
Professor Emeritus of the Humanities
Grand View College
Des Moines, Iowa

Here & There

VocalEssence will present music of Argento and Rossini on February 7 at 8 pm at Wooddale Church, Eden Prairie, Minnesota. The concert honors the 75th birthday of Minnesota's only Pulitzer Prize-winning composer, Dominick Argento, and includes his *Six Elizabethan Songs* and *Sonnet #64*, in addition to Rossini's *Petite Messe Solennelle*. For information: 612/624-2345, <www.vocalescence.com>.

St. Paul's Church, Doylestown, Pennsylvania, continues its music events: February 7, 8, 9, 14, 15, 16, *A Grand Night for Singing*; March 9, Lee Milhous, followed by Evensong; April 6, The Eric Mintel Quartet; 4/27, The

Antioch Vocal Ensemble; May 18, Lee Milhous, followed by Evensong; June 8, Choir of St. Paul's in concert. For information: 215/230-7098.

Holy Trinity Lutheran Church, Akron, Ohio, continues its organ recital series: February 7, Frederick Hohman; March 21, Craig Cramer; April 4, Marilyn Keiser. For information: 330/376-5154; <trinitymusic@neo.rr.com>.

St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York, has announced its music events: February 9, Choral Evensong followed by a recital by Peter Richard Conte; March 2, St. Peter's Choral Festival, Paul Spicer,

guest conductor; April 6, Choral Evensong and recital by Maxine Thévenot; 4/18, Stainer, *The Crucifixion*; May 4, Choral Evensong and recital by John Cantrell; June 16, Choral Evensong and recital by Bradley Hunter Welsh. For information: 631/665-0051; <music@stpetersbayshore.org>.

Fourth Presbyterian Church, Chicago, Illinois, presents the fourth Chicago International Organ Festival: February 9, Ann Elise Smoot; 2/16, Douglas Cleveland; 2/23, Johannes Unger. For information: 312/787-2729, x600; <www.fourthchurch.org>.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its 2002-2003 music events: February 9, vocal recital; March 1, Cuban festival; 3/29, the Senior Choir and the Chamber Orchestra of Philadelphia perform Mozart's *Requiem* and Beethoven's *Choral Fantasy* with pianist Alan Morrison; April 18, Bryn Mawr Chamber Singers perform James MacMillan's *Seven Last Words from the Cross*; 4/27, the children's choirs of BMPC perform *The Rainbow Express*. Jeffrey Brillhart is director of music and fine arts. For information: 610/525-2821.

The Church of St. Ignatius Loyola, New York City, continues its 2002-2003 season of "Sacred Music in a Sacred Space": February 11, the Choir of St. Ignatius with guests The American Boychoir and Equal Voices present a cappella works; March 19, Olivier Latry with choir and orchestra in works of Duruflé, Messiaen, and Escaich; April 8, Brahms, *German Requiem*; May 14, Massenet, *La Terre Promisée* and Gounod, *Tobie*. The organ recital series continues: March 2, Kent Tritle; 3/16, Olivier Latry; 3/21, Thierry Escaich; April 27, 10th anniversary of the Mander organ, with Kent Tritle, Nancianne Parrella, Andrew Henderson, and Scott Warren; May 18, Alan Murchie, with violinist Colin Jacobsen. For information: 212/288-3588, x612; <concerts@saintignatiusloyola.org>.

The Church of the Nativity, Huntsville, Alabama, has announced its music series: February 14, Richard Webster; 2/23, Choral Evensong with The Nativity Choir; April 6, Choral Evensong with The Nativity Youth Choir; May 16, choir, orchestra, and soloist David Davies in works of Rheinberger, Parry, and Elgar. For information: 256/533-2374.

St. Helena's Episcopal Church, Beaufort, South Carolina, has announced its organ recital series: February 21, Craig Cramer; March 7, Stephen Cook; 3/21, Melissa Moll; April 4, Richard Beckford; 4/25, William Gudger. For information: 843/522-1712 x214.

St. Giles Church, Northbrook, Illinois, presents Midwinter Music: February 22, David Schrader; March 15, Rogers Park Neighborhood Choir. For information: <www.midwintermusic.com>.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its 2003 music events: February 23, Bach, *Mass in B Minor*, sung by the Swiss choir Ensemble Cornud accompanied by Capriccio Basel; 2/28, guitarist Victor Villandangos; March 23, Choral Evensong; April 25, UAB Chamber Choir; May 23, A Broadway Cabaret; 5/29, Choral Eucharist for Ascension Day. For information: 205/226-3505; <www.adventbirmingham.com>.

St. Stephen's Episcopal Church, Millburn, New Jersey, has announced the 33rd season of Beckerath Organ Recitals: March 2, Christoph Albrecht; May 4, Felix Pachlatko. For information: 973/376-0688.

Trinity Church, Copley Square, Boston, continues its Fridays at Trinity

series of organ recitals: March 7: Jung-a-Lee; 3/14, Douglas Marshall; 3/21, Brian Jones; 3/28, Thomas Joyce; April 4, Michael Diorio; 4/11, David Ogle-tree; 4/25, Douglas Major; May 2, Michael Kleinschmidt; 5/9, Ross Wood; 5/16, Jared Johnson; 5/23, John Cummins; 5/30, Jeff Wood; June 6, Iain Quinn; 6/13, Maxine Thevenot. For information: 617/536-0944, x212.

Twelve finalists will compete in the third triennial **Dallas International Organ Competition** in March. The finalists, selected from applicants from 17 countries, are from the U.S., England, Korea, Canada, Germany, and Japan: Sarah Baldock, Jeremy Bruns, Hyun Jung Kim, Sonia Kim, Simon Menges, Jonathan Oldengarm, Shi-Ae Park, Teilhard Scott, Yeon-Hee Sim, Frederick Teardo, Bradley Hunter Welch, and Ryoki Yamaguchi. Preliminaries will be held March 10-11 at Caruth Auditorium, Southern Methodist University; six competitors will progress to the semi-final round, March 14-16, at Meyerson Symphony Center; and three players advance to the finals on March 18 also at Meyerson. The jury is chaired by John Scott and includes Martin Haselböck, Naji Hakim, Tsuguo Hirono, Mary Preston, Lionel Rogg, and Todd Wilson. For information: 214/871-4078; <www.DIOC.org>.

The Leipzig Bach Festival takes place May 21 to June 4 with Christoph Wolff. Along with lectures by Prof. Wolff, the schedule includes seven concerts. Participants will follow the path of Bach and visit Eisenach, Weimar, and Dresden, and will also visit organs at the Marktkirche in Halle (Reichel, 1664), Rotha (Silbermann, 1721-22), Altenburg (Trost, 1739), Walterhausen (Trost, 1724-41), the Hofkirche, Dresden (1755), Arnstadt (Wender-Hoffman), and the Thomaskirche, Leipzig (Sauer, 1889/1902; Woehl, 2002). For information: 410/224-2230; <www.matterhorntravel.com>.

The 2003 Summer Institute for French Organ Studies (SIFOS) takes place July 14-25, led by Gene Bédient and Jesse Eschbach. The institute provides in-depth experience for a few organ professors and advanced organ students, with enrollment limited to six people. The schedule includes a week with a 1783 Clicquot organ at Souvigny in Central France, followed by a week on an 1880 Cavaillé-Coll in Lyon. There are classes each morning and individual practice times each afternoon, culminating in two public recitals. Tuition is

\$2,800 for the two weeks, not including transportation. Two student scholarships (\$1600 each) will be offered this year. (See the report by Arthur Lawrence on the 2001 SIFOS, published in the October 2002 issue of *THE DIAPASON* and also available on the Bedient website.) For more information: <BedientORG@aol.com>, <www.Bedientorgan.com>.

The 40th Early Music Festival Bruges takes place July 26-August 9. The program includes concerts, seminars, an instrument exhibition, competition for ensembles, and the 14th International Organ Competition. The organ competition is open to organists of all nationalities born after December 31, 1970. Prizes total at least 25,000 Euros. Deadline for applications is April 15. For information: <www.musica-antiqua.com>.

The 13th annual **Mid-Winter Church Music Workshop** took place January 24-25 at Ascension Lutheran Church, East Lansing, Michigan. The clinician was Robert Hobby, and the schedule included sessions on organ repertoire, choir building, improvisation, and hymn playing, in addition to an organ crawl and a hymn festival.

Appointments

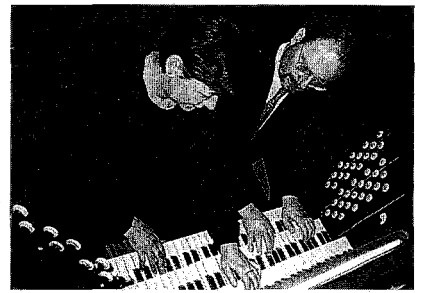


Kathleen Scheide

Kathleen Scheide has been appointed organist and director of music at First Presbyterian Church of Arkadelphia, Arkansas. Dr. Scheide continues to teach organ and music his-

tory at Henderson State University. Her predecessors at First Presbyterian have included Dr. Russell Hodges, professor of organ at Ouachita Baptist University, and Dr. Kay McAfee, Scheide's predecessor at Henderson. For recital and workshop information: <www.circum.org/clavier.htm>.

Here & There



Sylvie Poirier and Philip Crozier

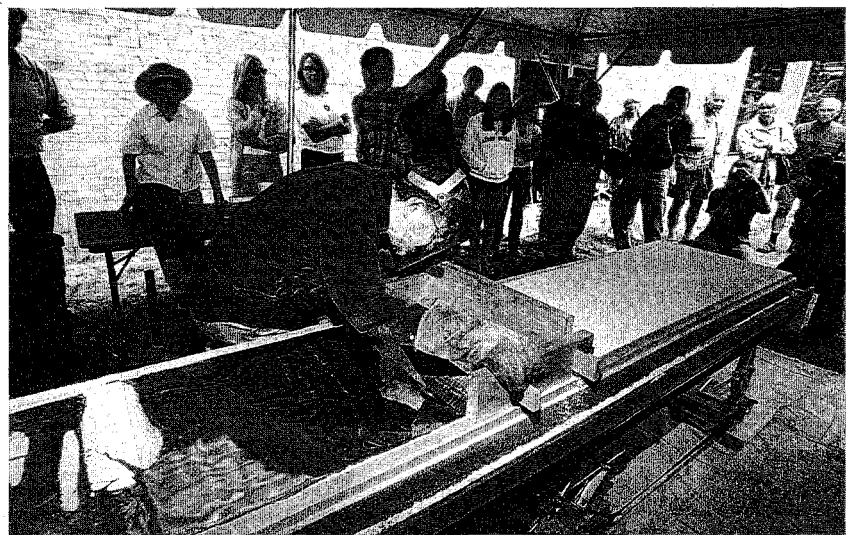
Philip Crozier and Sylvie Poirier performed a recital for the XIX International Organ Festival in Turin, Italy. The recital took place on November 4, 2002, at Santuario di S. Rita and included the world premiere of the duo's seventh commissioned work for organ duet, *2me Suite pour orgue à quatre mains* by French organist-composer Jean-Luc Perrot. Support for the concert included a travel grant from the Conseil des arts et des lettres du Québec.



Stefan Engels

In November 2002 Stefan Engels completed a 12-day residency in Seoul, Korea. His engagements included lec-

► page 4



Munetaka Yokota, from Göteborg Organ Art Center (GOArt) in Sweden, sliding the casting box along the casting table.

Eastman School of Music sponsored a demonstration of the sandcasting of organ pipes on September 14, 2002, at Christ Church, Rochester, New York. The event featured the casting of organ pipe metal on a bed of sand (as opposed to wood, metal, or other materials) in the outdoor courtyard of Christ Church. With more than 25 square feet of trucked-in sand, a team of three demonstrated this process of organ

pipe-making which was practiced in 17th-century Northern Europe. This process has been reconstructed within the North German Organ Research Project at the Göteborg Organ Art Center (GOArt). The casting bench was built by Parsons Pipe Organ Builders, and several American organ builders, among them Martin Pasi and Bruce Fowkes, helped to make the demonstration possible.



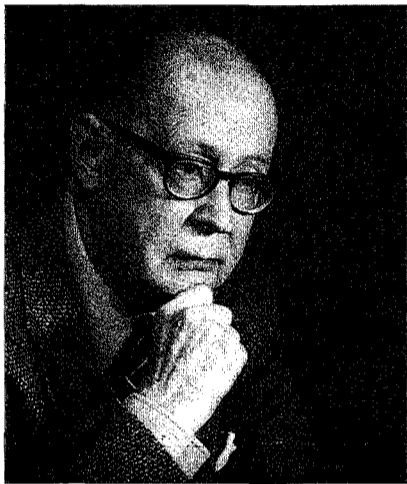
Robbie Lawson from Taylor & Boody Organ Builders rolls the metal for a pipe together with professor Hans Davidsson, Eastman School of Music, and with Bruce Fowkes in the background.



Mayor William Johnson and director of music opening the EROI Festival at the inaugural concert of the organ built by Paul Fritts and inspired by the style of Esaias Compenius.

tures and masterclasses at Yonsei University, Ewha Women's University, The Korean National University of the Arts, and the Presbyterian College and Theological Seminary. He also played two recitals at Kwang Lim United Methodist Church and at Kyung Dong Presbyterian Church. This was his second visit to Seoul. Stefan Engels is adjunct associate professor of organ at Westminster Choir College and is represented by Karen McFarlane Artists, Inc. <www.concertorganists.com>.

Frank Ferko's *Stabat Mater*, for unaccompanied chorus and soprano solo, will be performed by Bella Voce, conducted by Anne Heider: February 21, 8 pm, Alice Millar Chapel, Northwestern University, Evanston, Illinois; February 22, 7:30 pm, Grace Episcopal Church, Oak Park, Illinois; and February 23, 8 pm, Cathedral of St. James, Chicago. Ferko is composer-in-residence for the Dale Warland Singers.



Heinrich Fleischer

Heinrich Fleischer was recently honored with the publication of a festschrift. A copy of *Perspectives on Organ Playing and Musical Interpretation: A Festschrift for Heinrich Fleischer at 90* was presented to him on October 6, 2002, at House of Hope Presbyterian Church, St. Paul, Minnesota, in a special ceremony. Former students, colleagues, and friends, together with his son and daughter, congratulated him for his contributions to the organ profession.

The Heinrich Fleischer Festschrift presents 12 essays, eight in English and four in German, which focus on musicological, instrumental, and pedagogical topics. They range from Charles Hendrickson's "Dich teure Halle: Heinrich Fleischer and the Aeolian-Skinner Organ in Northrup Auditorium" to

Christoph Wolff's "Bach's Organ Toccatina in D-minor and the Issue of Its Authenticity." A translation of Fleischer's own essay from the Michael Schneider Festschrift of 1985, "Weimar and Leipzig: Michael Schneider and Karl Straube," which documents his experiences as a student and later as a master teacher, is also included.

The festschrift is edited by a committee of four former students—three associated with Martin Luther College: Ames Anderson, Bruce Backer, and Charles Luedtke—and one from Germany: David Backus. It may be ordered for \$28.95 (includes postage/handling) or for Minnesota residents at \$30.70 (includes state sales tax) from: Dr. Charles Luedtke, 501 Summit Ave., New Ulm, MN 56073-3339.

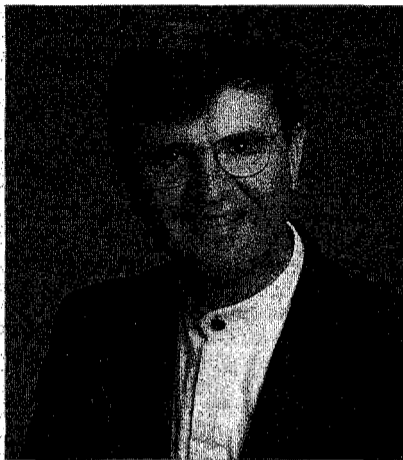


Edith Ho

Edith Ho was honored for her 25-year tenure as organist and choirmaster at The Church of the Advent, Boston, with a Solemn Mass on October 3, 2002. The Rev. Allan B. Warren III, rector, was celebrant and preacher; Mark Dwyer, former associate organist and choirmaster and now organist and choirmaster at The Cathedral of All Saints, Albany, was guest organist. Dr. Ho led the Advent Choir in the *Missa L'homme armé sexti toni* of Josquin Desprez, *O virum mirabilem* of Peter Philips, and *Church-musick* dedicated to Ho by Advent parishoner Rodney Lister. Organ volunteers included works by Sowerby and Mulet. The performance of the *Missa L'homme armé* began a season-long observance of the quincenary of the first publication by Petrucci in 1502 of a collection of five Masses and a motet composed by Josquin entitled *Missa Josquin*.

Following the mass, a gala reception

was held to honor Dr. Ho. The parish presented her with a trip to the music festival of her choice. Under Ho's leadership, the Advent Choir sings about 50 mass settings each year, in addition to over 100 anthems, motets, chant, etc. The repertory spans all historical periods from Gregorian chant to world premieres; the Latin polyphonic masses and motets from the Renaissance remain the principal source of repertoire. Several recordings by the choir have won critical acclaim, and their performances have been broadcast on National Public Radio, BBC Radio 3, as well as many local and regional radio stations. They have presented numerous concerts in the United States and abroad, and have been a featured ensemble at AGO national and regional conventions, as well as the Boston Early Music Festival. In 1992 the choir made a tour of Venezuela. In 1994 Edith Ho received an honorary doctorate from Nashota House Seminary.



William Picher

William Picher is featured on a new recording, *Now Thank We All Our God*, on the Stemik label. The program contains music spanning five centuries of religious and secular repertoire, including classics of Bach and Franck, creative settings of hymns, and a special arrangement of Vivaldi's *Concerto for Two Trumpets* in which Picher plays both solo parts as well as the accompaniment. A graduate of the University of Maine, Eastman School of Music, and Catholic University of America, Dr. Picher served for eight years as a trumpeter in the United States Navy Band, after which he served as director of music and organist at the Cathedral of the Immaculate Conception in Portland, Maine, and the Cathedral of St. Jude in St. Petersburg, Florida. Currently he is director of music ministries and organist

at Mary, Queen of the Universe Shrine in Orlando, Florida. For information: 407/876-8736; <stemikmusic@aol.com>.



Lisa M. Scrivani-Tidd

Lisa M. Scrivani-Tidd is a recipient of the 2002 State University of New York Chancellor's Award for Excellence in Scholarship and Creative Activities. Dr. Scrivani-Tidd is professor of music at SUNY Jefferson in Watertown, New York, and university organist at St. Lawrence University in Canton, New York. The SUNY Chancellor's Award is one of the most prestigious honors that can be conferred upon SUNY faculty, and recognizes Scrivani-Tidd's research and artistic productions in music education and the performing arts. Originally from Niagara Falls, New York, she developed a music curriculum at SUNY Jefferson where she currently teaches music theory, music appreciation, performance, and music history. She holds the DMus in organ performance and literature from Indiana University, the MMus in organ from the University of Tennessee in Knoxville, and the BMus in music education from SUNY College at Fredonia. Dr. Scrivani-Tidd maintains an active performance and lecture schedule and is represented by Concert Artist Cooperative.

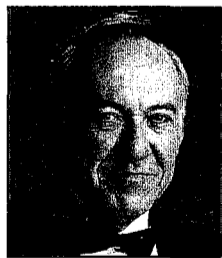


Gordon Turk

Gordon Turk completed a brief tour of Russia in November 2002. His first concert was played on the Walcker/Rieger-Kloss organ in the historic

▶ page 6

Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



John Ditto



Carla Edwards



Pamela Decker

218 Endfield Circle, Waukesha, Wisconsin 53186

Phone/Fax: (262) 542-7197 • E-mail: pstringh@carroll1.cc.edu

Visit our new
web site at
TheDiapason.com

organmastershoes.com
Organmaster Shoes



whole and half sizes

Fast Delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$47 ppd.

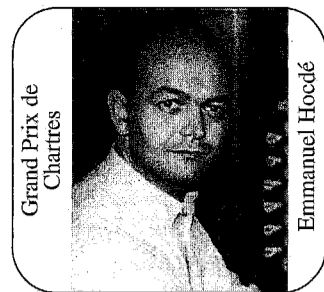
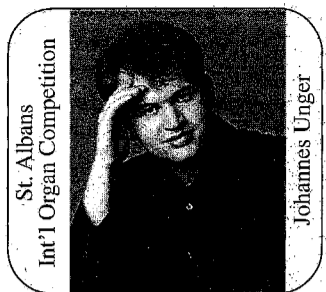
MEN'S: Black, Sizes 6 1/2-12, \$52 ppd.

Sizes 12 1/2-13, \$55 ppd., Sizes 14-16, \$80 ppd.

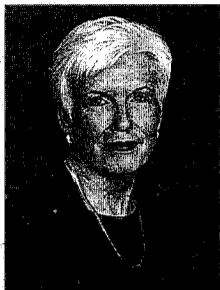
Narrow, Medium and Wide widths

CALL OR WRITE (203) 453-4424

282 Stepstone Hill, Guilford, CT 06437



The Chenaults



Janice Beck



Jonathan Biggers



David Briggs



James David Christie



Peter Richard Conte



Lynne Davis



Clive Driskill-Smith



Jeremy Filsell



Stewart Wayne Foster



Jon Gillock



Robert Glasgow



Stephen Hamilton



Christopher Herrick



Gough Duo
violin & organ

PHILLIP TRUCKENBROD CONCERT ARTISTS

PO Box 331060 • W. Hartford CT 06133-1060
Phone (860) 560-7800 • Fax (860) 560-7788
email@concertartists.com

www.concertartists.com • www.towerhill-recordings.com



Loughton & O'Meara
trumpet & organ



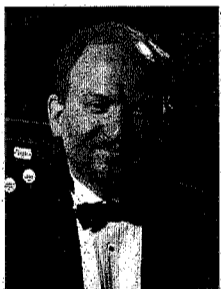
Richard Heschke



David Hurd



Paul Jacobs



Martin Jean



Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



Christophe Mantoux



Bruce Neswick



Katharine Pardee



Pierre Pincemaille



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



John Scott Whiteley

► page 4: Here & There

Grand Philharmonic Hall in St. Petersburg. He then traveled to Kondopoga for a performance on the new von Beckerath organ in the Palace of the Arts. Dr. Turk is organist/choirmaster of St. Mary's Episcopal Church, Wayne, Pennsylvania, as well as resident organist of the Ocean Grove Auditorium (New Jersey), where he oversees a summer organ festival on the V/165 organ and serves as artistic director for the summer chamber music series. He has recorded on the Dorian label.

Bärenreiter-Verlag has announced the release of a new edition of Handel's opus 4 organ concertos. The newly engraved scores and parts follow the revised volume of the Handel complete works edited by Terence Best and William Gudger, and are free of the overediting found in other editions available today. In this new Urtext edition, all editorial additions are clearly indicated. Scores include a preface which provides historical and performance practice information; <www.baerenreiter.com>.

Inheritance Publications has released its new catalog of books and recordings. Among the items featured are recordings by Klaas Bolt, Geert Bierling, Harm Hoeve, Willem van Twillert, and others. For information: Box 154, Neerlandia, Alberta, Canada T0G 1R0; 800/563-3594; <inhpubl@telusplanet.net>.

Zimbel Press has released its latest catalog of organ music. Among the listings are organ works by Emma Lou Diemer, John Dixon, Robert Ehrhardt,

David Gell, Dennis Johnson, Ruth Lomon, and others. For information: 1595 Plank Rd., Webster, NY 14580-9327; 585/671-0364; <www.zimbel.com>.

Classic Blue is a new publishing and recording entity focusing on new arrangements of Baroque and Classic repertoire as well as new contemporary works. Composers include Bach, Couperin, Handel, Haydn, Derek Ippensen, Joplin, Mattheson, and Mozart. Malecki Music, Inc. of Grand Rapids, Michigan, is now acting as national and international distributor for Classic Blue titles. Further information can be found at <www.classicblueonline.com> or from Derek Ippensen at 917/415-8856.

The Fall 2002 issue of **The Organ-builder**, newsletter of Dobson Pipe Organs, Ltd., includes a message from Lynn Dobson; a profile of John A. Panning, tonal director of the company; a report on the dedication of the new Cathedral of Our Lady of the Angels in Los Angeles and its new Dobson organ; and news of recently completed projects, as well as news of previous installations and new contracts, including Op. 79 (II/23) for Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin; Op. 80 (II/26) for St. Paul's Episcopal Church, Washington, DC; and Op. 81 for Kenilworth Union Church, Kenilworth, Illinois. For information: 712/464-8065; <www.dobsonorgan.com>.

The Pipeline, vol. 13, no. 2, newsletter of C. B. Fisk, Inc., includes news of the firm's Opus 120 in Lausanne, Switzerland; Opus 119, First Presbyter-

ian Church, Gainesville, Florida; Opus 117, Pomona College, Claremont, California; information on new recordings on Fisk organs; update on the 2003 Dallas International Organ Competition; and a profile of Theodore Stoddard, pipemaker and voicer for the company. For information: <www.cbfish.com>.

The Reuter Clarion winter edition contains news on the company's 85th anniversary open house held in June 2002 at the new factory in Lawrence, Kansas; reports on new installations in Wilmette, Illinois (Opus 2210), Lincoln, Nebraska (Opus 2211), and Albuquerque, New Mexico; the third annual Augustana Arts - Reuter Undergraduate Organ Competition; and news of contracts for organs in Winfield, Kansas; Brooklyn, New York; Kettering, Ohio; and Charleston, South Carolina. For information: 785/843-2622; <www.reuterorgan.com>.

Allen Organ Company, Macungie, Pennsylvania, was chosen to provide organs for musical events at Longwood Gardens in Kennett Square, Pennsylvania. The famous Longwood Gardens pipe organ (146 ranks, 10,000 pipes) and the ballroom in which the instrument is located are undergoing a four-year restoration project. During this time concerts are held in the Rose Pavilion and on the lawn. A three-manual, 53-stop Renaissance™ model was in place for the Holiday Organ Concerts and family carol-sings.

Nunc Dimittis

Paul B. Batson, Jr. of Girard, Ohio, died on October 29, 2002, at the age of 72, after a 15 year battle with cancer. He was an active organist in the Youngstown, Ohio, area, having twice served as Dean of the Youngstown AGO chapter. He served other roles in the chapter and was an ardent supporter and manager of the chapter's concert series for many years. He was also a dual member of the Pittsburgh chapter. In addition to his work in the office of the Youngstown Sheet and Tube Company, Mr. Batson served as organist for the First Baptist Church of Girard, Canfield Presbyterian Church, Christ Lutheran Church in Boardman, John Knox Presbyterian Church in Youngstown, Holy Name Roman Catholic Church in Youngstown, and Central Christian Church in Warren. He had studied organ in Salzburg, Austria, while in the U.S. Army, and then at Youngstown State University and Westminster College. He is survived by his mother and two nieces, and was preceded in death by his father and a brother. A memorial service was held on November 16 at Central Christian Church in Warren, where he had served for over 25 years, and on November 17 a two-hour program of organ music was played by

members of the Youngstown AGO chapter at Canfield Presbyterian Church.



George Guest

George Guest, organist and choir-master of St. John's College, Cambridge, died on November 20, 2002, at the age of 78. Born on February 9, 1924, in Bangor, Gwynedd, he had enjoyed a 40-year tenure at St. John's (1951-91). In 1947 he was appointed first undergraduate organ student under Rob Orr, and then succeed Orr upon graduation. In 1955 he oversaw the rebuilding of the chapel-organ, adding a fourth manual. The addition of a solo trumpet stop was celebrated by a setting of the Evening Canticles by Michael Tippett. Much in demand as a recital organist, Guest had no fewer than eight of his former students go on to be cathedral chief organists.

George Howell Guest was the son of a grocery-man and traveling village organist. He was born in Bangor, North Wales, and was a chorister at the cathedral there and then at Chester, where he later served as sub-organist. He moved to Cambridge after four years in the Royal Air Force. In 1948 he won the John Stewart of Rannoch Scholarship for Sacred Music, and was appointed organist of St. John's in 1951. He also served as university lecturer in music from 1956 to 1982, and held the post of university organist from 1974 to 1991. In 1977 he was made a white Druid for his services to Welsh music. A member of the Council of the Royal College of Organists from 1964 until his death, he was its president from 1978 to 1980. He was also a member of the Council of the Royal School of Church Music from 1983, and was an examiner to the Associated Board of Royal Schools of Music from 1959 to 1992. He was president of the Cathedral Organists' Association from 1980 to 1982, and of the Incorporated Association of Organists from 1987 to 1989. He was president of the Friends



William Beasley, Lucille Beasley, Scott Christiansen, David Gell, Mahlon Balderston, Clayton Galloway, Julie Neufeld, Carol Schaeffer, Emil Torick at First Congregational Church, Santa Barbara

Members of the Santa Barbara AGO chapter presented a recital as part of the inaugural series on the new Schantz organ at First Congregational Church, Santa Barbara, California, on November 17. Performers included Emil Torick, William Beasley, Carol

Schaeffer, Mahlon Balderston, Lucille Beasley, Clayton Galloway, Julie Neufeld, David Gell, and Scott Christiansen playing works by Walther, Bach, Schumann, Mendelssohn, Davies, Lasky, Anderson, Kosche, Wyton, and others.

Visit TheDiapason.com



Before

Bedient

Pipe Organ Company

Your search is over...
no church restoration project is complete without Bedient

1060 Saltillo Road
Roca, NE 68430
bedientorg@aol.com

(402) 420-7662
fax (402) 420-7663
www.bedientorgan.com



After

St. Paul United Methodist Church
Lincoln, NE

of Cathedral Music and an honorary fellow of several universities and colleges.

George Guest and the St. John's Choir made some 60 recordings on various labels. His autobiography, *A Guest at Cambridge*, was first published in 1994 and is now in its second edition. A third edition is planned. He was appointed CBE in 1987. He is survived by his wife Nancy (née Talbot), whom he married in 1959, and by their son and a daughter.

David H. Williams died on November 22, 2002, the day after his 83rd birthday, at his home in Tucson, Arizona. He was born on November 21, 1919, in Caerphilly, Wales, and arrived in New York City in 1927. There he attended at The Juilliard School, worked at H. W. Gray, and studied organ with Walter Wild. He served churches in New York, Connecticut, and Vermont, before moving to Arizona in 1963, where he was appointed organist and choirmaster at St. Andrew's Presbyterian Church. From 1966 until

1984, he served as minister of music, organist, choirmaster, and composer in residence at Catalina United Methodist Church, Tucson. A prolific composer of church music, Mr. Williams had more than 200 works published and had been recognized by the American Society of Composers, Authors and Publishers since 1953. He was named an honorary lifetime member of the AGO. A memorial service took place on November 30, 2002, at Catalina United Methodist Church, Tucson. The service was planned in detail by Williams, and included music by Vaughan Williams, Elgar, Bach, Bobby McFerrin, Manz, Parry, as well as by Williams himself and by his son Peter Williams. The combined choir included members of the choirs from Catalina United Methodist Church and Trinity Presbyterian Church, conducted by his son Peter. A tribute written by former Catalina pastor Stan Brown was read, detailing their many years of collaboration. He is survived by his wife of 57 years, Ruth Williams, five children, and eight grandchildren.

Harpsichord News

by Larry Palmer

Summer Workshops, Past and Future

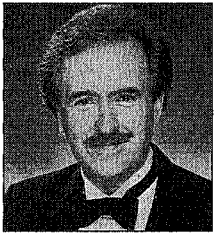
One of the greatest benefits of an academic life is the annual summer break, usually a time for professional renewal as well as for rest and relaxation. For the past decade and a half an anchoring activity has been my involvement with a yearly harpsichord workshop, most of them held at Southern Methodist University's satellite campus near Taos, in the majestic forested mountains of northern New Mexico.

Of course there are other summer offerings devoted to the harpsichord. For this report I have invited two eminent colleagues to join me in describing our summer programs from 2002 and in sharing information about plans for 2003.

Arthur Haas spends his summers

involved with a number of festivals and workshops. The earliest among them occurs in California. Sponsored by the San Francisco Early Music Society, baroque solo and chamber music workshops, including the Dominican Baroque Workshop, are offered at Dominican College in San Rafael. Here each day's activities divide into solo master classes in the mornings and chamber music coachings in the afternoons. Last year's faculty included Michael Sand, baroque violin; Marion Verbruggen, recorder; Martha McGaughey, viol; and others. Well balanced between hard work and relaxation, the workshop took place during the last week of June, which is also the time for next summer's course.

Mid-July brings an intense International Baroque Institute at the Longy School of Music in Cambridge, Massachusetts. Solo master classes and chamber music coachings fill the mornings. During the afternoons there are lectures on performance practice topics as well as baroque orchestra rehearsals.



Colin Andrews

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



Joel Bacon

Organist
Freelance Recitalist
Munich, Germany
Regular U.S. Tours



Mary Ann Dodd

Organist/Lecturer
University Organist Emerita
Colgate University
Hamilton, New York



Margaret R. Evans

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



Janette Fishell

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



Michael Gailit

Organist/Pianist
Organ Faculty Conservatory of Music
Piano Faculty University of Music
Organist St. Augustine's Church
Vienna, Austria
U.S./Canadian Tour Fall 2002



Eileen Guenther

Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
Washington, D.C.

Concert Artist Cooperative



Eileen Hunt

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



Michael Kaminski

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



William Kuhlman

Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



David F. Oliver

Organist/Lecturer
College Organist/
Artist in Residence
Morehouse College
Atlanta, Georgia

Beth Zucchini

Director

7710 Lynch Road

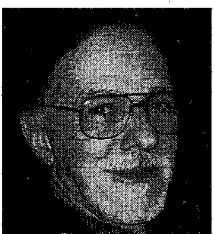
Sebastopol

California 95472

PH: 707-824-5611

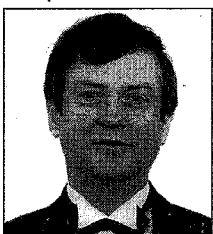
FX: 707-824-0956

BethZucchini@aol.com



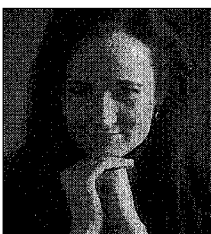
Larry Palmer

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



Stephen Roberts

Organist/Harpsichordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



Clair Rozier

Organist
Director of Music
St. David's Episcopal Church
Wayne, Pennsylvania



Lisa Scrivani-Tidd

Organist/Lecturer
Assistant Professor of Music
SUNY at Jefferson
Watertown, New York
University Organist
St. Lawrence University
Canton, New York



Martha H. Stiehl

Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Chamber Orchestra
University of Wisconsin Faculty
Bach Babes Ensemble
Milwaukee, Wisconsin

Colleagues here last year included co-directors Phoebe Carrai, baroque cello, and Paul Leenhouts, recorder.

In Rochester, New York, the Eastman [School of Music] Continuo Institute met from July 10-15. The full-time, all-day course provides two sections: one for beginners, who concentrate on learning to read the figures, and another for more advanced players, who "romp" through 150 years of continuo repertoire.

Last year was Haas' first year as director of the Baroque Academy at the Amherst Early Music Festival, which, despite its name, meets on the campus of the University of Connecticut in Storrs. This is a huge festival and workshop, of which the Academy is the highest level, meant for burgeoning young professionals and advanced students. Here harpsichord participants spend the day in their own master class, accompany other master classes, participate in chamber music coachings, listen to lectures, and play in the Amherst theater project. All this takes place during the first two weeks in August.

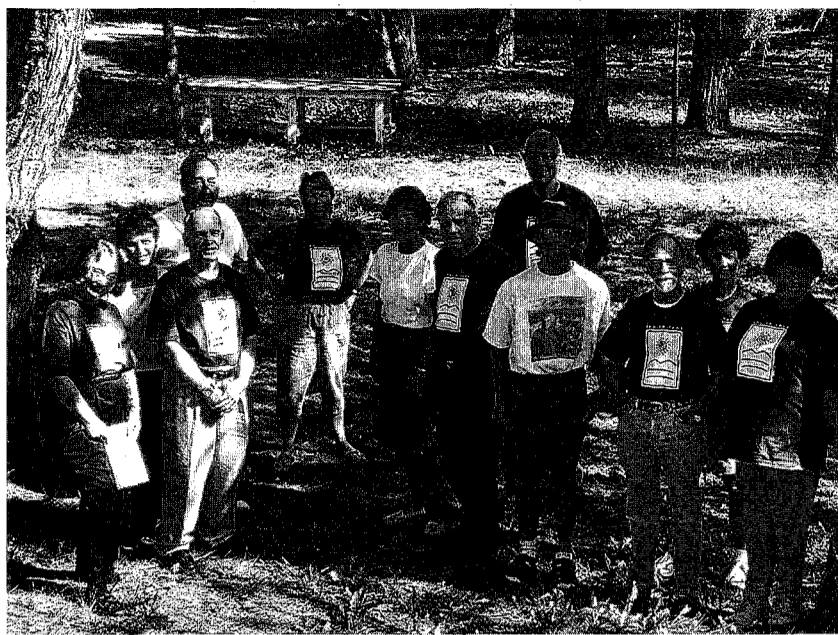
Two separate week-long workshops drew harpsichordists to the School of Music, University of Michigan (Ann Arbor) last July. The first was concerned with the harpsichord music of John Bull and Peter Philips; the second, with the harpsichord sonatas of Domenico Scarlatti.

Taught by **Edward Parmentier**, Professor of Harpsichord and Director of the UM Early Music Ensemble, these workshops offered sessions in which participants played to receive detailed feedback about their own playing ("small groups"); analysis of the music and performance issues generally, but without discussion of a student's playing ("large groups"); and informal concerts, where the music was played without discussion.

Optional, free-for-all sessions ("open class") in which participants could play and discuss repertoire of their own choosing were offered in the evenings. Emphasis throughout was on the projection of one's own ideas about the music, harpsichord touch and technique, and analysis of various aspects of the compositions.

Topics for July 2003 have not been finalized, but may include aspects of basso continuo playing; music by Louis Couperin, Chambonnières, and D'Anglebert; and variations by J. S. Bach and others.

From July 29 through August 3, the fourteenth summer workshop offered at SMU-in-Taos drew nine participants



2002 SMU-in-Taos Workshop participants outside the Fort Burgwin Fine Arts Building: (left to right) Vicki Dibbern, Barbara Baird, Ron Ostlund, Michael Arrowood, Julia Thom, Sandra Fulda, Charles Mize, Jim Pearson, Ted Robertson, Larry Palmer, Linda Raney, Nancy Good. (Photograph by John Stephens)

from seven states and the District of Columbia to study music of "Byrd and the B's." **Larry Palmer** and **Barbara Baird** (herself a busy B) were joined by harpsichord maker Ted Robertson, graciously and efficiently filling in for Richard Kingston, whose wife Robin died early in July.

During the two-hour morning repertoire sessions Palmer and Baird coached students in works of Byrd and Bull; *Toccatas*, *Inventions*, and selected *Preludes and Fugues* from the *Well-Tempered Clavier II* (J. S. Bach); *Polonaises* (W. F. Bach) and *Württemberg Sonata in E minor* (C. P. E. Bach); plus several pieces by Balbastre and contemporary works of Bartók, Cathy Berberian, Boris Blacher, Busoni, and Neely Bruce.

Afternoons were filled with individual private lessons, practice, and harpsichord maintenance classes. "Talks at Tea Time," late-afternoon informal sessions, dealt with such subjects as performance anxiety, program building, and in one afternoon at St. James Episcopal Church in Ranchos de Taos, the chorale preludes for organ of Johannes Brahms.

Monday evening's traditional opening faculty recital was played in the resonant Arts Auditorium on the campus at Fort Burgwin. Using a Willard Martin Saxon double harpsichord, Dr. Baird presented *Sonatas* by the Bach "boys" and J. S.'s *F minor Prelude and Fugue (WTC II)*; Dr. Palmer programmed the Bach *Tocatta in E minor*, Neely Bruce's *Nine Variations on an Original Theme*

(1961), and works by Busoni and Balbastre. As an encore the two played the second movement of Benda's duet *Sonata in E-flat Major*.

The closing event of the workshop was the popular informal Saturday noon buffet luncheon at the home of Charles and Susan Mize (Tesuque, near Santa Fe). This annual send-off provides both food and fellowship for departing participants, as they head for the Albuquerque Airport.

Changing the venue to London (England), the 2003 workshop is set for the week of July 28-August 2, at Southlands College. Jane Clark will lead classes on selected *Ordres* by François Couperin, using her newly-published book about the composer, his times, and his titles. Larry Palmer's sessions will center on Herbert Howells' works for early keyboard, as well as works by J. S. Bach. Planned activities include visits to the Handel House Museum and a private instrument collection, tea with Virginia Pleasants, and a closing party at the nearby home of Jane Clark and Stephen Dodgson.

For further information on any of these workshops, please contact the "harpsichordist in charge":
Arthur Haas (Ahaas61866@aol.com)
Edward Parmentier
(eparment@umich.edu)
Larry Palmer (lpalmer@mail.smu.edu)

Carillon News

by Brian Swager

News from Bok Tower

The Historic Bok Sanctuary in Lake Wales, Florida, announces its 18th International Carillon Festival, 8-16 February 2003, featuring guest carillonists Boudewijn Zwart (The Netherlands), Eddy Mariën (Belgium), John Gouwens (Culver Military Academics, Culver, Indiana), Dennis Curry (The Kirk in the Hills, Bloomfield Hills, Michigan), and resident carillonists Milford Myhre and William De Turk. Events will include daily recitals at 3:00 pm, a moonlight recital at 8:00 pm on Friday 14 February, carillon and art exhibits, and non-carillon concerts.

Until recently, the sanctuary was known as Bok Tower Gardens. Originally it was known as The Mountain Lake Sanctuary and Singing Tower, and the new official name is Historic Bok Sanctuary. An explanation follows:

Nearly 75 years ago, Edward W. Bok gave this incredible gift for the visitation of the American people: Mountain Lake Sanctuary and Singing Tower drew the praise of President Calvin Coolidge and the interest of the nation as it assumed the prestigious position as one of Florida's original tourism destinations. It has welcomed more than 23 million American and international visitors since its dedication in 1929.

In recent years, however, visitation has declined. The state's tourism industry has grown and changed, and the marketing of it has become more sophisticated. Research indicated that Bok Tower Gardens was not particularly well-known or well-understood by Florida residents or out-of-state visitors. However, the overwhelming majority of visitors were very satisfied following their visit and felt the integrity and quality of Bok Tower Gardens has remained impeccable for nearly 75 years.

A market evaluation process helped the sanctuary look at the value of its offerings and what relevance they have in today's world. Through various stages of research and analysis, they came to realize that Bok Tower Gardens provided its visitors with different types and levels of "personal enrichment." Visitors identified its "genuine qualities" as what they viewed as most valuable, especially in an increasingly fast-paced and artificial world, and they embraced the values and integrity of Bok and his gift. Many expressed an interest in learning more about Mr. Bok and the unique role he played in American history.

From the research of Visit Florida, the Tourism Industry of America, and

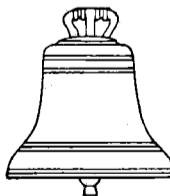
► page 10

From only quality materials
come quality instruments.

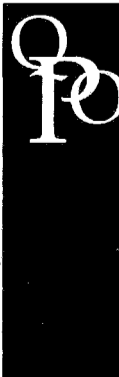
Christ Church Episcopal
Plano, Texas
Opus 6390

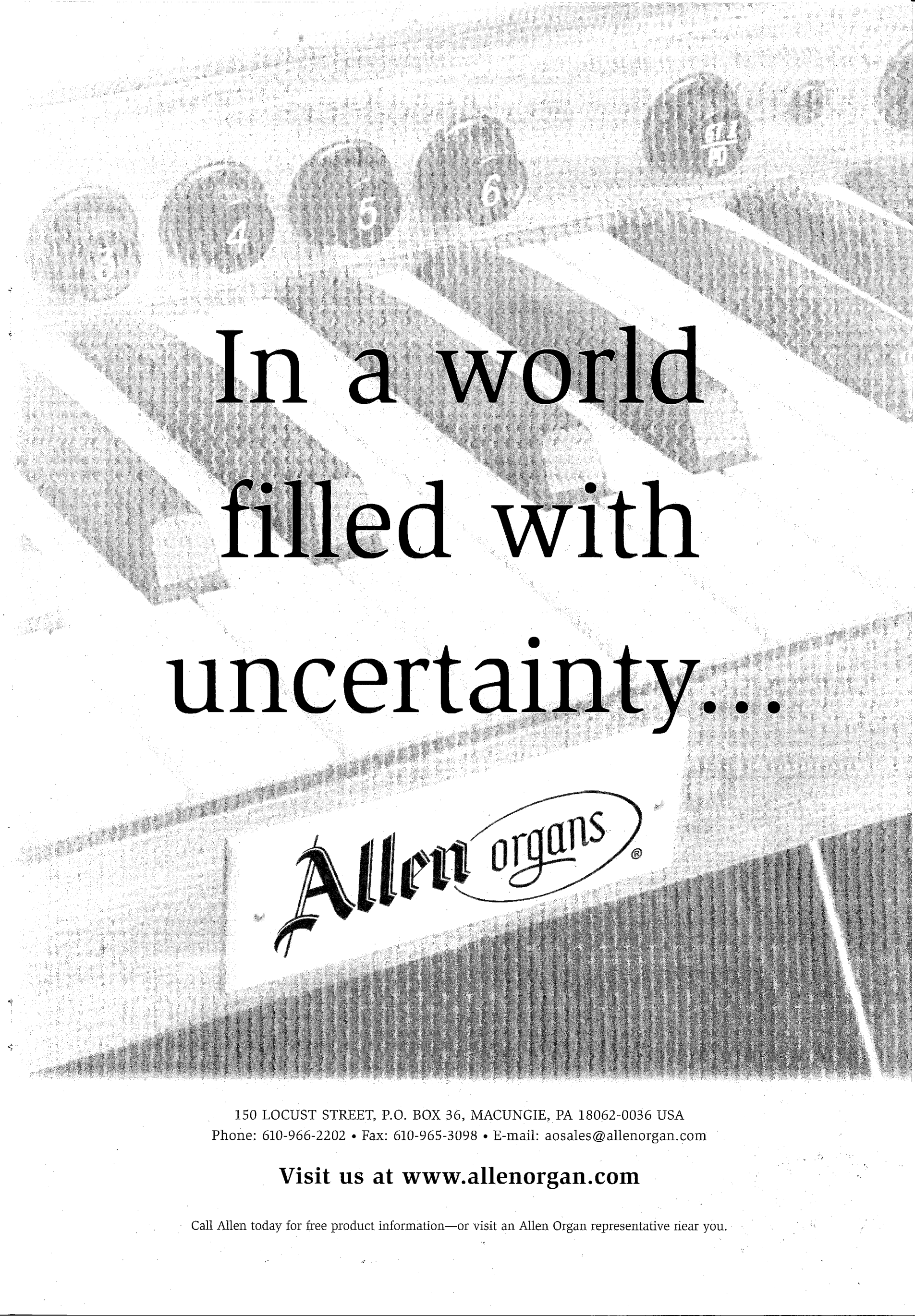
At Wicks, we understand that a quality pipe organ can only begin with the finest in raw materials. Our windchests and structural components are made from Sitka Spruce, recognized the world over as a light, straight grained, strong and defect-free wood. Only the best cuts are chosen, then kiln-dried to a 6% to 8% moisture content to prevent cracking, splitting, or rotting. Using high-quality materials like this gives our organs strength and durability. Add our patented Direct-Electric action, and our organs will be working and making music for generations to come.

 Wicks Organ Company
1100 5th St
Highland, IL
62249
877-654-2191
www.wicksorgan.com



FREE INFORMATION ABOUT
BELLS AND CARILLONS
*The Guild
of Carillonists
in North America*
37 Noel Drive
Williamsville, NY 14221

 **QUIMBY
PIPE
ORGANS**
INCORPORATED
208 Marshall
P.O. Box 434
Warrensburg, MO 64093
Ph: 660-747-3066
Fax: 660-747-2844



In a world
filled with
uncertainty...

Allen organs®

150 LOCUST STREET, P.O. BOX 36, MACUNGIE, PA 18062-0036 USA
Phone: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com

Visit us at www.allenorgan.com

Call Allen today for free product information—or visit an Allen Organ representative near you.

other experts, they realized that they best fit the definition of Cultural Tourism and found it encouraging to learn that an increasing number of people are seeking the type of experiences that they offer—enriching experiences that elevate both mind and spirit. Baby boomers report a particular interest in heritage, cultural and educational experiences, and 85% of Florida's out-of-state visitors engage in some type of cultural/heritage activities while in the state. Research also suggests that as the world continues to get more high tech, there is a growing demand for experiences that are rooted in authenticity and integrity.

They feel that the new name, Historic Bok Sanctuary, and positioning provides a better framework of relevance so that people can better understand what it has to offer. The new name actually says who they are: a historic and cultural site, a gift from Edward Bok, and a sanctuary for man and nature.

Along with the new name, the new graphic identity represents the key offerings: Olmsted-designed gardens, a majestic belltower that holds the state's first and finest carillon, and a stunning Mediterranean Revival estate. Also, the positioning line "Florida's Higher Place" reflects the rare quality of this place and how it enriches visitors through a combination of beautifully landscaped gardens, the carillon music, and historic structures and museum-quality exhibits. It is also appropriate because the tower is 205 feet tall and built on the highest point in peninsular Florida.

Anton Brees Carillon Library

Librarian William De Turk announces that the Anton Brees Carillon Library is now online! It is a part of Librarycom which is a web site for many libraries using LibraryWorld as their database program.

There are 6600+ items cataloged to date. The current search options are: Author, Title, Subject, Keyword. The company is working on adding the complete line of search capabilities, which will include Expert Search (Boolean search capabilities) & Browse the Shelves.

To access the Brees Library, go to <<http://Librarycom.com/opac/>> Type in the library name box: Anton Brees Carillon Library Check: guest

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

Music for Voices and Organ

by James McCray

Women's and Men's Choruses

The human voice is the oldest musical instrument and through the ages it remains what is was, unchanged; the most primitive and at the same time the most modern, because it is the most intimate form of human expression.

Ralph Vaughan Williams (1872-1958)
National Music, 1934

Dividing church choirs into male and female choruses is a delightful way to provide each group with a Sunday off. During the cold, dark days of winter, this can provide a particular sense of happiness for choir members. Having a "reward" of a Sunday to be with the family in (or out of) church will seem like a special treat, particularly when it comes from the planning of the director!

In many cases, the number of men will be considerably smaller, so choosing easy repertoire that does not expose weaker sections needs to be a prime consideration. Music for two-part accompanied men can still retain their quality and confidence. Women's sections, on the other hand, usually have more singers, greater reading ability, and stronger divisi possibilities allowing both accompanied and unaccompanied options.

An additional benefit of a men or women only Sunday is that it offers a different musical dimension to the congregation in place of the usual SATB choir sound. Even though the choir loft

may look a bit vacant due to the reduced number of singers, the impact will be positive. And, for an added refreshing change, do not use the choir robes that are worn by the mixed choir. Give them a new, separate identity.

In addition to the new anthems which will be needed, directors are reminded that the service incidental music also may need to be new. Getting a collection of unison settings can be particularly useful in this situation. These intros, prayer responses, benedictions, etc., can be used by both groups and then later used by the entire choir. And the purchase of a set of easy unison settings may be especially valuable for those choirs that continue into the summer with a limited number of singers.

There is one more benefit from this division of voices. The camaraderie that often emerges from an all women, or men rehearsal usually spills over into the regular rehearsals. This "new" identity is a motivational image builder for most singers because their individual responsibility has increased; smaller numbers of singers demands more from each person.

Some choir directors may feel that an investment in this literature to be an additional pressure on the budget, which, in fact, it is. But they should weigh the benefits mentioned above; most will notice that those Sundays do improve morale and spirit within the choir. The repertoire reviewed this month features music for church services and concerts involving men's and women's choirs. One piece by the Baroque composer Durante is a mass which could be sung by either group.

The Mighty Power of God, arr. Mark Hayes. SSA, keyboard, and optional brass/percussion, Beckenhorst Press, 1629, \$1.65 (M).

A setting by Hayes is a guaranteed winner, filled with rhythmic drive, sensitive and comfortable vocal lines, and in most cases a dramatic climax. This is true here. The amount of four-part writing is limited; the shifts from 3/8 to 2/4 add excitement, and the music will be very attractive to singers and congregation. Brass parts are not necessary, but if used call for 2 trumpets, French horn, and 2 trombones. With the very fast tempo, the keyboard writing seems more suited to piano.

Sanctus, Rhona Clarke. SSA and keyboard, Santa Barbara Music Publishing, SBMP 422, \$1.50 (M).

This is from a complete mass which is published as separate movements. It is particularly practical as it divides the choir into three groups: full choir, all singers; core group, smaller group but from the full choir; non-core, the members of the full choir who do not sing in the core group. This gives lots of flexibility to the conductor, although the labels of the groups seem somewhat inhibited. The music shifts from free chant-like style to something more contrapuntal for the full choir. The piano part is primarily arpeggios as background. The Latin setting includes the

Hosanna and Benedictus. Highly recommended.

Tantum Ergo, Gabriel Fauré (1845-1924). SSA and organ or keyboard, National Music Publishers, NMP-316, \$1.30 (E).

This Latin motet is a familiar Fauré work, and one often heard sung by women's choirs in both church and school environments. Its gentle lines, homophonic setting, and lush harmonies make it very attractive. In this version, the opening section is sung by a solo trio, then the full choir sings the last half of the motet. The Amen ending uses the solo voices and the full choir in antiphonal statements. Lovely music.

A Canon of Praise, Natalie Sleeth. SSA, organ, and optional 3-octave handbells, Choristers Guild (Lorenz Corporation), CGA79, \$1.60 (E).

Although this was originally published in 1969, it has been reissued; canons were a favorite compositional device of Sleeth, who died on March 21, 1992. This one is lyric and divides the text into sections, each with its own canonic treatment. The keyboard part is simple and helps accent the 6/8 pulse of the music. The handbell part is primarily chordal and very easy.

Missa De Angelis, Antonin Dvák. SSA and organ, Robertson Publications of Theodore Presser Co., 3098, \$5.00 (M-).

In this 15-minute mass setting, the Credo is eliminated and the Sanctus has been replaced by a Pater Noster. The organ plays a large role and at times is soloistic with limited three-stave writing. The composer suggests that this could also be performed by a children's choir and no designation other than parts 1, 2, and 3 are used in place of sopranos/altos. The style of the music is tonal with good voice leading that makes the singing easy.

Mass for Three Voices, Francesco Durante (1684-1755). SSA or TBB unaccompanied, National Music Publishers, NMP-312, \$2.00 (M+).

There is no Credo; the first two movements of the mass are very long; the last two are quite brief, lasting only one page each. The music is contrapuntal with much independence of the parts. A Latin text only is provided, and some of the alto lines are in their lower range (which works better in the men's performance). Probably best suited for a concert, although the two brief movements could be quickly learned by a church choir. One suggestion is that using this setting might be an investment that could cover both groups with one purchase. This is no keyboard reduction of the parts for rehearsal, but the vocal lines are very diatonic, often with long melismas in the Baroque tradition.

All My Trials, arr. David Dusing. Two-part male chorus or duet, guitar or keyboard, and optional string bass, Henry David Music Publishers

► page 12

Reuter
Fine Pipe Organs

Many Stories, One Vision

1917-2002
Celebrating 85 Years

1220 Timberedge Road Lawrence, Kansas 66049
Phone: (785) 843-2622 Fax: (785) 843-3302
www.reuterorgan.com

A. E. Schlueter
Pipe Organ Company
Quality Pipe Organ Building and Rebuilding

College Heights
United Methodist Church
Lakeland, Florida
3 Manuals 31 Ranks
Installation 2003

Box 838 Lithonia, Ga. 30058 (770) 482-4845
[Http://www.pipe-organ.com](http://www.pipe-organ.com)

The new JOHANNUS headquarters

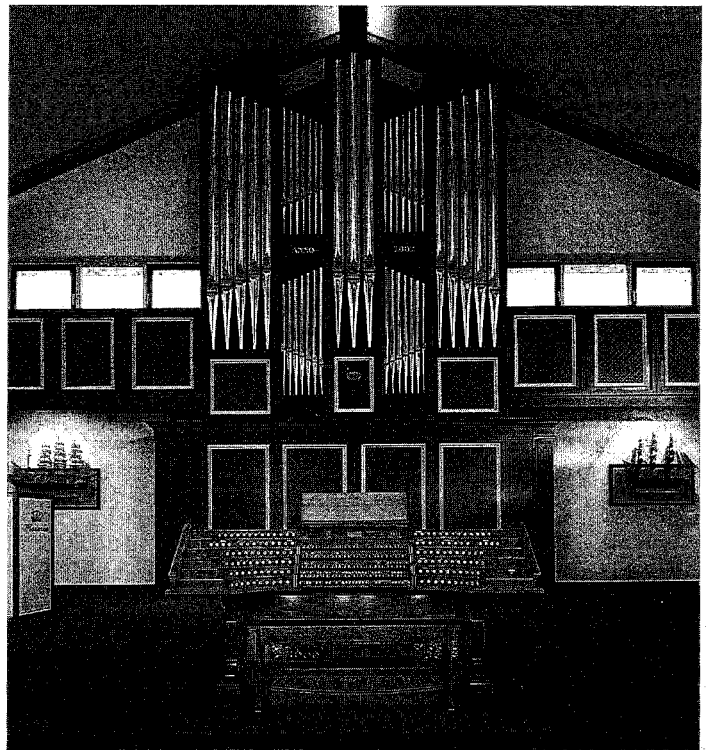
Pipe Organs are an important part of the history of Holland and many are priceless. Some of these magnificent instruments are preserved by the work of the craftsmen of Johannus Organ builders, a company formed in 1968, continuing its success as an original pioneer in 'real time sampled' church organs.



Entrance hall of the Johannus building with 28 ranks Monarke Postif organ



Gallery organ with 39 ranks plus 6 ranks of pipes in 'Silbermann' style



Feike Asma Concert hall with new 141 ranks organ in 'Cavaillé-Coll' style

Each instrument is a work of art, and each series is improved to obtain the purest sound, and the ultimate satisfaction for the organist and for the audience.

An impressive new facility has just been completed as the result of unique and innovative design, and much hard work. The facility houses the Johannus headquarters, the factory, showrooms, meeting rooms, a restaurant, and the fully equipped 'Feike Asma' concert hall for 400 people.

Now the Johannus Organ Company is entering a new phase and we invite you to join us!



Please contact us for your nearest dealer

WWW.JOHANNUS.COM

Keplerlaan 2 • 6716 BS Ede • P.O. Box 459 • 6710 BL Ede • The Netherlands
Phone +31 318 637403 • Fax +31 318 622238 • E-mail: inform@johannus.com

(Theodore Presser Co.), 392-02541, \$1.75 (M-).

Better suited for guitar than keyboard, this setting has extended instrumental sections, and the guitar is used both as a melody and a harmony instrument. The familiar African-American spiritual has four stanzas with refrain; each is different. The string bass is pizzicato giving a "pop" feeling to the music. Certain to be a hit with the men.

Laudate Pueri, Felix Mendelssohn (1809-1847). TTBB and piano, Santa Barbara Music Publishing, SBMP 433, \$1.50 (M).

This motet, originally from Mendelssohn's *Three Motets* for SSA and organ, has been edited by Peter Eklund for men's chorus. There are no significant changes from the women's version. The Latin text has homophonic voice lines, and the keyboard part is easy.

And Death Shall Have No Dominion, Kenneth Jennings. TTBB unaccompanied, Neil Kjos Music Co., #5580, \$1.30 (D-).

Written for a 12-member professional male ensemble, this taxing work draws on contemporary, dramatic harmonies. The parts are on two staves and move through a variety of textures; some have bold, dramatic chords and some are more contrapuntal in design. The music has great dynamic contrasts, full vocal ranges, and primarily syllabic textual settings so the words are understood. This will require a solid group of singers.

Timor et Tremor, Vijay Singh. TTBB, bass solo, unaccompanied, National Music Publishers, NMP-315, \$1.40 (M+).

Mostly syllabic, very dark and dramatic, this Lenten motet begins in two parts then expands into four and even six in one place. The tenors have some very high passages and full voice ranges are

used throughout the entire chorus. The bass solo is heard above a humming chorus, then as a repeated refrain at the end.

Book Reviews

Thomann, Marcel. Die wunderbare Welt der Orgel. Hildesheim: Olms 1998. 96 pages. Available from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, \$36.95 (\$33.95 for OHS members) plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.

This is a German translation of *Le monde mystérieux de l'orgue* (Paris 1997); the author, an Alsatian, apparently made the German translation.

Despite the fact that there is a certain amount of scholarly apparatus—numerous footnotes, a (rather rudimentary) bibliography, and various indexes—this is clearly a book aimed at readers with no knowledge of the organ.

The volume is very heavily illustrated, so heavily that the text contains no more than 45 pages. Thomann divides his work into five chapters: these deal with the mechanics and tonal design of the organ, the organ in antiquity and the Middle Ages, the organ of the 16th to 19th centuries, the organ in the 19th and 20th centuries, and the organ of today and in the future.

The best chapter by far is that on organ construction and tonal design. The illustrations and the cutaway drawings are the best I have seen, and Thomann's explanations are admirable. His reliance on French models leads to a few minor slips, notably perhaps his explanation of the role of the German Oberwerk, which he uncritically equates with both the *récit* and the *écho*.

The almost fatal flaw in this volume is simply that Thomann attempts the impossible. A chapter of 17 pages, some of that taken up by illustrations, cannot offer even a cursory account of the organ from 1500 to 1800. While Thomann's facts are in general accurate enough, this ridiculously brief account is actually misleading. Other sections are little better. What can one do with the organ in the United States, or perhaps worse, in England, in three pages? In another chapter, Thomann, an uncritical adherent of the so-called "Alsatian Reform," devotes an amount of space to it that is quite inappropriate in a book of this size and type.

Thomann's text contains a number of errors of various sorts. The section on American organs emphasizes the American love of gigantic instruments; an unfortunate slip dates the Atlantic City organ to the 1820s! A brief reference to the American Classic organ equates it with what Thomann calls the "System Unit" (the German equivalent would be Multiplex-Organ), surely a curious mistake.

Other mistakes are perhaps less glaring. "Dulzian" in German organs is not a soft string stop, for example. The discussion of the neo-classic movement led by Dufourcq and Gonzalez in France

suggests both a prejudiced viewpoint and ignorance of the German *Orgelbewegung*.

The best feature of this volume is the wealth of excellent color illustrations, many of them of organs, particularly Alsatian organs, that do not often appear in books. A rather cluttered layout only slightly mars a very attractive book.

Organists will certainly be frustrated by the sketchy history of the instrument offered here. One could not recommend it—even assuming knowledge of German!—to students. With some reservations it could be recommended to curious music lovers who read German well and who would like to learn something about the organ and its history.

—W. C. Marigold
Urbana, Illinois

Manufacturing the Muse: Estey Organs & Consumer Culture in Victorian America, Dennis G. Waring. Wesleyan University Press, 360 pp., 125 b/w illus. 8" x 10", audio CD included; paper 0-8195-6508-3, \$25 (plus \$3 postage USA) from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918, ph 781/848-1388, fax 781/848-7655, <organlitfund@juno.com>; cloth, 0-8195-6507-5, \$70 from: UPNE, 23 S. Main St., Hanover, NH 03755; ph 800/421-1561, fax 603/643-1540.

This volume is a recent issue (July, 2002) by the Wesleyan University Press, one of more than two dozen titles in their Music/Culture series, which examines how music functions as a social force. The author, an independent scholar and educator, holds a PhD in ethnomusicology from Wesleyan. He has written, in fascinating detail, a lively account of the long-forgotten era of the reed organ—the last half of the nineteenth century—and its principal producer, the Estey Organ Company of Brattleboro, Vermont. This meticulously researched and profusely illustrated book is a valuable and welcome addition to the growing bibliography of studies tracing the pivotal role of music and musical instruments in American culture and western civilization.

During its 114-year history, 1846-1960, the Estey Company manufactured reed organs, pianos, pipe organs and electronic organs. The principal focus of this study—and this review—is the reed organ. With over 500,000 instruments, the name Estey became almost the generic term for the reed organ, as prominent as Wurlitzer in theater organs, Morton in salt, and Bayer in aspirin—to name a few.

The reed organ became a centerpiece in the parlor of working class and emerging middle class homes in rural and small towns during this period. In the words of the author it was "the answer to Victorian America's craving for aesthetic enrichment and social status." Its features were irresistible: inexpensive (one-third the cost of a piano), required little floor space, stayed in tune, and was ideally suited to amateur musicianship. Hundreds of manufactur-

ers found the demand nearly insatiable. But after 1900 the market was rapidly preempted by the piano, and the reed organ, a venerable American icon, would nearly disappear with the introduction of the phonograph and radio. Yet who among our WWII army veterans can forget the fold-up, portable reed organs, the majority built by Estey, which graced the battlefields of Europe and the Far East.

Brattleboro, Vermont was the quintessential company town of this era and Jacob Estey (1814-1890) its benevolent patriarch. Devoted to his Baptist faith, Estey gave generously to his church, championed community betterment and supported numerous local causes. With a long-flowing white beard and quiet demeanor, Estey, who also served in the state legislature, was by any criteria truly a captain of industry. The product development, manufacturing and merchandising practices of his firm were textbook examples of entrepreneurship and business enterprise in the last half of the nineteenth century. His accomplishments were surely the equal of his well-known counterparts in succeeding generations: Ford, Firestone, Carnegie, and Westinghouse. Estey employees found a uniformed military guard, a dramatic club and a glee club welcome diversions from the arduous of factory life. These benefits, together with the progressive policies of the company, which established a rudimentary health insurance program, testify to the enlightened, paternalistic capitalism which marked Estey, a model of probity in contrast to the often "Robber Baron" image of this era.

Two appendices, by recognized experts on the reed organ, contribute significantly to this study. E. A. Boardway writes on "Estey Casework and Tonal Design" and Ned Phoenix on "Sound Production with Free Reeds." The compact disc, in an envelope inside the back cover of the book, brings to life the Estey reed organ and its music of this era. The book and the CD provide a delightful memento to a rich and colorful period in American culture, music and business history. Highly recommended.

—R. E. Coleberd

New Recordings

Glocken und Orgeln des Hamburger Michels. Gerhard Dickel und Christoph Schoener spielen die Orgeln der Hauptkirche St. Michaelis in Hamburg. Psallite CD 60341. Available from Albany Music Distributors, 518/436-8814. No price given.

The disc (about 74 minutes) contains a little over eight minutes of bells, followed by: *Herr Jesu Christ, dich zu uns wend*, by Telemann (Chororgan); "Larghetto" & "Andante" (from *Konzert*, op. 4, arr. for organ solo) by Händel (Konzertorgan); *Fantasia und Fuge g-Moll*, BWV 542, by J. S. Bach (Hauptorgan); *Allein Gott in der Höh' sei Ehr'*,



DONATIONS WANTED FOR LITURGY ARCHIVE

Yale Institute of Sacred Music

has established an archive for the presentation of films, videotapes, and audio recordings of liturgical practice. If you have significant and historically important materials to donate, kindly contact

Melissa Maier
Manager, Projects & Publications
Yale Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511
203.432.5180
melissa.maier@yale.edu

Worship & Music Conferences Summer 2003

Montreat, June 15-21 and June 22-28, 2003

Theme: *"The Great Ends of the Church"* (two identical weeks)

Westminster, July 13-18, 2003

Theme: *"Let Us Talents and Tongues Employ"*

Albuquerque, July 20-25, 2003

Theme: *"Singing the Songs of Zion" - Worshipping With the Psalms*

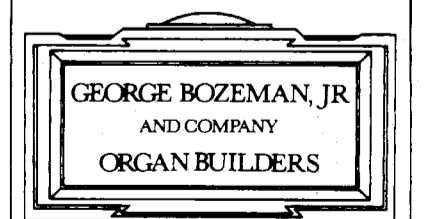
For more information contact:

The Presbyterian Association of Musicians
100 Witherspoon Street
Louisville, KY 40202-1396
Phone: 1-888-728-7228 ext. 5288

www.pam.pcusa.org



Visit our new web site at **TheDiapason.com**



Telephone: (603) 463-7407
41 Raymond Road
(Route 107)
Deerfield, New Hampshire 03037

by J. S. Bach and *Choralsatz* by Gerhard Dickel (Chororgel); *Thema und Variationen D-Dur*, by Mendelssohn (Konzertorgel); *Fantasie und Fuge c-Moll* (Wq 199,7), by C. P. E. Bach (Hauptorgel); *Thema und Variationen d-Moll* (from 2nd movement of String Sextet, op. 18, arr. Manuel Gera), by Brahms (Hauptorgel); *Toccata und Fuge d-Moll/D-Dur*, by Reger (Hauptorgel).

The Händel concerto, the chorale settings by Bach and Dickel, and the works by C. P. E. Bach and Reger are played by Dickel, the remainder by Schoener.

This recording was obviously made as part of the celebrations surrounding the dedication of the enormous "millennium bell," the replacement of a confiscated bell that left the peal incomplete for many, many years.

The Michaeliskirche, affectionately known as "alter Michel," with a huge tower that is the symbol of the city, is an enormous baroque building. It was destroyed by fire in 1906, rebuilt in exactly the same form, and heavily dam-

aged in World War II. The church has a very ambitious music program.

The chancel organ (Chororgel) is a four-stop positiv built by the Hamburg builder Franz Grollmann in 1960. One of the four stops is a 4-rank mixture, and the organ has both a bright and a surprisingly powerful sound. The concert organ (Konzertorgel) was built by Marcussen in 1909 and is located in a capacious side gallery; it is intended for use at performances requiring large forces, since the main organ gallery will accommodate a maximum of 100 performers. It was originally a 2-manual of 40 stops with relatively high pressure and a big swell. This organ survived World War II and was the church's only instrument for a number of years. It was rebuilt and enlarged by Walcker in 1951-1952 and received a new, movable console from Steinmeyer in 1980. It is now a 3-manual of 45 stops (about 69 ranks) with the resources to sound convincing in both the Händel concerto—the poorly identified concerto is Op. 4, No. 1 in G Minor—and the Mendelssohn varia-

tions. Three good builders have all left their mark, but the result is remarkably satisfying.

The main organ (Hauptorgel or Grosse Orgel) is a very imposing instrument; I find it magnificent, both live and on recordings. Its predecessor, a famous and enormous Walcker built in 1912, was seriously damaged in World War II, and after extensive discussions the church decided to replace the instrument rather than repair it. The new organ is a Steinmeyer V/85 (almost 140 ranks!) built in 1960-1962. The organ has tracker key action, electric stop action—the accessories are all of the German type—and very limited couplers. There are 24 reeds, all definitely German-type, many of them very fine solo voices, and a 20-stop pedal. There are a couple of peculiarities: Manual I, called "Bombardenwerk," is actually a big swell organ—the only enclosed division—with a full battery of reeds added. Manuals II and III are Hauptwerk I and 2, two separate great divisions, which can be coupled; one is based on a 16'

Prinzipal, the other on an 8', and the two are quite different. This remarkable organ sounds equally at home in Bach's fantasy and fugue, in the thoroughly convincing Brahms transcription, and in Reger's toccata and fugue. One suspects that at least some Walcker pipework was reused, but if that is the case Steinmeyer clearly reworked it.

The two performers share the duties of director of music and organist at the Michaeliskirche. Dickel (born 1938) was trained in Hamburg and has been at the church since 1984, after long service at other Hamburg churches. Schoener (born 1953) studied in Freiburg, Paris, and Amsterdam. He served as regional director of music for Protestant churches in the Rhineland, taught in Freiburg, Heidelberg, and Düsseldorf, and came to the Michaeliskirche in 1998 to work with and, one suspects, eventually succeed Dickel. Both men are fine players with a sense of appropriate style and a penchant for carefully nuanced articulation and phrasing. I was particularly impressed by Schoener's imaginative

NEW ORGAN MUSIC FOR *Lent and Easter*

FROM WARNER BROS. PUBLICATIONS

COLLECTIONS

FIVE TRIOS FROM BACH'S B MINOR MASS

arranged for Organ • by Michael Helman (GBM0205) \$9.95

Noted composer/arranger, Michael Helman, has taken five settings from the magnificent "Mass in B Minor" by J. S. Bach and arranged them as organ trios. This new collection will surely find favor among organists, and will make a great addition to training new organists in this form. Clearly printed and with little editing. This set is a must!



GRACE AND JUBILATION

Six Organ Solos • by Jack Noble White • (GBM0110) \$8.95

Jack Noble White, composer of "The First Song of Isaiah," our best-selling choral work of all time, presents a wonderful collection of organ pieces. Included in this collection are a variety of musical arrangements of familiar hymn tunes such as "Amazing Grace," "Picardy," "Ode to Joy," "Sine Nomine," plus two other pieces. "The Jubilant Trumpet" and "An Iona Boat Song" make wonderful service or recital pieces as well. Organists will turn to this collection time and again throughout the church year.

LENTEN CHORALES for Organ

Eight Familiar Hymn Tunes arranged by Robert J. Powell • (GBM0204) \$9.95

Powell brings together eight familiar hymn tunes in this lovely collection for the Lenten season. True to his writing style, Powell has provided a variety of musical styles that ensure meaningful service music for many denominations. These intermediate-level arrangements are sure to please all who play and hear them. Hymn tunes used include: "Azmon," "Bangor," "Bourbon," "Danket denn Herren," "Passion Chorale," "Petra," "St. Christopher," and "Wigan."



MEDITATIONS ON THE SAVIOR

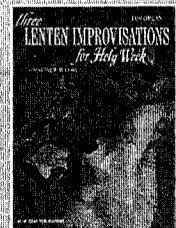
Six Hymns for Organ • arranged by Mark Thewes • (GBM0201) \$8.95

Mr. Thewes has a growing reputation as a fine composer and arranger of hymns. This new collection offers the church organist lovely, moving settings of six very familiar hymns. These are useful in any church service, for preludes, offertories, prayer time, and at funerals as well. All are easily learned, and playable on most any size instrument.

THREE LENTEN IMPROVISATIONS FOR HOLY WEEK

for Organ • by Matthew H. Corl • (GBM0208) \$6.95

Corl's newest collection includes spectacular arrangements of three favorite hymns for services from Palm Sunday through Good Friday. Each sounds more difficult than they appear making this set useful to most any organist. Hymn tunes included are: "St. Theodulph," "Martyrdom," and "Herzlichster Jesu."



SOLOS

HOSANNA LOUD HOSANNA

Organ Prelude on "Ellacombe" • arranged by James Pethel • (GSTC9907) \$3.95

Here's another great piece for Palm Sunday for organists. This setting of "Ellacombe" can be played by most organists, and works easily on a two-manual instrument. Quickly learned, effective and exciting for the congregation.

A PALM SUNDAY FESTIVAL

("St. Theodulph," "St. Flavian," "Ride on King Jesus")

by Lawrence P. Schreiber • (GSTC9902) \$3.95

Organist's looking for music appropriate for Palm Sunday will thrill with this exciting setting that includes three popular tunes. Schreiber includes "St. Theodulph," "St. Flavian," and "Ride on King Jesus" in this upper-intermediate level organ solo. Depending on the size of the instrument, you may wish to expand on the registration. A truly exciting and most useful piece.

Prelude on CROWN HIM WITH MANY CROWNS

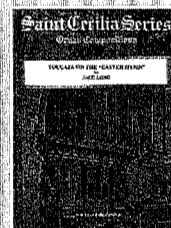
by Jerry Westenkuebler • (GSTCM0101) \$3.95

What an exciting solo! This powerful setting will capture the attention of many organists, and all people who hear it. This setting works very well as a service prelude, but will also be a perfect addition to any recital program. It calls for a solo trumpet stop for the opening fanfare and melody, and there is a beautiful soft center sections with strings and a 4' flute stop.

Toccata on "EASTER HYMN"

for Organ • by Page C. Long • (GSTCM0202) \$3.95

Here's a brilliant new setting of the favorite "Easter Hymn" that will make any organist sound like a master. The toccata pattern of 16th notes lies easily under the hands, and the melody shines through clearly. This will make a spectacular prelude for Easter morning services.



Toccata on NICAEA

Holy, Holy, Holy • by Page C. Long • (GSTCM0203) \$3.95

One of the world's most favorite hymn tunes has been set as a sparkling toccata for organ by Page C. Long. The piece opens with a toccata pattern in the right hand, and the melody in the left. Dr. Long includes a powerful choral section in the middle before returning to the toccata pattern. The concluding eight measures on full organ are sure to stir your congregations and audiences.

Variations on PICARDY

by Michael Helman • (GSTCM0102) \$3.95

This set of five variations on a popular hymn tune will be of interest to all organists. Only the closing variation, a French-style toccata, will require some work. The set is perfect for an organ dedication recital, showing a variety of colors. Included are an opening chorale, a duo for manuals only, a trumpet tune, an aria, and the fiery toccata to close.

ALSO AVAILABLE:

HOPE AND TRUST • (*A Hymn Sequence for General and Memorial Services*) by Jerry van der Pol • (GBM0007) \$5.95

Meditation on THE ASH GROVE • Arranged by David Lasky • (GSTC9901) \$3.95

ORGAN MUSIC FOR MEDITATION AND PRAISE • Robert J. Powell • (GBM0006) \$7.95

**This music is available from your favorite music store, or call
1-800-327-7643 or 305-620-1500, ext. 7399 for more information.**



WARNER BROS. PUBLICATIONS
Warner Music Group • An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014



registration and idiomatic playing in the Brahms transcription, which emerges as a very convincing organ piece. It would be good to hear him play more major Bach works, for his performance of the great *Fantasia und Fuge* in g-Moll ranks with the best.

The extensive CD booklet (German and English) contains much information about the church itself, the bells, the organs, the music, and the performers. There is an unfortunate tendency to be chatty rather than technical; I was glad that I had other descriptions of the church and its instruments on hand!

The repertoire is obviously standard, since the recording was undoubtedly aimed at a broad local audience. However, one can enjoy excellent performances of justly famous music on interesting organs, one of them, to me at least, a truly magnificent instrument. This is one of the best of the bells and organ series of German CDs.

—W. G. Marigold
Urbana, Illinois

Clyde Holloway Plays the Fisk-Rosales Organ, Rice University. Raven OAR-590. Available from the Organ Historical Society, Box 26811, Richmond, VA 23261; \$14.98 (plus \$2.50 shipping); <www.ohscatalog.org>.

This disc contains *Hymne: Veni Creator*, de Grigny; *Schmücke dich, o liebe Seele*, Bach; *In Paradisum*, Daniel-Lesur; *Deuxième Fantaisie*, Alain; *Andante sostenuto from Symphonie Gothique*, Widor; and *Sonata on the Ninety-fourth Psalm*, Reubke.

Charles Fisk used to say that any organ striving to play many things reasonably well had to be able to play at least one thing extremely well. At the heart of this argument, of course, is the notion that history's greatest organ building schools share enough essential musical qualities to make them to some extent cross-breedable. Although Fisk died prematurely in 1983, his ideas live on in a remarkable instrument built in 1995 by C. B. Fisk, Inc. and Rosales

Organbuilders for Rice University's Shepherd School of Music.

Modeled primarily on the instruments of Cavallé-Coll, this organ has what it takes to play the great French romantic literature with authority. Perhaps in a move to demonstrate this organ's versatility, Clyde Holloway has chosen only a handful of works specifically written for Cavallé-Coll-style instruments, filling the program out instead with French Baroque, German Baroque, and German Romantic works. What shines forth here is an instrument that is able to project each work with a confident musical voice, serving up everything from a pompous *grand jeu* to an insouciant harmonic flute with aplomb. The first appearance of the slotted principals (in the Alain) is a moment to savor—indeed, such a full-some, plangent tone may not have been heard in a new instrument since the early part of the last century. Particularly remarkable are the finely shaded dynamics made possible by the organ's specially designed swell boxes, which allow for smooth, gradual crescendi and decrescendi that would make any orchestra blush.

Accompanying this recording are copious notes on the organ, performer, and the music, although the timings of individual tracks have unfortunately been omitted. Nevertheless, anyone wishing to hear this extraordinary instrument, masterially played by its resident maître, will be well pleased by this fine recording.

—Gregory Crowell
Grand Rapids, Michigan

New Organ Music

Ferko, Frank. *Visions of Eternity*. E.C. Schirmer 5694.

Frank Ferko's *Vision of Eternity* was commissioned by Glenview Community Church in Glenview, Illinois, for the dedication of John Buzard's opus 21

on January 21 of 2000. Its overall structure is a series of alternations between an idea that represents the despair of earthly life and an idea that represents the eternal bliss of heaven. The harmonic language is typical of much late twentieth-century American literature with lots of polychords, and there are some strong harmonic roots, pedalpoints, drones, and directional tones that provide at least some large-scale tonal underpinnings and points of reference. The work is not so persistently strident that listeners or performers would be uncomfortable. Of moderate difficulty, a relatively large three-manual instrument with lots of warmly voiced foundation stops is required. Highly recommended for those who enjoy imaginative, but not overly harsh, contemporary literature.

Hampton, Calvin. *Prelude and Variations on Old Hundredth*, 2nd edition by Wayne Leupold and Cherry Rhodes. Wayne Leupold Editions WL60016.

After being out-of-print for several years, the reappearance of this major contemporary American work is most welcome. Not only have Hampton's own corrections to the original printing by McAfee been incorporated, but three variations (numbers 5–7) that were written especially for Cherry Rhodes after the previous publication have been included, as well. Of these new variations, number 5, mostly for pedals, is transcendental in its technical requirements, but certainly a crowd-pleaser. The entire piece would work extremely well as a concert work, and the final variation in French toccata style would make a thrilling service postlude. There is a definitive compact disc recording of this work by Cherry Rhodes on the Pro Organo label (CD 7009).

Heine, Carl. *African Tunes for Organ*. MorningStar MSM-10-723, \$8.00.

Carl Heine has set three traditional African folk hymns (*Kule Mbinguni Nataka Kwenda*; *Ni Huzini, Ni Furaha*; *Yesu Amefufuka*) for organ solo or with an optional percussion part. These attractive arrangements feature intriguing rhythmic patterns that are based on asymmetrical septuple meters in *Ni Huzini* and *Kule* and alternating 3/4 and 6/8 patterns in *Yesu*. These short settings would make wonderful rhythmic exercises for a beginning student, fun fillers in a recital, and, if your congregation allows itself to smile in church occasionally, an interesting prelude to a service.

Liszt, Franz. *Selected Organ Works*, vol. 1, ed. Imre Sulyok and Tamás Zaskaliczky. Editio Musica Budapest Z 14 202, distributed by Theodore Presser.

The pieces contained in this volume are as follows: *Ave Maria*, *Choral "Nun Danket Alle Gott," Einleitung zur Legende der Heiligen Elisabeth*, *Gebet*, *Gebet (Ave Maria)*, *Praeludium "Zum Haus des Herrn," Requiem, Rosario, Via*

Crucis and *Weinachtsbaum*. With the exception of the beautiful tone poem *St. Elizabeth* and an exquisite miniature *Gebet (Ave Maria)* the remainder of this volume is rather banal, certainly not in the same league as the *Prelude and Fugue on BACH* or the *Ad Nos Fantasy*. The cover, binding and engraving are quite impressive, but the editing itself is rather puzzling. One assumes that this is intended as strictly a performing edition, since matters of scholarship are avoided entirely. There are no notes to mention sources, versions or even dates of the pieces. Further, there is no differentiation between editorial interpolations relative to dynamic, tempo and phrase markings and those in the original sources by Liszt. Perhaps these issues will be dealt with in endnotes in a subsequent volume, but their conspicuous absence in volume one greatly detracts from its authority, reliability or ultimate usefulness.

Owens, Sam Batt. *Six Meditations on Plainsong Melodies*. MorningStar M-10-531.

The six plainsong tunes on which these meditations are based include *Adore te devote*, *Conditor alme siderum*, *Divinum mysterium*, *In paradisum*, *Pange lingua* and *Stabat mater dolorosa*. They are mostly presented in a rather dreamy, impressionistic harmonic and textural manner with lots of modality, higher number chords, and shifts of inflection. The one exception is the *Divinum mysterium* meditation which is set as a relatively perky jig. Of rather modest technical requirement, these pieces are beautifully composed miniatures that would serve well as preludes or interludes within a service.

Pardini, J. Christopher. *Toccata on "Amazing Grace"*. GIA G-5523.

This hymntune arrangement was composed for the May 23, 1999 broadcast of the Hour of Power by the Crystal Cathedral's current senior organist, Christopher Pardini. Two verses of the hymn melody are played on a large solo reed accompanied by sextuplet arpeggiations. This is followed by a final verse on full organ. Although compositionally straightforward or facile enough to have been improvised, there is no doubt that this setting will be a congregation-pleaser. Of moderate difficulty, the piece would undoubtedly be quite effective on a large instrument with two different big solo reeds, but can certainly adapt easily to smaller instruments.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Gift subscriptions
available online at
TheDiapason.com

OrganmasterShoes.com



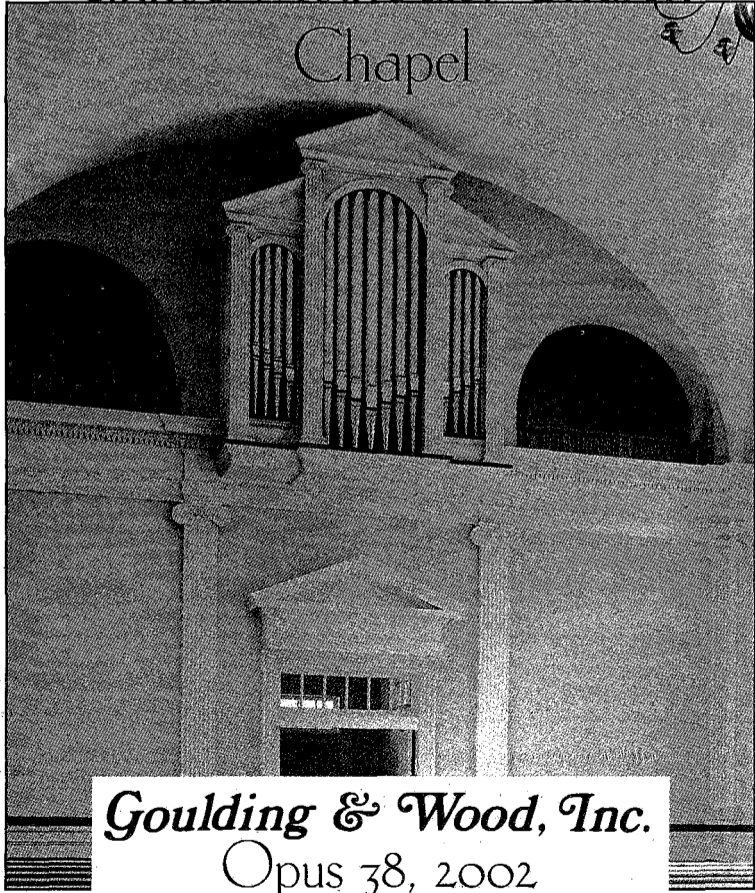
Orgues Létourneau Ltée

In the USA: 1220 L Street N.W.
Suite 100 - No. 200
Washington, DC 20005-4018
Toll Free: (800) 625-PIPE
Fax: (202) 737-1818
e-mail: LetoUSA@aol.com



In Canada: 16355 ave Savoie
St-Hyacinthe, Québec J2T 3N1
Telephone: (450) 774-2698
Fax: (450) 774-3008
e-mail: orgueletourneau@qc.aira.com
www.letourneauorgans.com

Meridian Street United Methodist Church



Goulding & Wood, Inc.

Opus 38, 2002

823 Massachusetts Avenue

telephone: 1.800.814.9690 • facsimile: 317.637.5236

www.gouldingandwood.com

John Bull: *Ut, re, mi, fa, sol, la* A Performer's Investigation, Part 2

Gary Verkade

Part 1 of this article appeared in the January issue, pp. 16–18.

Anomalies I: voice leading

An anomaly here means something unusual, a musical passage that does not conform to contemporary rules of counterpoint or otherwise deviates from the norm. It also entails any incongruities or inconsistencies in melody, harmony, counterpoint, or texture. The concept thus entails interpretation and assumes some knowledge of historical musical practice. In a piece with the rigorous formal construction of the one under consideration, we might expect the voice leading, the treatment of harmony, the handling of texture, etc. to be just as rigorous. Yet there are a number of ambiguities that are noteworthy and curious.

The hexachord theme wanders from voice to voice. This is unusual for the simple reason that the theme is treated as a *cantus firmus*; *cantus firmi*, as a rule, do not wander. It is especially peculiar that the wandering takes place in the middle of thematic statements. Only once does it happen at the beginning of the theme (at unit 79) and that is remarkable for another reason. The hexachord theme first begins as the soprano voice. It wanders to the alto voice at unit 10 (see Example 14).

The theme only remains in the alto

voice for the duration of nine units before returning to the soprano (see Example 15). Only four units later it wanders again to the alto (see Example 16). The switch in voices takes place on paper at unit 22 where the upper two voices use the same pitch, however it is not audible until unit 23.

The *cantus firmus* theme returns to the soprano beginning at unit 31, where the ambiguity of which notes represent which of the two upper voices is extended until unit 33 (see Example 16).

Another switch to the alto voice occurs during the space of units 37–38 (see Example 17).

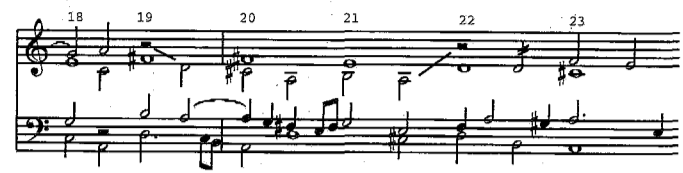
During the first four statements the hexachord theme wanders between the soprano and the alto six times; one hears the theme moving through the fabric of the composition. The return to the soprano, the last until the final section of the piece, is effected at unit 43 (see Example 18).

The shift, at unit 79, of the hexachord theme from the soprano voice to the bass voice, the leap from f1 to A-flat, is one of the more dramatic shifts of the piece, moving very audibly from one outer voice to the other. As we have noted above, the leap occurs as a result of the transposition scheme. After that, the theme continues to wander somewhat. It moves to the tenor at unit 133 (see Example 19). It also moves to the

Example 14. John Bull, *Ut, re, mi, fa, sol, la*: units 8–11.



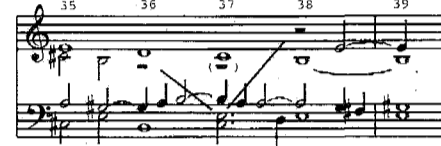
Example 15. John Bull, *Ut, re, mi, fa, sol, la*: units 18–23.



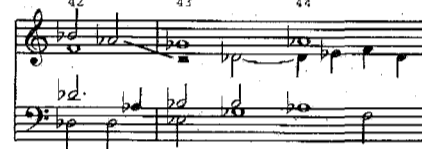
Example 16. John Bull, *Ut, re, mi, fa, sol, la*: units 30–34.



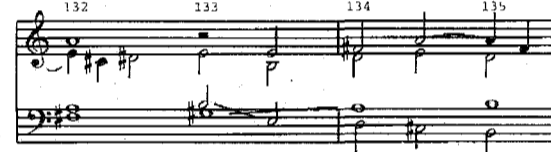
Example 17. John Bull, *Ut, re, mi, fa, sol, la*: units 35–39.



Example 18. John Bull, *Ut, re, mi, fa, sol, la*: units 42–44.



Example 19. John Bull, *Ut, re, mi, fa, sol, la*: units 132–135.



The House of Hope Organ Institute

Louis Vierne: His Life & Music July 27-30, 2003

Recitals, lectures, masterclasses, and discussions led by distinguished artists and teachers; a special concert of Vierne's rarely heard chamber music.

Organs

1979 C.B. Fisk, Inc.
63 stops

1878 Joseph Merklin
13 stops

1852 attributed to Ducroquet
8 stops

2001 Jaeckel Organ Company
16 stops

The House of Hope Organ Institute

797 Summit Avenue, St. Paul, MN 55105

www.hohchurch.org • 651-227-6311



Ben van Oosten

Virtuoso organist widely acclaimed as one of the world's leading interpreters of French music.



Martin Jean

Superb organist and improviser. Professor of Organ at Yale School of Music and Institute of Sacred Music.



Brigitte de Leersnyder

Authority on Vierne and author of forthcoming book on Louis Vierne, with his correspondence, unknown iconography, and much personal research.

alto voice at unit 163, but that voice crossing is as good as inaudible and is accentuated by Bull in another manner discussed below.

Anomalies II: texture/harmony

Example 20 shows how the hexachord theme, for the space of two and one half whole notes, audibly becomes the highest voice without actually leaving the alto voice on the page. Bull draws attention to this fact by leaving the leading tone, b-natural⁰ of the cadence on C, hanging without resolution; the soprano voice does not end, but is suddenly abandoned in mid-cadence. This is an *abruptio*, the sudden cessation of a musical thought. Right at that point, unit 13 of the piece, the effect of being left hanging at the cadence is further emphasized by the open sonority of the fifth, C-G, an anachronism, sounding for an instant in two-voiced texture due to the voice leading of the bass and tenor voices. The effect is one of a hole in the music, and it is one that allows, for a few moments, the theme to sound as if it were the soprano voice.

Example 21 shows another curious passage. One can see that the half-note e-flat¹ in the alto at unit 100 is followed by a rest and that the alto proper doesn't reenter until the second half of unit 102. There is, however, right at unit 101, the entrance of an extra voice in the left hand, f⁰, which sounds for the duration of a whole note only and then disappears. It can only be the alto voice which suddenly plunges down into the tenor area, crossing below the actual tenor at unit 101. The open space between the tenor c¹ (which, at unit 101, sounds like the alto voice) and soprano f² disobeys the rules of counterpoint which stipulate that there be no more than an octave between upper neighboring voices. Not only does the space call attention to itself, but the apparent extra voice, f⁰, does so as well. The musical-rhetorical figure signified by the space, called *longinqua distancia*, continues into unit 102 and is found between tenor and soprano (b-flat⁰ to e-flat²) and then between alto and soprano (c¹ to e-flat²).

Example 22 shows, at unit 144, the 12th entrance of the hexachord theme, beginning on f-sharp⁰. The sonority is unusual, to say the least, and eminently avoidable. First, the natural movement of the soprano voice would be to a¹ at unit 144, completing the cadential figure begun around unit 141. The bass voice is expected to drop to A at unit 144 for the same reason, but it does the unexpected also. The alto voice with-

draws itself from the affair with a rest, leaving the other voices to form the unusual harmony: octave f-sharps over an e⁰ in the bass. I have no doubt that Bull knew that the 12th entrance of the theme, using the 12th pitch of the scale, was taking place at the 144th (12 x 12) unit of the piece.

Example 23 illustrates a passage set audibly apart at unit 151 by the manipulation of texture. The four-voiced texture found at the first unit of the example, the alto having first a half-note rest, is thinned out as the soprano drops out at unit 150, while the bass drops out right at unit 151 leaving just a two-voiced texture. This is a unique moment for two reasons. The two-voiced texture is the thinnest used by Bull in this work, and rarely used at that. But that fact alone is not enough. What makes this striking is the open sound of the fifth occurring right at the point where the texture is thinnest. The listener cannot miss the anachronistic sonority; Bull literally diverts our attention away from everything else directly to it as he also did at unit 13 (see Example 20).

Example 24 shows another voice crossing, but one that does not belong to the more audible events of the work. However, beginning at unit 163, we have an occurrence which acts as an accent and thus draws the ear to it. The alto voice here carries the hexachord theme. One can observe how Bull accentuates this particular event. First, the thematic note, e¹, is only a half-note long; this is the only passage in the work which has a thematic note which is not a whole note. Second, the chord played at this point has an added voice in the right hand making it five-voiced; at no other point, excepting the final chord of the work, do more than four voices sound simultaneously. Third, the three inner voices have the same length, a half note, and all are followed by a half-note rest; i.e. the thickest texture is immediately followed by the thinnest texture used by Bull in this piece. Fourth, the five-voiced texture is further emphasized rhythmically by the quarter-note A found in both of the outer voices; the outer voices are the most audible and the A found here presages the cadence on A found across the next bar line. Fifth, the five-voiced texture is restored for the brief period of a half note one unit later. It is an e¹ in the right hand, the only tone found both in the A (tonic) and E (dominant) triads which are here forming a cadence—the d¹ of the hexachord theme is the seventh of the dominant-seventh chord—though E is conspicuously missing from the a-minor sonority of unit 165.

Example 20. John Bull, *Ut, re, mi, fa, sol, la*: units 12–16.



Example 21. John Bull, *Ut, re, mi, fa, sol, la*: units 99–102.



Example 22. John Bull, *Ut, re, mi, fa, sol, la*: units 142–144.



Example 23. John Bull, *Ut, re, mi, fa, sol, la*: units 149–152. The alto e¹ at the asterisk is an f-sharp¹ in the *Fitzwilliam Virginal Book*.



Example 24. John Bull, *Ut, re, mi, fa, sol, la*: units 161–165. The tenor A at the asterisk is a whole note in the *Fitzwilliam Virginal Book* with a footnote indicating a half note in the manuscript.



Order

Hexachord

John Bull uses the hexachord as a *cantus firmus*. It is not a theme that is developed as the theme of a fugue might be and does not itself undergo transformation. It is a building block with which Bull constructs the framework of his piece. It goes through a number of statements, but each statement is clearly identifiable as a hexachord. The hexachord system reckons with hexachords on G, C, and F although it is clearly a system based on flexible pitch, i.e. it is the relation between each of the hexachord members which remains inviolate; a particular *ut* may have any G, C, or F pitch. Bull, however, seemingly drawing the consequences of a movable *ut*, places the hexachord on all 12 chromatic tones, establishing a comprehensive system of relative pitch. Mutation from one hexachord to the next, by way of a pivot tone, a tone which has a function in two successive hexachords and facilitates the transition of one hexachord to the next, does not occur here. Rather, each hexachord stands on its own and demands its unique right to existence independent of the previous hexachord. By setting up his piece in this manner, Bull does away with the entire hexachord theory. The hexachord is used as a tool to dismantle the theory based upon it.

Modulation

Having done away with mutation, Bull employs transposition. Each of the first 12 entrances of the hexachord theme thus demands a harmonic response, a modulation. Bull forces himself to write

a music which touches on 12 keys. If we regard major and minor as modes, the entire gamut of keys in the tonal system of the common practice period is utilized—all in one piece of music. And his use of the whole-tone scale in transposing the hexachord theme is truly astounding and sets this piece apart from anything else in the keyboard literature of the time. So, too, did Debussy use the whole-tone scale when, at the turn of the 20th century, traditional tonality was increasingly becoming problematic as a system and composers were experimenting with new systems of harmonic organization.

13

The hexachord theme, used as a *cantus firmus* in this composition, i.e. unchanged, though transposed, is organized into a 13-unit phrase. The transposition scheme of the piece requires 13 statements of the theme in order to include all of the 12 tones and return to the starting point. The correspondence of the length of the theme and the number of repetitions it undergoes in the transposition scheme represents order on the highest level. This produces a first section of 169 whole-note units (13 x 13).

17

After the transposition scheme has run its course, there are four more statements of the hexachord theme in the soprano voice, bringing the total number of thematic statements to 17. However, the total number of whole-note units which comprise this second section of the work is not 52 (4 x 13). The 13th unit of the last thematic statement is omitted. That leaves us with one unit fewer than anticipated. But 51 = 3 x 17.

11

The two main sections of the work, comprising all of the statements of the hexachord theme, make up the body of the piece. It contains 220 whole-note units of music, instead of the 221 (17 x 13) units it would have had, had the last

CHURCH OF SAINT JOHN THE EVANGELIST

Rochester, Minnesota



RIEGER-KLOSS

An Organ Building Tradition Since 1873

Send \$5.00 (to cover shipping and handling) to receive a demonstration CD featuring a recent Rieger-Kloss organ installation.

Exclusive North American Representative

EURO MUSIK CORPORATION

Toll-Free Telephone/Fax:

1-800-21-ORGAN

104 West Lake Street
Bloomington, IL 60108

e-mail: euromusik@earthlink.net
web site: www.Rieger-Kloss.com

Visit our new
web site at
TheDiapason.com

Table 1. Significant numbers in John Bull, *Ut, re, mi, fa, sol, la*.

primes:	7	11	13	17	227
	units of peroration	John (4 x 11) Bull (4 x 11)	1) length of hexachord theme 2) number of entrances of hexachord theme to complete transposition scheme	1) number of entrances of hexachord theme in entire work 2) 9:8 = whole tone	units of entire work
related numbers:		220 (20 x 11) main body	169 (13 x 13) first section	51 (3 x 17) second section	

statement of the hexachord theme contained its 13th unit. 220 (20 x 11 or 2 x 2 x 5 x 11 or 5 x 44) contains no factor of 13 or 17. However, we know that at this period, as part of a very long history, gematria, the theory of numbers and their meanings, was a branch of knowledge in which artists not only dabbled, but used with impunity. One of the common uses of numbers was the representation of names: A = 1, B = 2, C = 3, etc. ("I" and "J" were considered one letter, as were "U" and "V"). Both "John" and "Bull" are represented by the number 44 (4 x 11). By leaving out the final rest of the final statement of the hexachord theme, Bull changes 52 to 51, thus relating the second section of the work to the number 17, but also changing 221 to 220, bringing the body of the piece into relationship with his own name through the common factor of 11.

Almost as an aside I would also like to mention that the number of anomalies, both of voice-leading and of texture-harmony, is 11. In other words, the entire work is regularly constructed employing the accepted rules of counterpoint/composition except those passages which Bull has given his personal stamp by deviating from the norm. His personal stamp also extends to the number of those stamps.

7

The peroration (or coda) comes last. It is extra, the icing on the cake, the statement that ends the oration. It is fitting that it has its own identity. The number seven has great significance in many cultures of the world. It is traditionally related to the length of the week and thus also to creation and the concept of completeness. It has even been maintained that the number seven is responsible for bringing everything into existence, a thought not necessarily misplaced in this context since Bull is calling a new system of musical order into existence. The seven units of peroration bring the total length of the composition to 227 whole-note units.

Primes

The structural numbers of the composition, 7, 11, 13, 17, 227, are all prime numbers. In addition, most of the anomalies take place at or are centered on whole-note units which are prime (10, 13, 23, 31, 37, 43, 101, 133, 144, 151, 163). The only exceptions are units 10 (example 14) and 144 (example 22). Unit 144 has been related to the fact that the 12th statement of the hexachord theme is taking place using the 12th member of the chromatic scale. The passage at unit 10 is the first one in the series of those that appear unusual. It is in fact the case that the numbers 10, 100 and 1000 have an intimate relationship to the number 1. As beginnings of new orders of numbers (the tens, the hundreds, the thousands) they have the same function as the number 1 itself, the beginning of all numbers. Music theorists/philosophers from all over Europe, from Italy to north-Germany, from Zarlino to Kircher to Descartes, recognize in 1 not a number, but rather the concept of unity from which all numbers, indeed all existence has its origin. Even as late as 1722, Rameau makes the statement that the number 2 is the first number, not the second. Observed from this point of view it is not inappropriate that the first of the anomalies should occur at unit 10.

Given the nature of music, both the fact that it occurs in time and that it is context-bound—i.e. a context needs to be established before events can be perceived—unit 10 is the first point at which a unique event could occur "at the beginning" without simply being perceived as the beginning of the music. Though the numbers 10 and 144 are not prime, I don't think that one can deny Bull's interest in prime numbers (see Table 1.)

The whole-tone scale

One additional aspect of the piece remains to be mentioned, one that is for me a particularly savory morsel. The whole-tone scale is made up of just that: whole tones. How does the use of this

scale tie in with the order found in the rest of the composition? The whole tone is mathematically represented by the proportion 9:8. We can now answer the question why there are four concluding statements of the *hexachordum durum*, instead of three or five, bringing the total number of statements of the hexachord theme to 17 (13 + 4). The connection between the overall form of the work, which consists of 17 statements of the hexachord theme, and the transposition scheme is given by the whole-tone scale itself: $9 + 8 = 17$.

This composition is not to be disposed of as a mere curiosity. It is a clear statement by a serious composer. *Ut, re, mi, fa, sol, la*: a treatise on a system of music which it methodically, through the organization of its discourse, declares obsolete and actively replaces, utilizing admirable intellectual rigor, with a new order. ■

Bibliography

- Apel, Willi. *The Notation of Polyphonic Music 900-1600*, rev. 5th ed. Cambridge: The Mediaeval Academy of America, 1953.
- Bernhard, Christoph. *Tractatus compositionis augmentatus in Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 2nd ed., ed. Joseph Müller-Blattau. Kassel: Bärenreiter, 1963.
- Bronowski, J. and B. Mazlish. *The Western Intellectual Tradition*. New York: Barnes & Noble Books, 1993.

- Bull, John. *Keyboard Music: I*, 2nd. rev. ed. John Steele and Francis Cameron with add. material Thurston Dart in *Musica Britannica: A National Collection of Music*, vol. XIV. London: Stainer and Bell, Ltd., 1967.
- De Cusa, Nicolai. *De coniecturis/Mutmaßungen*, trans. and ed. Josef Koch and Winfried Happ. Hamburg: Felix Meiner Verlag, 1971.
- Endres, Franz Carl and Annemarie Schimmel. *Das Mysterium der Zahl*. Cologne: Eugen Diederichs Verlag, 1985.
- Fitzwilliam *Virginal Book*, 2 vols., ed. J. A. Fuller Maitland and W. Barclay Squire, rev. ed. Blanche Winogron. New York: Dover Publications, Inc., 1990.
- Frescobaldi, Girolamo. *Orgel- und Klavierwerke*, vol. II, ed. Pierre Pidoux. Kassel: Bärenreiter, n.d.
- Friedrich, Carl J. *The Age of the Baroque: 1610-1660*. New York: Harper & Row, Publishers, 1962.
- Johnson, Francis R. *Astronomical Thought in Renaissance England: A Study of the English Scientific Writings from 1500 to 1645*. New York: Octagon Books, Inc., 1968.
- Morley, Thomas. *A Plaine and Easie Introduction to Practicall Musick*, 2nd ed. R. Alec Harman. New York: W. W. Norton & Company, Inc., 1973.
- Naredi-Rainer, Paul v. *Architektur und Harmonie: Zahl, Maß und Proportio in der abendländischen Baukunst*. Cologne: DuMont Buchverlag, 1984.
- Rameau, Jean-Philippe. *Treatise on Harmony*, trans. Philip Gossett. New York: Dover Publications Inc., 1971.
- Surles, Robert L., ed. *Medieval Numerology: A Book of Essays*. New York: Garland Publishing, Inc., 1993.

Imagine...

...a new organ designed to fit
your architecture.
Perfectly.

Church of the Epiphany • Miami, Florida
Three-manual pipe organ • Fratelli Ruffatti, 2001

Fratelli Ruffatti
Distinguished pipe organ builders of Padua, Italy

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

XV Festival Internazionale Storici Organi della Valsesia

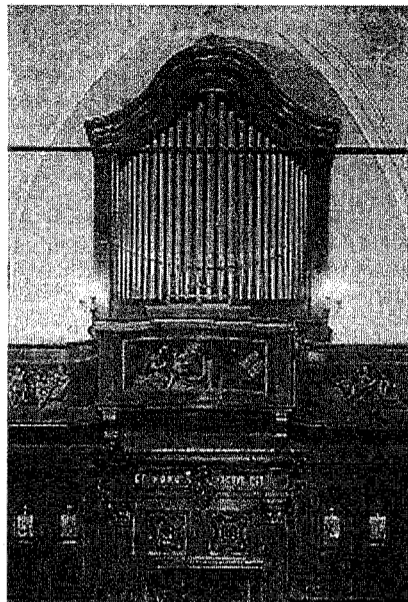
June 30–September 21, 2002

Sarah Mahler Hughes



Sarah Mahler Hughes

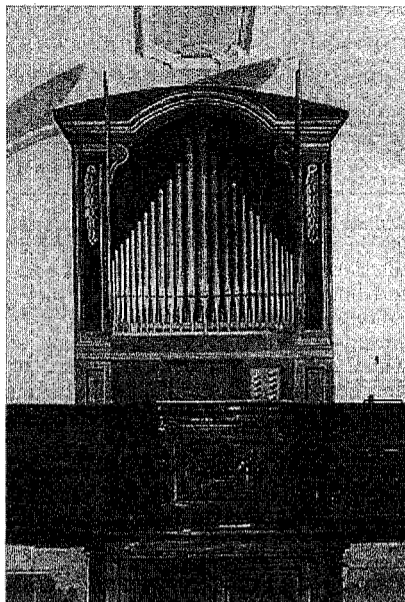
On July 28, 2002, I had the good fortune to play a recital on two historic organs as part of the 15th annual International Festival of Historic Organs in Valsesia in the Piedmont region of Italy. Mario Duella, the founder and artistic director of the Festival, had invited me to participate as part of a reciprocal arrangement. From its beginnings in 1978 as a local event with five concerts, the Festival has become international in scope and this summer included 25 recitals on 26 instruments in 22 towns in the valley of the Sesia River. This region northwest of Milan is incredibly beautiful, with Alpine peaks, clear air, and rushing streams. Tourists come from every part of Europe to enjoy the scenery and miles of hiking trails. But the riches of the region are cultural as



Alagna parish church, Vegezzi-Bossi (1911)

well as natural, and the former include centuries-old churches laden with art, precious artifacts, and organs.

Organbuilding in the Valsesia area began in the 1600s with artisans from Milan.¹ Native builders began to flourish in the first half of the 18th century and even the smallest parish churches contained organs by the 19th century. Restorations and alterations seemed to begin soon after the organs were installed, and the two processes continued hand in hand until the mid-twentieth century. The number of organs in Valsesia increased steadily for three hundred years, beginning in 1601. A 38-year hiatus before and after World War

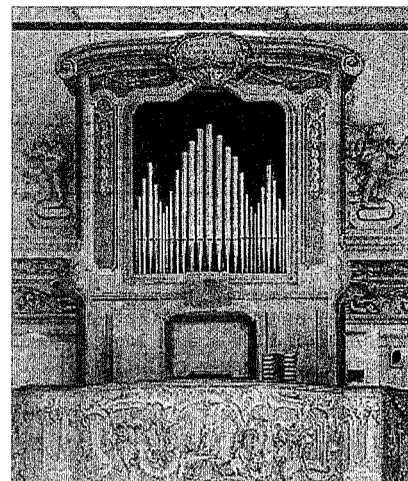


Borgosesia, church of Sant'Anna di Montrigone, Fratelli Ragozzi (ca. 1775)

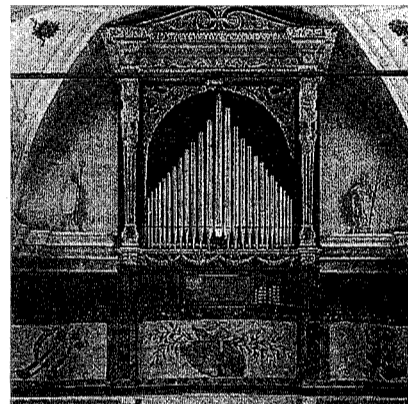
II marked the only interruption in organbuilding activity. Restorations began again in 1975 and continue today. The most recent restoration, by the Novarese firm Krenghi, is that of an instrument (1821) by Luigi Maroni Biroldi at the Church of Santa Croce in Rassa. Mario Duella played the dedicatory recital on August 2.

Mario Duella lives in Pray, one of the Valsesia towns, but his grandmother came from Rassa, farther west. He has a great love for his native region and is concerned about preserving the organ culture of the area. His efforts to call attention to instruments in need of repair has resulted in many successful restorations during the past 15 years. These instruments are then featured on the concert series he began. The Festival is supported by the Piedmontese regional government in conjunction with the Cultural Association for Historic Organs in Piedmont, a non-profit group. Other government bodies, principally the Province of Vercelli and the Mountain Commune of Valsesia, also lend financial support.

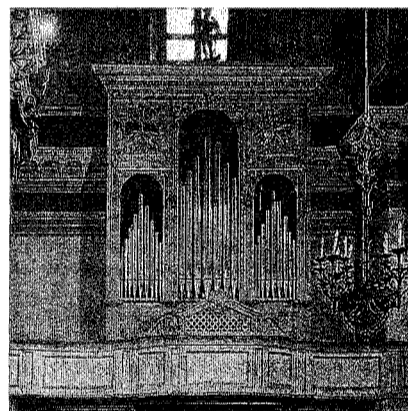
My recital began in the ancient Cappella di Santa Marta, an oratory in the church of San Giacomo in Campertogno, on an 18th-century organ (maker unknown) that was restored by Italo Marzi in 1981. The instrument has 50 keys (C1 to F5) on one manual with a pull-down pedal. Both manual and pedal have a short octave. The seven stops include a Principale 8', Ottava 4', Decimaquinta 2', Decimanona (1 1/2'), Vigesimaseconda (1'), Voce Umana, and Flauto in Ottava 4'. The most memorable registrations are the Principale with Voce Umana, a hauntingly beautiful sound unique to Italian organs, and the Flauto in Ottava 4', which has a very pure sound. On this instrument, I played Sweelinck's variations on *Onder een linde groen*, a toccata by Bernardo Pasquini, and *All'Elevazione* and *All'Of-*



Boccioleto, oratorio della Madonna dell'Annunziata, Francesco Antonio Zali e nipoti (1772)



Carcoforo, parish church, Bartolomeo Gippa (1841)



Riva Valdobbia, parish church, Giovanni Antonio Zali (1791)

fertorio by Domenico Zipoli. The meantime tuning made the dissonances of the Offertorio extremely pungent. Hearing them, one can understand why medieval theorists characterized tritones as the *diabolus in musica*.

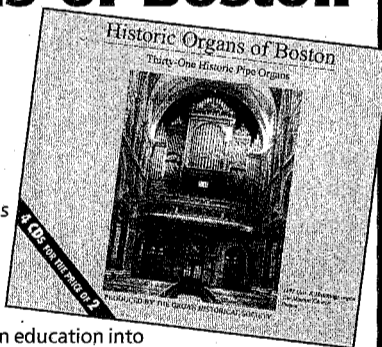
After this initial portion of the program, we moved through a corridor into the sanctuary proper which houses an electropneumatic organ (1937) by Krenghi. One of the last organs built before the war, this instrument is one of the most recently restored (2000) by the

NEW! 4 CDs for the Price of 2

Historic Organs of Boston

31 Historic Pipe Organs

\$29.95 for FOUR CDs and a 44-page booklet



BOSTON AND NEW ENGLAND focused America's vital organ culture of the 19th and 20th centuries, with fine builders and a large group of great ones, inquiring and innovative composers and organists, a distinguished establishment of organ pedagogues who brought organ education into universities, and creative capacity that led the stylistic development of the American organ.

This new 4-CD set is filled with the sounds of the magnificent organs that resulted from this culture, especially with 13 splendid organs built by the Hook firm, some quite large, and thus providing an informative and enjoyable perusal of its evolution 1854-1900. Tonal achievement by others in the same period and recorded here demonstrates the significant differences among the Hooks, Wm. B. D. Simmons, Woodberry, Hutchings, Michell, Jardine and several others. For the 20th Century, four fine Aeolian-Skinner organs are represented, including a remarkable small one and the gigantic one at the Mother Church as well as one that is entirely in the style of Ernest Skinner and another that was pivotal in G. Donald Harrison's development of the American Classic organ. Modern organs by Fisk, Noack, and Bozeman round out the sampling of Boston builders, and there are a few others as well.

As usual, the playing is generally wonderful, with 31 organs, 35 performers, and 69 pieces of music as well as five hymns (details at ohscatalog.com). 4-CD set OHS-20, \$29.95

CD sets for OHS conventions 1988 through 1999:

Historic Organs of Montréal, 4 CDs OHS-99 \$29.95	Historic Organs of Louisville, 4 CDs OHS-93 \$29.95
Historic Organs of Colorado, 4 CDs OHS-98 \$29.95	Historic Organs of Maine, 4 CDs OHS-92 \$29.95
Historic Organs of Portland (Oregon), 4 CDs OHS-97 \$29.95	Historic Organs of Baltimore, 4 CDs OHS-91 \$29.95
Historic Organs of Philadelphia, 4 CDs OHS-96 \$29.95	Historic Organs of Milwaukee, 2 CDs OHS-90 \$19.98
Historic Organs of Michigan, 4 CDs OHS-95 \$29.95	Historic Organs of New Orleans, 2 CDs OHS-89 \$19.98
Historic Organs of Connecticut, 4 CDs OHS-94 \$29.95	Historic Organs of San Francisco, 2 CDs OHS-88 \$19.98

John Chappell Stowe
1863 Wadsworth 3m
Madison, Wisconsin



Built in Manchester, England, in 1863, the organ was relocated to St. James Catholic Church and restored in 1990. Ethereal ER-126 \$14.98
LISZT: Prelude & Fugue on BACH VAUGHAN WILLIAMS: 3 Preludes on Welsh Hymns FRANCK: Priere VIERNE: Carillon de Westminster MENDELSSOHN: Sonata 6 HOWELLS: Psalm Prelude 2/1 ELGAR: Cantique, op. 3/1

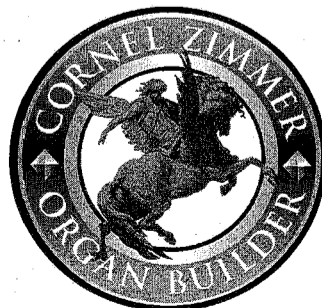
visit www.ohscatalog.org

Shipping \$3.50 for entire order in U.S.
Shipping outside U.S.: \$3.50 + post-
age charged to your Visa or MasterCard.
Specify airmail or surface.

ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261
Order 24 Hours Daily www.ohscatalog.org
804-353-9226 (REAL PEOPLE 9:30 TO 5 EST MON - FRI)
FAX 804-353-9266 e-mail catalog@organsociety.org

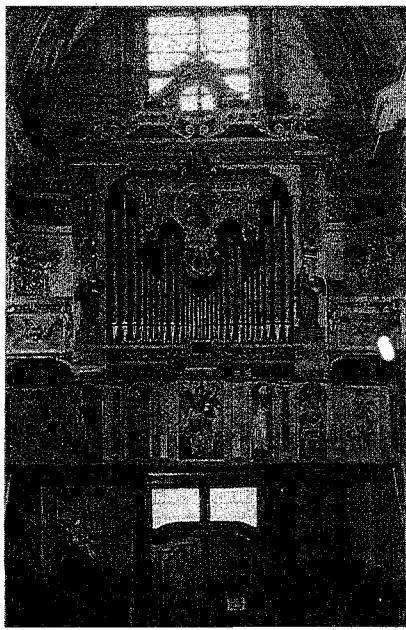
CORNEL ZIMMER ORGAN BUILDERS



FOURTH GENERATION BUILDER . . .
A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY AND INTEGRITY.

731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 1-866-749-7223
FAX: 704-483-6780

WWW.ZIMMERORGANS.COM MAIL@ZIMMERORGANS.COM



Rimella, parish church, Fratelli Mentasti (1863)

same firm. The organ comprises two manuals of 61 keys (C1 to C6) and a full pedal division. The stoplist is as follows:

Grand'Organo

- 16' Principale
- 8' Diapason
- 8' Dulciana
- 8' Flauto
- 8' Unda Maris
- 4' Ottava
- 2 1/2' Duodecima
- 2' Ottavino
- Cornetto 3 file [ranks]
- Ripieno 6 file
- 8' Tromba

Organo Espressivo

- 8' Principalino
- 8' Bordone
- 8' Viola da Gamba
- 8' Concerto Violini
- 4' Flauto Armonico
- Ripieno 3 file [mixture, 3 ranks]
- 8' Oboe

Pedale

- 16' Contrabbasso
- 16' Subbasso
- 8' Basso

The organ's tonal design reflects both the orchestral taste of the early 20th century and traditional Italian sounds. As one would expect from so many 8' ranks, the sound is both dark and rich in fundamental tone but weak in the upper partials. Other features of the organ include graduated general and divisional pistons (marked piano, crescendo, forte, ripieno) instead of programmable ones, and separate pistons for adding reeds and strings. Blue-tipped stop tabs indicate pedals, pink-tipped ones, manual stops. (It is difficult not to connect this distinctive feature with the Italians' gift for fashion and design.) For this final part of the recital, I played Romantic and contemporary repertoire: Mendelssohn, *Prelude and Fugue in G*; Bossi, *Scherzo in g*, op. 49 no. 2; Brahms, *Es ist ein Ros' entsprungen*, op. 122 no. 8, and *O wie selig*, op. 122 no. 6; Estrada, *Chacona, Aspiracion*; and Billingham, *My Lord, What a Morning* and *I've Just Come from the Fountain*. The acoustics were wonderful, a case of bare stone walls and bare floors creating the perfect atmosphere for the powerful sound of the full chorus, on the one hand, and the sensuous oboe stop, on the other.

The audience for this event was large and appreciative. Many faithfully attend the concerts in the series out of love for music and pride in their region's instruments. One man traveled 50 miles on mountain roads to hear this organ! The ushers for the recital were local women dressed in the traditional costumes of

the Valsesia region, and as an extra bonus, they distributed prettily wrapped candy to the concertgoers. Perhaps this is an idea worth exploring for American audiences; i.e., strengthening the association between sweetness and organ music.

Many people contribute to making the Festival a success. Those with whom I came into contact were friendly and helpful at all times. I, a foreigner with minimal Italian language skills, was welcomed as an honored guest. Everyone, including the parish priest who wished me *coraggio* before I played, the church secretary who unlocked doors and gave me a ride back to Rassa after my practice session, the ushers and friends who accompanied us to dinner at a *trattoria* after the concert, and above all, Mario Duella, his wife, Franca, and son Luca, who turned pages and assisted me with registration changes, was very hospitable. For those unable to experience these unusual instruments live, three CDs are available: *Storici organi della Valsesia* (1994; instruments by Vegezzi Bossi, 1911; Mentasti, 1872; and Lingiardi, 1875); *Festival internazionale storici organi della Valsesia* (1997; an anthology from the first 10 years of the Festival); and *Storici organi della Valsesia* (2001; instruments by Biroldi, 1822; and Krengli, 1937). For information on next season's Festival, contact Mario Duella at <maduella@tin.it>. ■

Note

1. Cesa, Alessandra et al. *Organi e organari in Valsesia: Quattrocento anni di attività organaria*. Borgosesia: Idea Editrice, 1997.

**Regione Piemonte
Provincia di Vercelli
Comunità Montana della Valsesia
Associazione Culturale Storici Organi del Piemonte
XV Festival Internazionale Storici Organi della Valsesia**

- Borgosesia, Chiesa di Sant'Antonio, Alessandra Mazzanti (Italia)
- Campertogno, Cappella di Santa Marta e Chiesa di San Giacomo, Sarah Mahler Hughes (Stati Uniti)
- Borgosesia, Chiesa di Sant'Anna al Montigone, Bernard Brauchli (Svizzera)
- Foresto, Chiesa di San Giovanni Evangelista, Robert Grudzien (Polonia)
- Valduggia, Chiesa di Santa Maria, Robert Grudzien (Polonia)
- Riva Valdobbia, Chiesa di San Michele, Karl Maureen (Germania)
- Rassa, Chiesa di Santa Croce, Mario Duella (Italia)
- Alagna, Chiesa di San Giovanni Battista, Helmut Luksch (Austria)
- Mollia, Chiesa di SS. Giovanni e Giuseppe, Dietrich Oberdorfer (Italia)
- Carcoforo, Chiesa di Santa Croce, Carlo Barbierato (Italia)
- Scopa, Chiesa di San Bartolomeo, Ansgar Wallenhorst (Germania)
- Brugaro, Chiesa di Sant'Antonio Abate, Stefano Rattini (Italia)
- Varallo, Chiesa di Santa Maria delle Grazie, Luc Ponet (Belgio)
- Piode, Chiesa di Santo Stefano, Giovanni La Mattina (Italia)

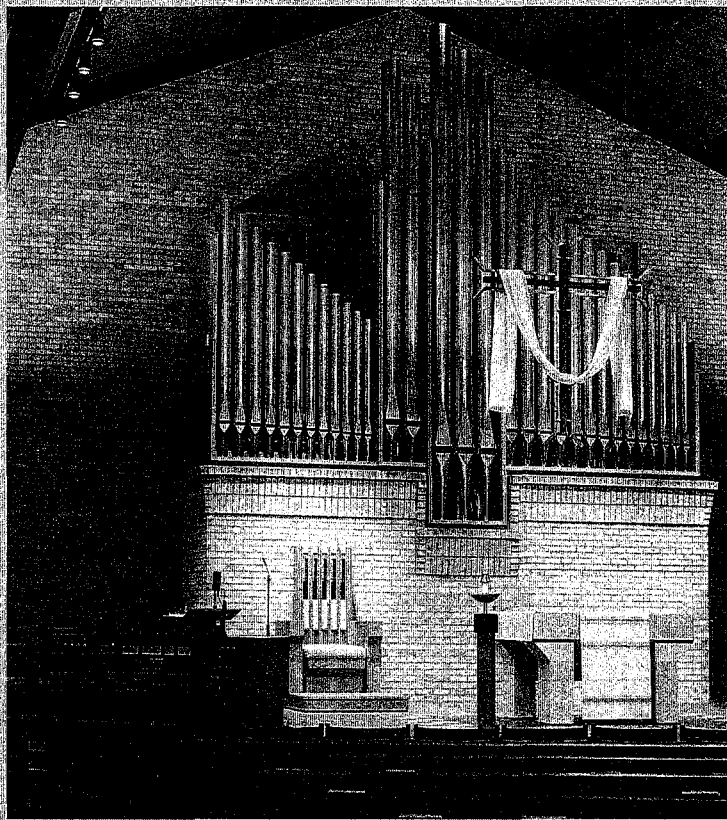
- Crevola, Chiesa di San Lorenzo, Giorgio Fabbri (Italia)
- Balmuccia, Chiesa di Santa Margherita, Roberto Padoin (Italia)
- Rastiglione, Chiesa di San Michele Arcangelo, Sandro Camelos (Italia)
- Scopello, Chiesa della Beata Vergine Assunta, Jean-Marc Pulfer (Svizzera)
- Rossa, Chiesa di Maria Vergine Assunta, Roman Perucki (Polonia)
- Borgosesia, Chiesa di Santa Marta, Mario Verdicchio (Italia)
- Ghemme, Chiesa di Maria Vergine Assunta, Jean-Paul Imbert (Francia)
- Romagnano Sesia, Chiesa Abbaziale di San Silvano, Mario Duella (Italia)
- Bornate, Chiesa di Santa Maria Assunta, Emanuele Cardì (Italia)
- Serravalle Sesia, Chiesa di San Giovanni Battista, Andrea Macinanti (Italia)
- Varallo, Collegiata di San Gauderizio, Winfried Engelhardt (Germania)

For information: Associazione Culturale Storici Organi del Piemonte, tel/fax 01576735, e-mail: <storgap@tin.it>, web: <utenti.tripod.it/storiciorgani>.

Sarah Mahler Hughes is Associate Professor of Music and Chair of the Department at Ripon College in Ripon, Wisconsin. She teaches courses in music history, counterpoint, and women in music as well as organ, piano, and harpsichord, and she directs the Collegium Musicum. The recipient of scholarly/artistic and global studies grants from the College, she traveled to Italy and Germany in July and August 2002 to play historic organs.

■ ANDOVER ■ JAECKEL ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BUZARD ■

■ KEGG ■ GARLAND ■ VISSEY & ASSOCIATES ■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ HENDRICKSON ■

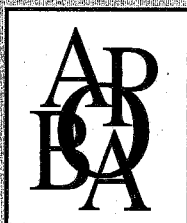


Randall Dyer & Assoc., Inc.

What Does Your Ministry Value?

Certainly not temporal trends, flashy fads, or short-term vision! Choose the musical instrument that reflects your permanent witness.

Build a Pipe Organ!



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

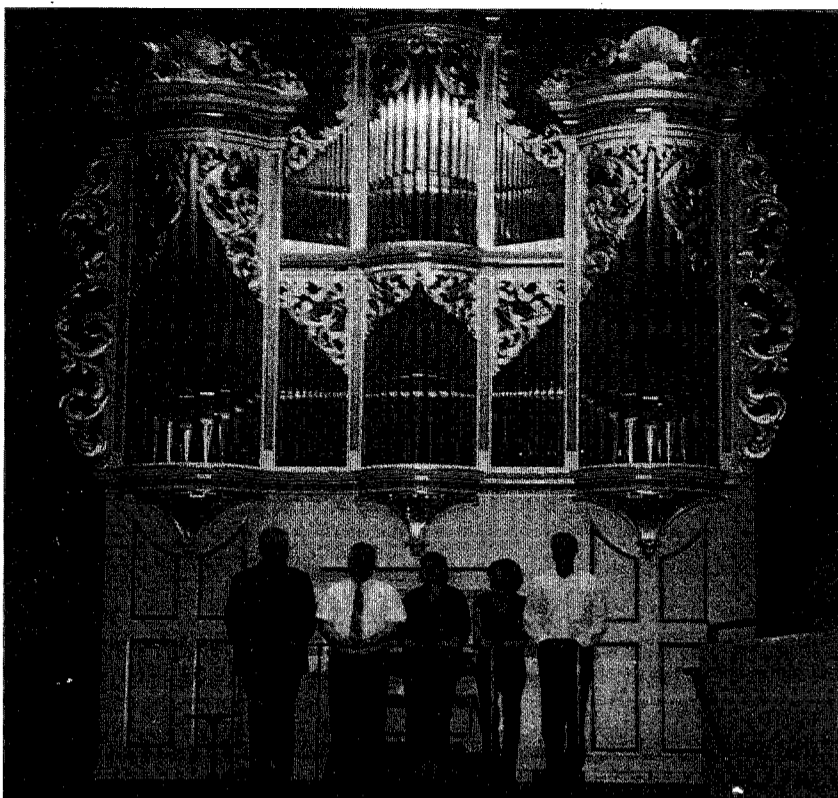
■ REDMAN ■ QUIMBY ■ PARSONS ■ OTT ■ NOACK ■ MARCEAU ■

CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOULDING & WOOD ■ MURPHY ■ BOND ■ HOLTkamp

Find the products and services you're looking for at TheDiapason.com

University of Michigan

23rd International Institute and 42nd Annual Conference



Jean Randall, Kevin Cischke, Krista Shinew, Kirsten Hellman, and Luke Davis at the closing recital of the 23rd International Organ and Church Music Institute

23rd International Organ and Church Music Institute

The 23rd International Organ and Church Music Institute was held at the University of Michigan in Ann Arbor June 23-25. The institute began with a recital of music for violin and organ presented by U-M alums Tapani Yrjölä and Michele Johns, who also taught an improvisation class in addition to performing and organ teaching. The recital included Finnish music for violin and organ by Toivo Kuula and Franz Linnavuori, in addition to works by Bach, Buxtehude, and Vivaldi.

Marilyn Mason conducted an excellent masterclass on the Bach *Neumeister Chorales*, providing insight into these recently-discovered works. James Kibbie provided a thorough examination of the Bach *Clavierübung*, part III, in his masterclass. Robert Glasgow presented a very informative session on the interpretation of the organ works of César Franck.

One of the highlights of the festival was a recital by doctoral student William Jean Randall of Baroque music from France and Germany, which

included a setting of the Titelouze *Magnificat primi toni* and the Marchand *Te Deum*, complete with plainchant sung in alternation by Chris Meerdink. The last day of the institute included a three-hour masterclass on organ construction and design by Helmut Schick, which was then followed by a closing recital by students of Dr. Mason and Dr. Kibbie, featuring works by Bach, Buxtehude, and Lübeck.

—John C. Bostron
Organist, St. Stephen's Episcopal Church, Boise, Idaho
Organ Faculty, Boise State University

42nd Annual Conference on Organ Music

The University of Michigan's 42nd annual Conference on Organ Music took place October 6-9, 2002, entitled "The European Connection," and featured the music of Germany, France, and the United States. Hill Auditorium, one of the usual venues for recitals and other events, is being renovated and was not available during this conference; however, Ann Arbor and the surround-

ing areas are replete with a wonderful variety of fine pipe organs.

The gala opening concert was held in the new sanctuary of Our Lady of Good Counsel Church, Plymouth, Michigan, and featured the new Casavant organ of 31 stops (42 ranks) on three manuals and pedal. The church sanctuary is spacious and the organ speaks effectively. It is an instrument with a rich palette of colors, accommodates literature from all the periods, and is in a fine acoustical environment. Featured performers for the gala concert were guest organists from the Ann Arbor Chapter, American Guild of Organists, Donald Williams and Edward Maki-Schramm; from the Detroit Chapter, Scott van Ornum and Tom Trenney; from the Toledo Chapter, Brian Rotz and Barbara Dulmage. They performed works by Bach, Clérambault, Dudley Buck, Franck, and Duruflé.

Monday morning's activities were held in the Blanche Anderson Moore Hall of the University of Michigan, which houses the Marilyn Mason Organ, built by C.B. Fisk, which most closely resembles the instrument built by Silbermann for the Georgenkirche in Rotha, Germany. Master's degree student, Kirsten Hellman, performed music of France and Germany which included works by Lübeck, Couperin, and J.S. Bach. She was ably assisted by cantor David Troiano in the Gloria section of the Couperin *Messe pour les Convents*. Ms. Hellman was very well received as she played comfortably and flawlessly, concluding her program with the Bach *Trio Sonata No. 1* and *Prelude and Fugue in D Major*, BWV 532.

Robert Clark, former Michigan organ faculty member and now Professor Emeritus, Arizona State University, lectured in the morning on the Hildebrandt organ of the Wenzelskirche in Naumburg, and performed the Bach *Clavierübung, Part III*, in the afternoon.

The afternoon and evening activities on Monday were held at the First Congregational Church, which houses a fine Wilhelm organ. Graduate students Abigail Woods, Michael Frisch, and Elizabeth Claar, representing the studios of Professors Robert Glasgow, James Kibbie, and Marilyn Mason, gave brief remarks about the composers and music they were about to play, including compositions by Bach and Dupré.

Marilyn Mason blithely stated, as she introduced Susanne Diederich, distinguished German musicologist, that "some Germans love French music, and here is one!" This was an explanation for those wondering why Dr. Diederich was about to present a lecture titled, "Relations Between the Organs and the Music in the Classical French Tradition." Diederich gave lucid explanations of many aspects of French organ music, and her detailed handout provided a wealth of information on instruments, registration, and stoplists. Robert



Marilyn Mason with Herman Taylor

Luther, organist at Zion Lutheran Church in Anoka, Minnesota, played musical examples by Jean Adam Guilain.

Professor Clark's earlier lecture was based on his travels in East Germany and addressed the transitions of the Hildebrandt organ in 1933, 1978, and the restoration of 2000. We were treated with recordings of the present instrument along with a fine, scholarly and illuminating presentation. Mr. Clark played the *Clavierübung, Part III*, in memory of Robert Noehren, former Michigan organ professor and university organist who died on August 4, 2002. The playing was solid and sure, and the Wilhelm organ was the perfect instrument for this glorious music.

The concluding program for the day was all Bach, performed by Irene Greulich, organist at the Wenzel Church in Naumburg, Germany, since 1971, and included six compositions from the "Leipzig Eighteen," and a prelude and fugue along with the famed *Toccata and Fugue in d minor*, BWV 565. Her registrations were at times unexpected and effective, particularly in the chorale prelude *Komm, heiliger Geist, Herre Gott*.

Tuesday morning's activities were held at the First Presbyterian Church, Ann Arbor, with its recently installed Schoenstein organ of three manuals, 33 voices, and 42 ranks, on electric-pneumatic action. This instrument is described as enchantered with great and pedal unenclosed, and swell and choir enclosed. To the eyes and ears of this writer it is a successful instrument on which one is capable of leading church services, accompanying choral and instrumental groups, and performing organ literature of all periods.

Graduate students Luke Davis, Alan Knight, and Paula Seo, all of whom are directors of music at churches in the area, started out the day by presenting a well-performed program of organ music by Mendelssohn, George Thalben-Ball, and John Weaver. Again, the three players represented the three teaching studios of the Michigan organ faculty.

Marilyn Mason opened her lecture, "A Lifetime of New Music," comment-



A radio program for
the king of instruments

www.pipedreams.org

- F
E
B
R
U
A
R
Y
- Blending Black and White - #0305** . . . Mickey Thomas Terry, Ken Cowan, and Hans Uwe Hielscher expand our awareness of music on African-American themes.
 - Calgary Festival Highlights (I) - #0306** . . . an international array of young talent performs during one of the world's foremost organ competitions. More information at www.triumphent.com.
 - Calgary Festival Highlights (II) - #0307** . . . Clive Driskill-Smith, Laszlo Fassang, and other prize-winners from France, Latvia and Canada, show top form at the Royal Bank Calgary International Organ Competition.
 - Calgary Festival Highlights (III) - #0308** . . . Vincent Dubois, Jonathan Qldengarm, Christian Schmitt, and Siu-Wai Ng play Liszt, Hampton, Reger and Vierne.

PIPEDREAMS® is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-5000, or visit our Web site: www.pipedreams.org.

APOBA is a proud sponsor of Pipedreams. www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO.

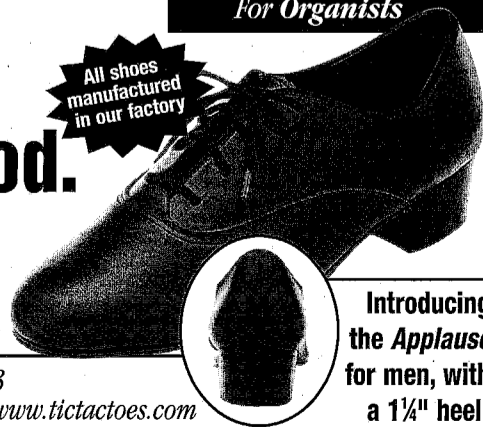
tic-tac-toes®

MADE IN USA

Pro-Model™
Men's & Women's
Performance Footwear
For Organists

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

All shoes
manufactured
in our factory



Introducing
the Applause
for men, with
a 1 1/4" heel!

1 Hamilton Street • PO Box 953
Gloversville, NY 12078-0953 • www.tictactoes.com

Call or Write for Free Catalog 1-800-648-8126



Tim Huth, Michele Johns, Gordon Atkinson, David Saunders, Marilyn Mason, Robert Clark, and Irene Greulich

ing on and performing *Prelude (pour Madame)* by Gregory Hamilton and *Miniature* by Jean Langlais. Both compositions were played with verve, assurance, and absolute aplomb. Many of those present yearned for more of her playing; however, we were contented with cogent comments she made prior to each succeeding student performance. Doctoral students from her studio were Shin Ae Chun, Wm. Jean Randall, and David Saunders, performing commissioned works by John Ness Beck, Charles Callahan, Normand Lockwood, and Gordon Young. All of these organ students acquitted themselves splendidly. The brochure detailing the organ works commissioned by Mason through the years numbered over eighty, all of which she has performed. How many present-day organists can perform over eighty works by composers born in the 20th century?

Michael Gailit, distinguished Austrian organist at St. Augustine's Church in Vienna and a member of the faculty at the Vienna Conservatory of Music, presented a recital, "Mendelssohn and the Organ: The Background," which comprised works of Bach, Mozart, Mendelssohn, and Franz Schmidt. The entire program was cleanly played, always with tasteful, appropriate registrations and sometimes at breathtaking tempos.

Later in the afternoon, at St. Francis Catholic Church, where there is a three-manual Létourneau organ, Mr. Gailit presented an illuminating and often humorous lecture on his recital theme cited above. We were given a fairly exhaustive handout which included a number of composers and organs of the time, along with a graph which detailed the dates of Mendelssohn's organ compositions, publishers, and other useful information.

Irene Greulich, who performed on Monday night, lectured on the Bach Leipzig Chorales, BWV 651, 658, 659, 662, and 668. She discussed the plan for three settings of three chorales and spoke of the various usages of the settings. She was marvelously and amusingly assisted by Susanne Diederich, who also had lectured the day before, since Ms. Greulich was not always able to easily express herself in English. That, along with the consistent idea of "mystery" were sources of great fun and genuine interest.

One can, perhaps, tire of more and more brass groups endeavoring to play the great organ literature of the 17th and 18th centuries. However, the afternoon performance of the ensemble Today's Brass Quintet was refreshing, adding organ and tympani on this particular day. In their own words, "TBQ programs its original arrangements from a full spectrum of styles, ranging from the sparkling Baroque masterpieces of Bach and Pachelbel to the toe-tapping pleasures of Sousa, Gershwin and Ellington." On this occasion we heard some light fare, but in the main, we were feted with solid brass arrangements solidly played, including chorale preludes and an arrangement from *Art of Fugue*. Janelle O'Malley, organist at St. Francis, very competently joined the quintet on several compositions.

The long day ended splendidly with a performance of very challenging litera-

ture performed by Michigan organ professor James Kibbie. Beginning with the Bach *Passacaglia in C minor*, Professor Kibbie played compositions by Alain, Dan Locklair, Widor (Finale from *Symphony VI in G minor*), and *Two Incantations for Trombone and Organ* by Petr Eben. David Lee Jackson, trombonist, matched the organ in dynamics, expressiveness, and tone color. The Eben was a highlight of the recital. Kibbie plays with grace and ease, and one hears a maturity of expression and a total comfort with literature of all periods.

—Herman D. Taylor
Professor Emeritus
Eastern Illinois University
Charleston, Illinois

On Wednesday, October 9, the last day of the conference, conferees were treated to programs on two magnificent E. M. Skinner organs in Detroit. The morning program was held at the beautiful Jefferson Avenue Presbyterian Church, which houses a 68-rank Skinner organ. A program of music by Duruflé, Franck, Messiaen and Willan was performed by U of M doctoral students Gregory Hand, James Wagner, and Brennan Szafron, who used the registration possibilities available on the Skinner organ to the fullest.

The conference moved to the Masonic Temple for the afternoon program. After lunch at The Grill at the Temple, conferees gathered in the auditorium to hear the second Skinner organ. Dorothy Holden, internationally renowned E. M. Skinner expert and author of *The Life and Work of E. M. Skinner*, gave a very informative lecture on the development of the E. M. Skinner organ, illustrated by bits of music recorded on various notable Skinner organs around the country.

Next on the program was Robert Glasgow, U of M Professor of Music.

Lecturing from the organ bench, Dr. Glasgow presented a masterclass on the performance of the *Fantaisie in A* by César Franck. For reference during the class, conferees were given a copy of the music with suggested annotations for performance by Dr. Glasgow.

The program—and the conference—concluded with the third dissertation recital of doctoral student Wm. Jean Randall. Mr. Randall played music of Dupré and selections from *L'Orgue Mystique* by Tournemire. Mr. Randall's

performance of the Tournemire brilliantly demonstrated what an understanding of the previous scholarly talks on the Skinner organ and performance of late 19th-century French music can produce. It was a fitting conclusion to a rich and varied conference. Following the conclusion of the recital, conferees were invited to play the organ and tour the organ chambers.

—Kathy Woodbury
Organist, First Church of Christ,
Scientist, Norwood, Massachusetts

Tech Lines

by Herbert L. Huestis

The RFP Sliding Scale

An "RFP" is shorthand for "Request for Proposal," a letter that most organ builders receive from prospective clients with regularity. On the one hand, some are exciting and invigorating. They represent a chance for the builder to do something special that enhances their expertise and experience. On the other hand, some are tragic in their shortsightedness. They are an invitation to add to the opus of indifferent or misinformed organ building that is so prevalent across the land.

I have coined the term "RFP Sliding Scale" to describe a downward trend that occurs when each successive phone call represents a stranger request than the time before. I can say from personal experience that this can happen. I am not making this up.

I would like to give a verbatim request, but privacy issues prevail, and examples must suffice. Here are some of the "truth is stranger than fiction" RFPs.

Items that have been requested for a small unit organ

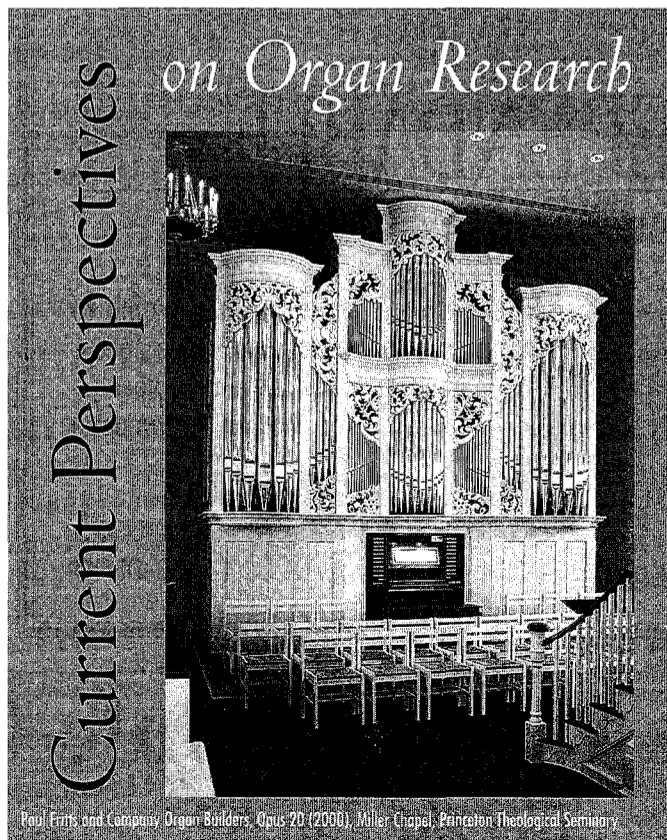
- Fit new "digital grade" contacts to each manual and pedal note. (Question: What is meant by "digital grade"?)
- Fit new rocker tablets to accommodate a much-expanded stop list. (Why do folks want to obtain 33 "voices" from 3 ranks of pipes?)
- Install 12 new pistons and toe studs in the thumb-rails and pedalboard. (What's the organist going to use all those buttons for?)
- All pistons and reversibles are to be of the lighted type. (For candlelight services?)
- Install a chime relay in the Great and Swell. (You don't want to be far away from the chimes!)
- Connect the organ power supply to the building security system. (This one stumps me. I guess it has something to do with pews that "creak" in the night.

Would the organ shut down when the building alarm was sounded?)

- Provide multiple memories, lockable with digital passwords. (That's it, you can use your ATM card to set combinations!)
- Provide a clock that "autocorrects" via a microprocessor for accuracy. (My VCR does that, but I have no idea how to hook up the organ to Channel 9.)
- Install a transposer with a warning indicator. (Perhaps the building alarm would do.)
- Set all console keys and switches to factory standards. (Problem: this is a Möller Artiste—no more factory.)
- Extend the Trumpet rank to give a 16-8-4 reed chorus on the Swell. (How to provide a Willis "full Swell" with one rank. This reminds me of the "one rank mixture.") [See White, "The One-rank Mixture; THE DIAPASON, November, 1961, p. 25.]
- Add a Cymbale III. (That would double the size of the organ from 3 ranks to 6 ranks!)
- Here is a request that is a keeper: Engrave all stop tabs with preparations "masked with a semi-permanent, non-staining, semi-opaque material." (Could this customer be asking for masking tape?)

These are honest-to-gosh examples that illustrate what I call the "RFP Sliding Scale." I am a believer in the adage that the customer is mostly right, and in these cases, I call back to inquire if we could stop by and have a look at the organ. I call attention to the fact that unit organs are "stand-alone" affairs that don't take too well to multiple additions and "improvements." This is my "Let sleeping dogs lie" approach. Nevertheless, I have to learn to control my passive-aggressive impulses in these situations.

—Herbert L. Huestis, Ph.D.
Contributing Editor, THE DIAPASON



Paul Fritts and Company Organ Builders, Opus 20 (2000), Miller Chapel, Princeton Theological Seminary

A Scholarly Symposium

April 23-27, 2003

OHS American Organ Archives

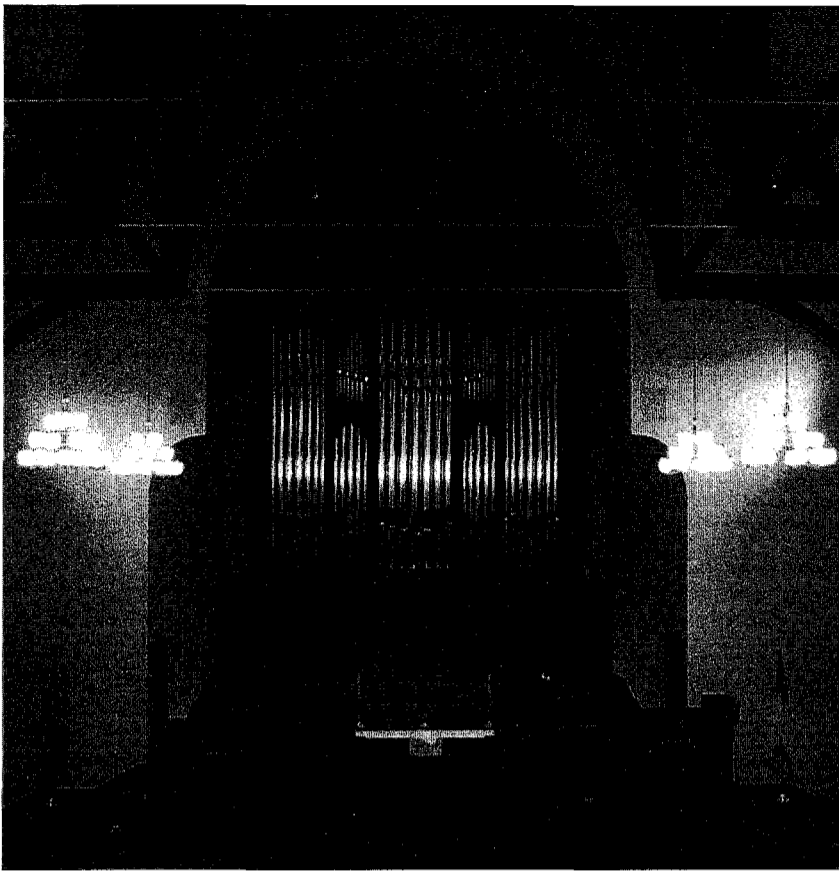
Princeton, New Jersey

James L. Wallmann, *symposium chair*

A five-day gathering of lectures, papers, panel discussions, and generous time for participants to explore the vast holdings of the OHS American Organ Archives, generally regarded as the world's largest repository of organ research materials. This event is sponsored jointly by the Organ Historical Society and Westminster Choir College of Rider University.

For additional information or a brochure, send your name and address to Stephen L. Pinel, Archivist, 629 Edison Drive, East Windsor, NJ 08520; send an e-mail to spinel@att.net; or check the Organ Historical Society's website at www.organsociety.org/symposium.

New Organs

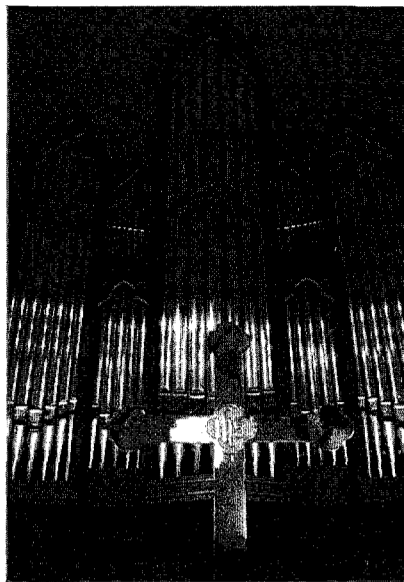


Cover
Rieger-Kloss Company, Krnov,
Czech Republic
Madison Street United Methodist
Church, Clarksville, Tennessee

Madison Street United Methodist Church was in the main path of the 1999 tornado that destroyed most of the downtown in Clarksville, Tennessee. The church lost its historic 1890 Gothic building with its 1893 Jardine organ. There was a long period of recovery for the church. Under the leadership of their minister, Dr. Douglas Norfleet, the congregation started the tedious job of rebuilding their beloved church and the replacement of their organ. The Jardine

organ was no longer in its original state; it had been rebuilt on several occasions with major alterations, but was still loved and cherished by this congregation. It is thought to be the last organ built by the Jardine Organ Company. There was not enough remaining of it to be worthy of consideration for the foundation of the church's new organ.

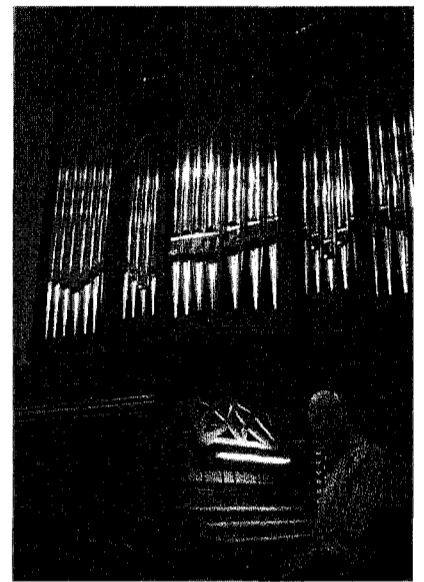
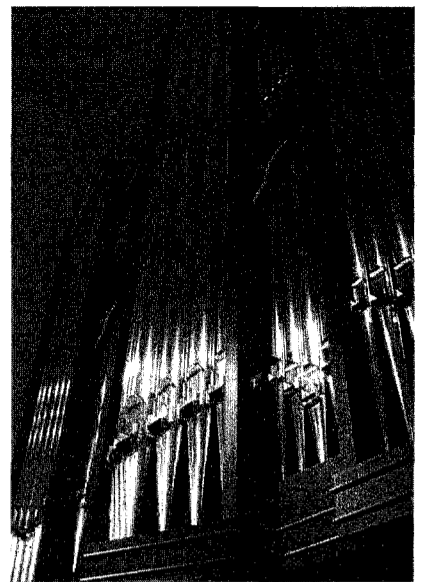
The church requested a number of organ builders to bid on a set stoplist for a new organ. A small committee was formed which included their senior minister, church musicians, and building committee people to audition instruments. One of the trips was scheduled to the Chicago area to hear two Rieger-



Kloss organs. After the auditions were completed, the committee commissioned the Rieger-Kloss Organ Company to build their new organ.

Soon after the tornado, the architectural firm of Everton, Oglesby and Askew was engaged to draw plans to rebuild the church. This firm was already well underway with their plans, and construction was ready to begin by the time a contract was signed with Rieger-Kloss. There was already a space designated for the organ on the long axis of the room, above the choir loft. The Lawrence Kirkegaard Company of Illinois had been contracted as the acoustician. Because of the urgency of time, Rieger-Kloss was required to fit the organ into the planned space with only minor changes. The church wanted the flexibility of having the organ console movable in the chancel area, so it was decided to use electric slider action with an English drawknob style console.

William E. Gray, Jr., representative for Rieger-Kloss in design and sales, was assigned to coordinate and guide the organ project, to draw up the final stoplist, to guide the visual design, to work



with the church committee, the church musicians and the church architects to see this project through to a successful conclusion. The specification was immediately revisited and redrawn by Mr. Gray in consultation with Luke Churchill, director of music; Jill Whittinghill, associate director of music; Merrill Davis, artistic director of Euro Musik; and Daniel Angerstein who was the tonal consultant throughout the project. The specification of this instrument was dramatically changed and expanded from its original concepts.

Early in the planning of the Madison Street organ, it was decided to fully encase the instrument to give more musical focus to the sound. The original plan was to just have a façade of pipes. It was evident that a grand organ case was demanded by this room with its very high ceiling and large cubic space. Mr. Gray worked with Marcel Kolarz, the Rieger-Kloss architect, to design an organ case that would include open metal 32' pipes of highly polished tin in the façade. Proportionally, it was more appropriate to the scale of the room both visually and musically than a smaller, 16' organ case. The solid oak organ case soars more than three stories above the choir on the long axis of the room, providing the best possible musical location. It is unusual for an organ of this size to possess three complete 32' ranks of pipes, but this organ has a 32' Open Metal, a 32' Stopped Wood and a 32' Bombarde. Although it is, not the largest organ in the area, it possesses many very large and high quality pipes not generally present in an organ of its size, nor do



**ORGAN
 SUPPLY
 INDUSTRIES**

DEPENDABLE

Trustworthy; reliable; unflinching.

Thousands of organ professionals across America and around the world have come to depend on Organ Supply Industries for all their organ building and maintenance needs. Our experienced craftsmen are without equal in the industry. Whether your project involves a simple repair part or the materials for a complete reconstruction, you can rely on us to supply quality products and unsurpassed service. Give us a call.

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

Pipe Organs vs. Electronic Organs?

1-877-pipeorg

Get the Facts!

www.pipeorgans.com

they exist in most of the larger neighboring instruments of Middle Tennessee. Careful attention was given to the tonal design to make the instrument very eclectic, capable of playing various schools and periods of organ literature. The Swell Organ is large with many 8' foundation stops, similar to a fine English organ, and effective in choral accompanying.

Three criteria were established for

this instrument. The first requirement was to accompany the liturgy of the church, especially great Methodist congregational singing in hymns of many styles and moods. The second was to provide choral accompaniments for varied periods, styles and moods of music to support choirs of all ages. The third requirement was an instrument capable of playing organ voluntaries in the worship service and to also be capable of outstanding organ recitals. However, there is not a voice in this organ that could not be used in a regular worship service. It has been designed as an instrument of distinction, not copying any other organ, although many historical influences are present in this design. For instance, a distinctive feature is the inclusion of a Grand Choir Resonance division. This allows the entire Pedal division to play on the first manual for the full 61-note compass of the keyboard. This concept comes out of the French school of organ building; this is the most extensive division of its type in the Southeast, and there are only a handful of examples in the entire USA. Because of the rich resources of this instrument, it has the ability to stand its ground admirably with a full symphony orchestra.

The chief engineer for the Clarksville instrument was Oldrich Hajek, the wood carving is by Petr Brodak, the tonal finishing by Frantisek Kutalek and

Tomas Faflek under the direction of Daniel Angerstein. Other master organ builders who were a part of the building team for this instrument include Karel Uryga, Miroslav Kanok and Ondrej Trumpeš.

Although the Rieger-Kloss Company is one of the largest builders of pipe organs in the world, the personal care with each instrument is similar to the highest quality small organ building shops. The organs are built by a team of master organ builders who are assigned to the project at the signing of the contract and who stay with the project to its completion. The organ is engineered and built by these master organ builders. After all components are built, the organ is assembled in the Rieger-Kloss erecting room where all systems are completely checked, every pipe is raked and put on speech, but no major tonal voicing is done. The team of master organ builders will then dismantle, pack and ship the organ to its new home. The same team from Europe meets the organ on its arrival at its new home and executes the installation. The company operates the Rieger-Kloss School of Organ Building, a four-year accredited degree program. The team of master organ builders has completed this education and they have spent time as apprentices in the Rieger-Kloss organ shop. The school furnishes many of the finest organ builders of Europe with

their most talented and highly trained young craftsmen. As far as we know, it is the only school of organ building of its type in the world.

Only the highest quality materials are used in the building of these instruments: the same high quality of thick metal, with a high content of tin, is used in the metal pipes inside the organ case, as well as in the façade. The expression boxes are made of thick wood and the expression shades are also very thick in order to offer maximum expression with wide dynamic range. The reeds have double reed blocks to keep the tuning wire more stable.

The Rieger-Kloss Pipe Organ Company of the Křnov, Czech Republic, has been building fine pipe organs since 1876. Rieger-Kloss pipe organs are imported to the USA by Euro Musik of Bloomingdale, Illinois. Matthew Bechteler is president of Euro Musik, Merrill Davis is vice president and artistic director, and William Gray is the director of design and sales.

This instrument will have a lasting influence on the cultural life of not only Madison Street United Methodist Church, Clarksville, but will spread beyond these borders. We invite readers to order a CD of this organ and also to visit Clarksville to experience and hear this outstanding instrument.

*William E. Gray, Jr.
Director of Design and Sales*

GREAT (Manual II)

Unenclosed:

- 16' Violone
 - 8' Open Diapason
 - 8' Harmonic Flute
 - 8' Violoncelle (ext)
 - 4' Octave
 - 2 1/2' Twelfth
 - 2' Fifteenth
 - 1 1/2' Seventeenth
 - 1 1/2' Mixture V
 - 16' Double Trumpet
 - 8' Trumpet (ext)
- Enclosed/Expressive:
- 8' Chimney Flute
 - 8' Erzähler
 - 8' Erzähler Celeste (low C)
 - 4' Koppelflute
 - 8' Clarinet
 - Tremulant
 - Cathedral Chimes (digital)

SWELL (Manual III, enclosed)

- 16' Lieblichgedackt
- 8' English Diapason
- 8' Stopped Diapason (ext)
- 8' Viola da Gamba
- 8' Voix celeste (low C)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nasard
- 2' Octave
- 2' Harmonic Piccolo
- 1 1/2' Tierce
- 2' Mixture IV
- 16' Fagotto
- 8' Trumpet
- 8' Oboe (ext)
- 4' Clarion
- 8' Vox Humana
- Tremulant
- Vox Humana Tremulant
- Harp (digital)
- Celesta (digital)
- Zimbelstern (digital)

GRAND RESONANCE (Manual I, pedal registers extended 29 notes)

- 32' Violonprestant
- 32' Grand Bourdon
- 16' Open Wood
- 16' Violone (Gt)
- 16' Bourdon
- 8' Octave
- 8' Violoncelle (Gt)
- 8' Flute
- 8' Bourdon
- 5 1/2' Quint
- 4' Superoctave
- 4' Flute
- 2' Flute
- 2 1/2' Grand Fourniture IV-VII
- 2 1/2' Mixture Major IV
- 2' Mixture Minor IV
- 16' Bombarde
- 16' Double Trumpet (Gt)
- 16' Fagotto (Sw)
- 8' Trumpet
- 8' Oboe (Sw)
- 4' Clarion
- Cathedral Chimes (digital)
- Harp (digital)
- Celesta (digital)

PEDAL

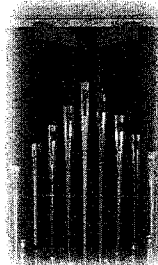
- 32' Violonprestant (ext Gt)
- 32' Grand Bourdon
- 16' Open Wood
- 16' Violone (Gt)
- 16' Bourdon (ext)
- 16' Lieblichgedackt (Sw)
- 10 1/2' Quintbass (ext)
- 8' Octave
- 8' Open Flute (ext)
- 8' Violoncelle (Gt)
- 8' Bourdon
- 8' Stillgedackt (Sw)
- 5 1/2' Quint
- 4' Choralbass
- 4' Solo Flute
- 2' Descant Flute (ext)
- 2 1/2' Mixture IV
- 32' Contre Bombarde
- 16' Bombarde (ext)
- 16' Double Trumpet (Gt)
- 16' Fagotto (Sw)
- 8' Trumpet
- 4' Clarion (ext)
- Cathedral Chimes (digital)

Express Yourself!



...With The Peterson RC-150™ Sixteen Stage Swell Shade Operator

Thousands of pipe organs use Peterson electronic swell shade operators to achieve exacting control of their expressed divisions. As the leading innovator of solid state control equipment for pipe organs, we have over twenty years of experience with shade control systems. We now proudly offer our most refined shade controller ever: the RC-150 /16! Smooth, quiet, and



powerful, this system incorporates sophisticated motion control technology to move shades quickly yet gently to precisely the desired position...every time.

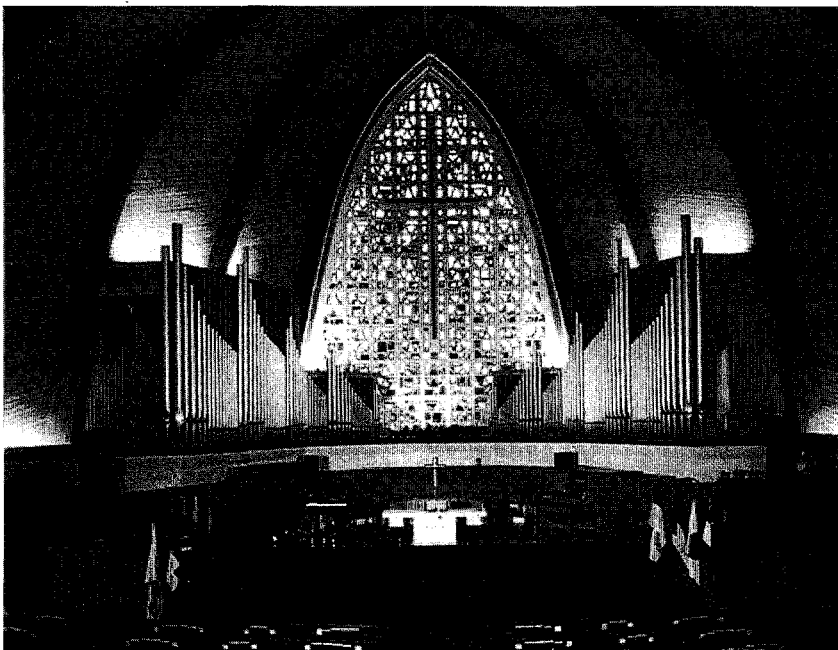
To find out how you can "express yourself" like never before, contact your organbuilder or Peterson for a free brochure.

peterson
ELECTRO-MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue • Alsip, Illinois 60803-2476 • U.S.A.

Phone 708.388.3311 • Fax 708.388.3367 • email@petersonemp.com • www.petersonemp.com

New Organs



Fabry, Inc., Fox Lake, Illinois, has added five new ranks to complete the pedal preparations and create a new façade for the four-manual Welte-Tripp organ at Christ Community Church, Zion, Illinois, bringing the total number of ranks to 64. The firm completed a rebuild of the organ in 1996, at which time preparations were made for additional ranks and a new façade. New façade pipes are gold in color and all function. David G. Fabry constructed all new chestwork. Four additional wind supply reservoirs were provided to help stabilize wind pressures. David G. Fabry designed the new façade on AutoCad with the assistance of church member Carl Klawonn. Joseph Poland of Fabry, Inc. completed the installation.

Pedal additions: 16' Prestant, 16' Violone, 10 1/2' Quint, 8' Principal, 4' Choral Bass.

GREAT

- 16' Double Open Diapason
- 16' Bourdon
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Doppel Flute
- 8' Bourdon (ext)
- 8' Grand Viole
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Super Octave
- Mixture III
- 16' Double Trumpet
- 8' Trumpet (ext)
- 8' Tromba
- 8' French Horn
- 4' Clarion (ext 16')
- Chimes
- Gt 16-UO-4
- MIDI I
- MIDI II

SWELL

- 16' Lieblich Bourdon
- 8' Open Diapason
- 8' Geigen Diapason
- 8' Clarabella
- 8' Stopped Flute (ext)
- 8' Viole Celeste
- 8' Viole d'Orchestre
- 8' Echo Salicional
- 4' Octave
- 4' Flute triangulaire
- 4' Flute d'Amour
- 2 1/2' Nazard
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Nineteenth
- 16' Posaune
- 8' Trumpet (ext)
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- 4' Clarion (ext 16')
- Tremulant
- Vox Vibrato
- Sw 16-UO-4
- MIDI I
- MIDI II

CHOIR

- 16' Contra Dulciana
- 8' Viola Diapason
- 8' Melodia
- 8' Flute Celeste
- 8' Dulciana (ext)
- 4' Concert Flute
- 4' Dulcet (ext)
- 2' Concert Piccolo
- 2' Flageolet (ext Dul)
- 8' English Horn
- 8' French Horn (Gt)
- 8' Clarinet
- Zimbelstern
- Tremulant
- Ch 16-UO-4
- MIDI I
- MIDI II

SOLO

- 8' Diapason Phoson
- 8' Grosse Gambe
- 8' Gambe Celeste
- 8' Muted Viole
- 8' Viole Aetheria
- 8' Echo Gedeckt
- 4' Cor de Nuit
- 4' Fernfloete (ext Echo Ged)
- 8' Vox Humana
- 8' Echo Horn
- 8' French Horn (Gt)
- Tremulant
- Solo 16-UO-4
- MIDI I
- MIDI II

PEDAL

- 16' Contra Basso
- 16' First Open Diapason
- 16' Second Open Diapason (Gt)
- 16' Solo O. Diapason (ext Solo)
- 16' Prestant
- 16' Violone
- 16' Bourdon
- 16' Double Dulciana (Ch)
- 16' Still Gedeckt (Sw)
- 10 1/2' Quint
- 8' Principal
- 8' Octave (ext 1st Open)
- 8' Bass Flute
- 8' Violone Cello
- 8' Gedeckt (Sw)
- 4' Choral Bass
- 4' Octave Flute (ext 1st Open)
- 16' Trombone
- 16' Ophicleide (fr Dble Trumpet)
- 16' Posaune (Sw)
- 8' Tromba (ext)
- 8' Trumpet (fr Dble Trumpet)
- 4' Clarion (ext)
- MIDI I
- MIDI II

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; jbutera@sgcmail.com

Gift subscriptions available online at TheDiapason.com

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 FEBRUARY

- Phil Kellsall**; The Kirk of Dunedin, Dunedin, FL 2 pm
- Joan Lippincott**; Moorings Park, Naples, FL 4 pm & 8 pm
- Timothy Olsen**; St. Mary's Catholic Church, Elm Grove, WI 7 pm

16 FEBRUARY

- Richard Spicer**; King's Chapel, Boston, MA 5 pm
- Sonya Sutton**; St. Thomas, New York, NY 5:15 pm
- James David Christie**; St. Michael's Episcopal, New York, NY 7:30 pm
- Gough Duo**, organ and violin; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
- Marilyn Keiser**; St. Stephen's Episcopal, Wilkes-Barre, PA 5 pm
- Elizabeth Harrison**; Christ Church, New Brunswick, NJ 6:30 pm
- Erik Wm. Suter**; Washington National Cathedral, Washington, DC 5 pm
- Carolina Baroque; St. John's Lutheran, Salisbury, NC 3 pm
- Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3:30 pm
- Martin Jean**; Emory University, Atlanta, GA 4 pm
- Colin Andrews**; Cathedral of St. Philip, Atlanta, GA 5:15 pm
- Anita Werling**; East 91st St. Christian Church, Indianapolis, IN 4 pm
- Organ-fest; First Presbyterian, Arlington Heights, IL 4 pm
- Douglas Cleveland**; Fourth Presbyterian, Chicago, IL 7:30 pm

17 FEBRUARY

- James David Christie**, masterclass; St. Michael's Episcopal, New York, NY 3 pm
- Martin Jean**, masterclass; Emory University, Atlanta, GA 8:45 am
- Thomas Murray**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

18 FEBRUARY

- Gough Duo**, organ and violin; Trinity College Chapel, Hartford, CT 5 pm
- Robert Gant**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
- Craig Cramer**; Stetson University, Deland, FL 7:30 pm

19 FEBRUARY

- Daniel Hahn**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

20 FEBRUARY

- Giorgio Parolini**; National City Christian Church, Washington, DC 12:15 pm

21 FEBRUARY

- Bruce Adami**; Trinity Church, Boston, MA 12:15 pm
- Choral concert; Episcopal Church of the Advent, Boston, MA 8 pm
- Christophe Mantoux**; St. Paul's Episcopal, Richmond, VA 7:30 pm
- John Mitchener**; Salem College Fine Arts Center, Winston-Salem, NC 8 pm
- Craig Cramer**; St. Helena's Episcopal, Beaufort, SC 12 noon
- Ken Cowan**; First United Methodist, Jackson, MI 7:30 pm
- Ferko, *Stabat Mater*; Alice Millar Chapel, Evanston, IL 8 pm

22 FEBRUARY

- James David Christie**; Vassar College, Poughkeepsie, NY 8 pm
- Todd Wilson**, masterclass; Cathedral of St. Jude the Apostle, St. Petersburg, FL 10 am
- Diane Bish**; The Kirk of Dunedin, Dunedin, FL 2 pm
- Atlanta Young Singers of Callanwolde & The Atlanta Boychoir; Cathedral of St. Philip, Atlanta, GA
- Tom Trenney**, silent film accompaniment; Hiram College, Hiram, OH 7 pm

David Schrader; St. Giles Church, Northbrook, IL 8 pm

Ferko, *Stabat Mater*; Grace Episcopal Church, Oak Park, IL 7:30 pm

23 FEBRUARY

- Christopher Creaghan**; Cathedral of St. Patrick, New York, NY 4:45 pm
- James Hicks**; St. Thomas, New York, NY 5:15 pm
- Martin Baker**; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
- Gordon Turk**; Christ Episcopal, Villanova, PA 7 pm
- Henry Lowe**; Washington National Cathedral, Washington, DC 5 pm
- Peter Richard Conte**; The River Road Church, Baptist, Richmond, VA 5 pm
- Gough Duo**, organ and violin; Greene Memorial United Methodist, Roanoke, VA 4 pm
- Boyd Jones**; Trinity Lutheran, Holly Hill, FL 4 pm
- Mark Coffey**, with tenor, trombone, and oboe; First Presbyterian, Gainesville, FL 4 pm
- Todd Wilson**; Cathedral of St. Jude the Apostle, St. Petersburg, FL 3 pm
- Mark Jones**; Glades Presbyterian Church, Boca Raton, FL 4:30 pm
- True North Brass; Moorings Presbyterian, Naples, FL 3 pm
- Paul Jacobs**; Miami Beach Community Church, Miami Beach, FL 3 pm

The Chenaults; Columbus State University, Columbus, GA 4 pm

Tom Trenney; Hiram Christian Church, Hiram, OH 3 pm

Joan Lippincott; St. Paul United Methodist, Louisville, KY 7 pm

Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm

Bach, *B Minor Mass*; Cathedral Church of the Advent, Birmingham, AL 4 pm

Johannes Unger; Fourth Presbyterian, Chicago, IL 3 pm

Choral Concert; Rockefeller Chapel, Chicago, IL 3 pm

Ferko, *Stabat Mater*; Cathedral of St. James, Chicago, IL 8 pm

Downers Grove Choral Society; Tivoli Theatre, Downers Grove, IL 3 pm

24 FEBRUARY

The Virgin Consort & Orchestra, Bach; Church of St. Jean Baptiste, New York, NY 8 pm

Per Ahlman; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 FEBRUARY

Kristin Naragon; King's Chapel, Boston, MA 12 noon

The Texas Boys Choir; Austin Peay State University, Clarksville, TN 7:30 pm

Konevets Quartet; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Kent Tritle; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Choral Concert; Independent Presbyterian Church, Birmingham, AL 7 pm

Jeremy David Tarrant; Park Congregational Church, Grand Rapids, MI 12:15 pm

26 FEBRUARY

The Texas Boys Choir; University of Dayton, Dayton, OH 8 pm

27 FEBRUARY

The Texas Boys Choir; Mary D'Angelo Performing Arts Center, Erie, PA 7:30 pm

James O'Donnell; First Presbyterian, Columbus, GA 7 pm

Johannes Unger; University of Wisconsin-Green Bay, Green Bay, WI 7:30 pm

28 FEBRUARY

Abbey Siegfried; Trinity Church, Boston, MA 12:15 pm

Daniel Roth; St. Joseph Cathedral, Hartford, CT 7:30 pm

David Fuller; Slee Hall, State University of New York, Buffalo, NY 8 pm

Aaron David Miller; Saratoga Spring United Methodist, Saratoga Springs, NY 8 pm

The New York Collegium; New York Society for Ethical Culture, New York, NY 8 pm

The Texas Boys Choir; Trinity Lutheran, Camp Hill, PA 7:30 pm

1 MARCH

Ensemble Amarcord; St. Martin Episcopal, Providence, RI 8 pm

David Higgs, masterclass; Ridgewood United Methodist, Ridgewood, NJ 9 am

Choral Concert; St. Peter's, Morristown, NJ 7:30 pm

2 MARCH

Jeremy Bruns; Parish of All Saints Ashmont, Boston, MA 4 pm

Stefan Engels; Adolphus Busch Hall, Harvard University, Cambridge, MA 8 pm

Joan Lippincott, with the Philadelphia Brass; South Congregational Church, New Britain, CT 4 pm

Johannes Unger; St. Barnabas Episcopal, Greenwich, CT 5 pm

St. Peter's Choral Festival; St. Peter's Episcopal, Bay Shore, NY 4 pm

Paul Jacobs; Church of St. Vincent Ferrer, New York, NY 3 pm

Kent Tritle; St. Ignatius Loyola, New York, NY 4 pm

Brian Harlow; St. Thomas, New York, NY 5:15 pm

F. Allen Artz, with Paul Di Dario, harpsichord & piano; Our Lady of Sorrows, South Orange, NJ 3 pm

David Higgs; Ridgewood United Methodist, Ridgewood, NJ 4 pm

Christoph Albrecht; St. Stephen's Episcopal, Millburn, NJ 4 pm

Frederick Swann; Ursinus College, Collegeville, PA 4 pm

Carmina; Ascension & St. Agnes Parish, Washington, DC 3 pm

Sam Carabetta; Washington National Cathedral, Washington, DC 5 pm

Konevets Quartet; Russian Cultural Centre, Washington, DC 7 pm

Madrigal Singers; St. John's Episcopal Church, Hagerstown, MD 4 pm

The Texas Boys Choir; St. Stephen Episcopal, Durham, NC 4 pm

David Arcus; Duke University Chapel, Durham, NC 5 pm

Marvin Mills; Times-Union Center for the Performing Arts, Jacksonville, FL 4 pm

Ensemble Amarcord; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm

Gerre Hancock, lecture (6 pm), followed by recital (7 pm); Christ Church, Savannah, GA

Robert Gant; Cathedral of St. Philip, Atlanta, GA 5:15 pm

James O'Donnell; Cathedral of St. Paul, Birmingham, AL 4 pm

Choral Evensong; Independent Presbyterian, Birmingham, AL 4 pm

Craig Cramer; St. George's Episcopal, Dayton, OH 4 pm

Children's Evensong; Independent Presbyterian, Birmingham, AL 4 pm

North Shore Choral Society; The Parish Church of St. Luke, Evanston, IL 3 pm

Choral concert; Rockefeller Chapel, Chicago, IL 3:30 pm

Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 4 pm

3 MARCH
The Texas Boys Choir; The United Church, Washington, DC 7:30 pm

Todd Wilson, with choir and orchestra, Bach birthday concert; Church of the Covenant, Cleveland, OH 8 pm

4 MARCH
Uwe Steinmetz; King's Chapel, Boston, MA 12 noon

The Texas Boys Choir; Eastport United Methodist, Annapolis, MD 7:30 pm

5 MARCH
Solemn Mass; Church of the Advent (Episcopal), Boston, MA 6:30 pm

Konevets Quartet; Berkner Hall, Upton, NY 12 noon

Frederick Swann; Asbury United Methodist, Uniontown, PA 7 pm

6 MARCH
Charles Heaton; St. Andrew's Episcopal, Pittsburgh, PA 8 pm

Nigel Groome; National City Christian Church, Washington, DC 12:15 pm

The Texas Boys Choir; Lee University, Cleveland, TN 7:30 pm

7 MARCH
Jung-a Lee; Trinity Church, Boston, MA 12:15 pm

Choral Compline; Twelve Corners Presbyterian, Rochester, NY 7:30 pm

Ensemble Amarcord; Abingdon Episcopal, White Marsh, VA 7:30 pm

Stephen Cook; St. Helena's Episcopal, Beaufort, SC 12 noon

Gerre & Judith Hancock; Metropolitan United Methodist, Detroit, MI 7 pm

Paul Jacobs; Shryock Auditorium, Carbondale, IL 7:30 pm

The Texas Boys Choir; First United Methodist, Montgomery, AL 7 pm

8 MARCH
Marilyn Keiser, class; Trinity Lutheran, Lansdale, PA 10 am

Konevets Quartet; Clayton College & State University, Morrow, GA 8:15 pm

Gerre & Judith Hancock, masterclass; Metropolitan United Methodist, Detroit, MI 10 am

9 MARCH
Johannes Unger; Adolphus Busch Hall, Cambridge, MA 4 pm

Christopher Herrick; St. Michael's Episcopal, New York, NY 5 pm

Edward Maki-Schramm; St. Thomas, New York, NY 5:15 pm

Stephen Rapp; Christ Church, New Brunswick, NJ 6:30 pm

Thomas Murray; St. Matthew Lutheran, Hanover, PA 3 pm

Marilyn Keiser; Trinity Lutheran, Lansdale, PA 4 pm

Lee Milhous; St. Paul's, Doylestown, PA 4:30 pm, followed by Evensong

Frederick Swann; National City Christian Church, Washington, DC 4 pm

Andrew Henderson; Washington National Cathedral, Washington, DC 5 pm

Mark Jones; First Presbyterian, Pompano Beach, FL 4 pm

Aaron David Miller; First Congregational, Columbus, OH 4 pm

Chesley Bowden; Cathedral of St. Philip, Atlanta, GA 5:15 pm

10 MARCH
Ensemble Amarcord; Church of the Holy Trinity, Episcopal, New York, NY 8 pm

11 MARCH
John Rose; Trinity College, Hartford, CT 5 pm

Frederick Swann; Knowles Chapel, Rollins College, Winter Park, FL 8 pm

Johannes Unger; Peachtree Road United Methodist, Atlanta, GA 8 pm

12 MARCH
Peter DuBois, with Rochester Philharmonic; Third Presbyterian, Rochester, NY 7:30 pm

Thomas DeWitt; Morrison United Methodist Church, Leesburg, FL 12 noon

13 MARCH
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

Frederick Swann, class; Government Street Presbyterian, Mobile, AL 7 pm

14 MARCH
Douglas Marshall; Trinity Church, Boston, MA 12:15 pm

Paul Bisaccia, piano; Trinity Episcopal, Hartford, CT 7:30 pm

St. Thomas Choir; Corpus Christi Church, New York, NY 7 pm

Marilyn Keiser; Christ United Methodist, Bethel Park, PA 7:30 pm

Maxine Thevenot; Carmel Presbyterian, Glenside, PA 8 pm

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

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

Anita Werling; Concordia College, Ann Arbor, MI 8 pm

Frederick Swann; Government Street Presbyterian, Mobile, AL 7:30 pm

New Classic Singers; Rockefeller Chapel, Chicago, IL 8 pm

15 MARCH
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

Rogers Park Neighborhood Choir; St. Giles Church, Northbrook, IL 8 pm

16 MARCH
Olivier Latry; St. Ignatius Loyola, New York, NY 4 pm

Robert Shone; St. Thomas, New York, NY 5:15 pm

John Sheridan; Christ Church, New Brunswick, NJ 6:30 pm

Gordon Turk; First United Methodist, Toms River, NJ 4 pm

Craig Cramer; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

Liber unUsualis; St. John's Lutheran, Boyertown, PA 3 pm

Gillian Weir; Cathedral Church of the Nativity, Bethlehem, PA 4 pm

Christopher Herrick; Christ Church (Episcopal), Pensacola, FL 4 pm

Atlanta Youth Choir; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Frederick Swann; St. Luke's Episcopal, Atlanta, GA 7 pm

Britten, *Canticle III*; The Church of the Covenant, Cleveland, OH 10 am

David Briggs; Church Street United Methodist, Knoxville, TN 9 am service, 8 pm recital

IPC Chamber Choir; Independent Presbyterian, Birmingham, AL 4 pm

Johannes Unger; Bethel Lutheran, Madison, WI 3:30 pm

17 MARCH
St. Thomas Choir; Trinity Episcopal, Asheville, NC 7:30 pm

18 MARCH
St. Thomas Choir; St. Peter's Episcopal, Charlotte, NC 8 pm

Preston Smith, with AGO members, Bach Birthday Concert; St. Andrew's Episcopal, Tampa, FL 6:30 pm

19 MARCH
Olivier Latry, with chorus & orchestra; St. Ignatius Loyola, New York, NY 8 pm

St. Thomas Choir; Christ Episcopal Church, Ponte Vedra Beach, FL 7:30 pm

Bert Adams
F.A.G.O.
Seventeenth Church of Christ,
Scientist
Chicago, IL

WILLIAM AYLESWORTH
D. M.
Evanston, Illinois

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY
Keith Bigger
J.W. Steere
1825-1900
Phone 718/528-9443
E-mail k_bigger@yahoo.com

THOMAS BROWN
UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA

WILLIAM P. CROSBIE, DMA
ST. JAMES CATHEDRAL
CHICAGO

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

ELLEN KURTZ
FUNK
M.Mus. A.A.G.O.
Concord, California

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

Robert Glasgow
School of Music
University of Michigan
Ann Arbor

JAMES HAMMANN
DMA-AAGO
University of New Orleans
St. Francis Xavier Church

VICTOR HILL
Mathematics
Harpichord and Organ
Williams College

Request a free sample issue of The Diapason for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; jbutera@sgcmail.com

PATRICK ALLEN
GRACE CHURCH
NEW YORK

PETER J. BASCH, KCHS
Minister of Music
ST. ANN'S CHURCH
Jefferson & Seventh Street
Hoboken, NJ 07030

Dean W. Billmeyer
University of Minnesota
Minneapolis 55455 • dwb@umn.edu

DAVID CHALMERS
CONCERT ORGANIST
GLORIA DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST
A. Mus. D.
University of Iowa

Donald Filkins
Webb Horton Memorial
Presbyterian Church
Midletown, NY 10940

Organist / Pianist
Michael Gailit
gailit@aol.com
<http://members.aol.com/gailit/>
St. Augustine's Church
Conservatory / University (Vienna)

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

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

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

LORRAINE BRUGH, Ph.D.
Assistant Professor
University Organist
Valparaiso University
Valparaiso, IN
www.valpo.edu
219-464-5084
Lorraine.Brugh@valpo.edu

Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus
University Methodist Church

SALINA, KANSAS

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

Richard Litterst M.S.M.

St. Anthony of Padua Church
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

SYLVIE POIRIER PHILIP CROZIER ORGAN DUO

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

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.

St. John's University
Collegeville, MN 56321

GALE KRAMER

DMA

Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry

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



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

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

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY
CHICAGO, IL 60625

RICHARD M. PEEK

Doctor of Sacred Music

1621 BILTMORE DRIVE
CHARLOTTE, NC 28207

DAVID GOODING

Cleveland Opera

Fairmount Temple

email: dvdgooding@aol.com

Aaron David Miller

1996 AGO Nat'l
Improvisation
Competition:
Top Prize

1998 Calgary Int'l
Competition:
Bach and
Improvisation
prizes



Available for Recitals and Workshops
Contact Penny Lorenz at 425 745-1316
or penlorenz@worldnet.att.net

21 MARCH

Brian Jones; Trinity Church, Boston, MA
12:15 pm
Olivier Latry; First Church of Christ, Scien-
tist, Boston, MA 7:30 pm
Peter Sykes; Immaculate Conception,
Boston, MA 8 pm
Dubois, *The Seven Last Words of Christ*;
Church of St. Joseph, Bronxville, NY 8 pm
Thierry Escaich; St. Ignatius Loyola, New
York, NY 8 pm
Chanson; Mansfield University, Mansfield, PA
3 pm masterclass, 7 pm performance
Paul Jacobs; Calvary Episcopal, Pittsburgh,
PA 7:30 pm
Gillian Weir; Cannon Memorial Chapel, Rich-
mond, VA 7:30 pm
Susan Bates, with Market Street Brass;
Christ United Methodist, Greensboro, NC 8 pm
Melissa Moll; St. Helena's Episcopal, Beau-
fort, SC 12 noon
St. Thomas Choir; Coral Ridge Presbyterian,
Fl. Lauderdale, FL 8 pm
Tim Olsen; Fourth Presbyterian, Chicago, IL
12:15 pm
Craig Cramer; Holy Trinity Lutheran, Akron,
OH 8 pm
Laughton & O'Meara; First Presbyterian,
Saginaw, MI 8 pm

22 MARCH

Janice Beck; Eastern Michigan University,
Ypsilanti, MI 8 pm
George Ritchie, workshop; House of Hope
Presbyterian, St. Paul, MN 10 am

23 MARCH

Heinrich Christensen, with choir; King's
Chapel, Boston, MA 5 pm
David Briggs; St. Andrew's Episcopal, Long-
meadow, MA 5 pm
Clausen, *A New Creation*; Bethany Presbyter-
ian, Rochester, NY 11 am
Aaron David Miller; St. John's Lutheran,
Poughkeepsie, NY 3 pm
Grethe Krogh; St. Thomas, New York, NY
5:15 pm
Peter Richard Conte; Wilson College,
Chambersburg, PA 3 pm
David Binkley, with brass; Camp Hill Presby-
terian, Camp Hill, PA 4 pm
Chamber Choir of the University of Kansas;
Lutheran Church of the Holy Trinity, Lancaster,
PA 4 pm
Sean Vote; Washington National Cathedral,
Washington, DC 5 pm
Rutter, *Requiem*; First Presbyterian, Lynch-
burg, VA 4 pm
Thomas Trotter; St. Gregory's Episcopal,
Boca Raton, FL 4 pm
St. Thomas Choir; The Cathedral of St. Philip,
Atlanta, GA 4 pm
South Bend Chamber Singers; Church of Our
Lady of Loretto, South Bend, IN 7:30 pm
Choral Evensong; Cathedral Church of the
Advent, Birmingham, AL 4 pm
Todd Wilson; Severance Hall, Cleveland,
OH 3 pm
Christopher Urban, with instruments; First
Presbyterian, Arlington Heights, IL 4 pm
George Ritchie; House of Hope Presbyter-
ian, St. Paul, MN 4 pm
Olivier Latry; Trinity Episcopal, Baton
Rouge, LA 7:30 pm

24 MARCH

Paul Jacobs, masterclass; Ingomar United
Methodist, Pittsburgh, PA 8 pm
Thierry Escaich; Austin Auditorium, Wingate
University, Wingate, NC 7:30 pm

25 MARCH

Ray Cornils, with Windham Chamber
Singers; Portland City Hall, Portland, ME 12
noon & 7:30 pm
Yeeyeon Soh; King's Chapel, Boston, MA 12
noon
Olivier Latry; First United Methodist, Pen-
sacola, FL 7 pm
Gillian Weir; St. Paul Reformation Lutheran,
St. Paul, MN 7:30 pm

28 MARCH

Thomas Joyce; Trinity Church, Boston, MA
12:15 pm
Rodolfus Choir; Trinity Church (Episcopal),
Boston, MA 12:15 pm
Todd Wilson; Cathedral of the Incarnation,
Garden City, NY 8 pm
Chorovaya Akademia; St. Bartholomew's,
New York, NY 7:30 pm
David Briggs; First Presbyterian Church,
Ardmore, PA 8 pm
William Ferris Chorale; Mt. Carmel Church,
Chicago, IL 8 pm

29 MARCH

Rodolfus Choir; Church of St. James the
Less, Scarsdale, NY 7 pm
Joan Lippincott; Vassar College, Pough-
keepsie, NY 8 pm
Alan Morrison, piano, with choir and orches-
tra; Bryn Mawr Presbyterian, Bryn Mawr, PA
7:30 pm
David Higgs, masterclass; First Presbyter-
ian, Gainesville, FL 10 am

30 MARCH

Thomas Joyce; Church of the Advent (Epi-
scopal), Boston, MA 6 pm, following 5 pm Even-
song
Fauré, *Requiem*; Twelve Corners Presbyter-
ian, Rochester, NY 10:30 am
Wells Cathedral Choir; Christ Church,
Bronxville, NY 4 pm
John Weaver; The Church of St. Vincent Fer-
rer, New York, NY 3 pm
Karen Beaumont; Cathedral of St. Patrick,
New York, NY 4:45 pm
Lewis Bruun; St. Thomas, New York, NY
5:15 pm
+Peter DuBois; Webster Presbyterian, Web-
ster, NY 3 pm
Gordon Turk; First United Methodist, Red
Bank, NJ 4 pm
Trinity Choir and Musicians; Lutheran Church
of the Holy Trinity, Lancaster, PA 4 pm
Sumner Jenkins; Washington National
Cathedral, Washington, DC 5 pm
John Mitchener; North Carolina School of
the Arts, Winston-Salem, NC 3 pm
Robert Parkins; Duke University Chapel,
Durham, NC 5 pm
Rodolfus Choir; Ebenezer Lutheran, Colum-
bia, SC 3 pm
David Higgs; First Presbyterian, Gainesville,
FL 4 pm
Lenten Lessons and Carols; Cathedral of St.
Philip, Atlanta, GA 4 pm
Vierne, *Solemn Mass*; Church of the
Covenant, Cleveland, OH 10 am
Grand Rapids Cantata Choir, with orchestra;
Cathedral of St. Andrew, Grand Rapids, MI 4
pm
Choral Evensong; Trinity Episcopal, Fort
Wayne, IN 5 pm
Timothy Olsen; First Presbyterian, Neenah,
WI 4 pm
Peter Richard Conte; Christ Church Cath-
edral (Episcopal), New Orleans, LA 4 pm

31 MARCH

Wells Cathedral Choir; St. Michael & All
Saints, Baltimore, MD 3:30 pm masterclass,
7:30 pm performance
Jill Hunt; Elliott Chapel, The Presbyterian
Homes, Evanston, IL 1:30 pm

UNITED STATES

West of the Mississippi

16 FEBRUARY

John Walker; St. Therese Church, Deep-
haven, MN 3 pm
John Obetz; Community of Christ Temple,
Independence, MO 3 pm
Susan Moeser; Bales Recital Hall, The Uni-
versity of Kansas, Lawrence, KS 3 pm
Michael Britt; St. Stephen Presbyterian, Fort
Worth, TX 7:30 pm
Bach Vespers; Christ the King Lutheran,
Houston, TX 5 pm
Musica Angelica Baroque Orchestra; All
Saints' Episcopal, Beverly Hills, CA 4 pm

17 FEBRUARY

Todd Wilson; Community of Christ World
Headquarters Temple, Independence, MO 8 pm
Frederick Swann; Jones Concert Hall, Bay-
lor University, Waco, TX 7:30 pm

18 FEBRUARY

Stephen Tharp; Wiedemann Recital Hall,
Wichita, KS 7:30 pm
Gerre Hancock; Broadway Baptist Church,
Fort Worth, TX 7:30 pm
Frederick Swann, masterclass; Jones Con-
cert Hall, Baylor University, Waco, TX 9 am

19 FEBRUARY

Caroline Neal; Grand Avenue Temple,
Kansas City, MO 12:10 pm
Gerre Hancock, masterclass; Broadway
Baptist Church, Fort Worth, TX 9 am

20 FEBRUARY

Stephen Tharp; Wiedemann Recital Hall,
Wichita, KS 7:30 pm
Mary Preston, with Dallas Symphony; Mey-
erson Symphony Center, Dallas, TX 8 pm, also
2/21, 2/22

21 FEBRUARY

Ryan Dye; Christ Church Episcopal, Tacoma,
WA 12 noon

23 FEBRUARY

James O'Donnell; St. Mark's Episcopal, San
Antonio, TX 4 pm
The Texas Boys Choir; First United
Methodist, Longview, TX 4 pm
David Higgs; Northminster Presbyterian,
Tucson, AZ 4 pm
Andrew Stewart-Cook; Central Lutheran
Church, Eugene, OR 4 pm
Scott Foppiano; St. Mary's Cathedral, San
Francisco, CA 3:30 pm
James Welch; St. Mark's Episcopal, Palo
Alto, CA 4 pm
Daniel Roth; Bridges Hall of Music, Pomona
College, Claremont, CA 3 pm
Michael Burnette; First Congregational
Church, Santa Barbara, CA 3 pm

Organ plus
Brass Quintet
and/or Oboe/English Horn

Millennia Consort

California's Premiere Organ Plus Ensemble
organ
Alison J. Lueddecke, DMA

Seagate Concerts
www.seagateconcerts.org

24 FEBRUARY

+**Thomas Foster**; St. James Episcopal Church, Newport Beach, CA 4 pm
Ensemble Amarcord; St. Margaret's Episcopal, Palm Desert, CA 7 pm

25 FEBRUARY

Per Ahlman; St. John the Evangelist, Rochester, MN 7 pm
Johannes Unger; Bethany Lutheran College, Mankato, MN 7 pm
James O'Donnell; St. Peter's Episcopal, St. Louis, MO 5 pm
Ensemble Amarcord; Cox Performing Arts Theater, St. George, UT 7:30 pm

26 FEBRUARY

Brad Harris; Grand Avenue Temple, Kansas City, MO 12:10 pm
Christophe Mantoux; Memorial Church, Stanford University, Stanford, CA 8 pm

27 FEBRUARY

Konevets Quartet; St. Philip's Episcopal, Joplin, MO 7 pm
Ensemble Amarcord; Mesquite Hall, Ridgecrest, CA 7:30 pm

1 MARCH

Joseph Gramley, percussion; Bozeman Symphony Orchestra, Bozeman, MT 7:30 pm

2 MARCH

Orpheus Chamber Singers; Preston Hollow Presbyterian, Dallas, TX 7:30 pm
George Baker; Bates Recital Hall, Rice University, Houston, TX 5:30 pm
John Walker; Brazos Valley Symphony Orchestra, Bryan, TX 4 pm
Joseph Gramley, percussion; Bozeman Symphony Orchestra, Bozeman, MT 2:30 pm
Evensong and choral concert; All Saints' Episcopal, Beverly Hills, CA 4 pm

3 MARCH

Damin Spritzer; Trinity Episcopal Cathedral, Portland, OR 5 pm

4 MARCH

Daniel Roth; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm

7 MARCH

Martin Haselböck; Luther College, Decorah, IA 7:30 pm

8 MARCH

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm
Ensemble Amarcord; St. Timothy Lutheran, Houston, TX 7 pm

9 MARCH

Ensemble Amarcord; Trinity Baptist, Kerrville, TX 3 pm
David Higgs; First Presbyterian, San Antonio, TX 5 pm
Stefan Engels; Lovers Lane United Methodist, Dallas, TX 7 pm
Sebastian Knebel; Christ the King Lutheran, Houston, TX 5 pm
Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm

11 MARCH

Martin High School Chamber Choir; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

14 MARCH

John Obetz; Whatley Chapel, Denver, CO 8 pm
J. Melvin Butler; St. James Cathedral, Seattle, WA 8 pm
Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm

15 MARCH

Welch-Hancock Duo; Community United Methodist, Half Moon Bay, CA 8 pm

16 MARCH

Robert Bates; Fredericksburg United Methodist, Fredericksburg, TX 3 pm
Paul Bisaccia, piano; St. Mark's Episcopal, San Antonio, TX 4 pm
Thomas Murray; First Congregational Church, Redlands, CA 4 pm
Evensong; St. Thomas the Apostle Episcopal, Hollywood, CA 4:30 pm
Mark Thallander; St. Thomas the Apostle Episcopal, Hollywood, CA 5:30 pm

17 MARCH

Robert Hachmeister; St. John the Evangelist, Rochester, MN 7 pm
Dennis James; Paramount Theatre, Seattle, WA 7:30 pm
•Members' Recital; Calvary Lutheran, Federal Way, WA 7:30 pm

21 MARCH

David Briggs, with Arkansas Symphony; Subiaco Academy, Subiaco, AR 7:30 pm
Frederick Swann, with the New West Symphony Orchestra; Oxnard Performing Arts Center, Oxnard, CA 8 pm

22 MARCH

Dale Warland Singers; Basilica of St. Mary, Minneapolis, MN 8 pm
Frederick Swann, with the New West Symphony Orchestra; Thousand Oaks Civic Arts Plaza, Thousand Oaks, CA 8 pm

23 MARCH

Gillian Weir; First Presbyterian, Rochester, MN 4 pm
Clive Driskill-Smith; First United Methodist, Little Rock, AR 4 pm
Baylor University Chamber Singers; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
Thomas Murray; Cathedral of St. John, Albuquerque, NM 4 pm
David Dahl; Pacific Lutheran University, Tacoma, WA 3 pm
James Welch; St. Marks' Episcopal, Palo Alto, CA 4 pm
David Gell, with chamber orchestra; Trinity Episcopal, Santa Barbara, CA 3:30 pm

25 MARCH

Clive Driskill-Smith; Central Presbyterian, Des Moines, IA 7:30 pm

27 MARCH

Olivier Latty; Memorial Drive Presbyterian, Houston, TX 7:30 pm

28 MARCH

Clive Driskill-Smith; First Lutheran, St. Peter, MN 7:30 pm
National Spiritual Ensemble; Cathedral of the Epiphany, Sioux City, IA 8 pm

29 MARCH

James Welch; California Palace of the Legion of Honor, San Francisco, CA 4 pm

30 MARCH

Kiyo Watanabe; First United Methodist, Wichita Falls, TX 3 pm
Founders Day Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Clive Driskill-Smith; First Presbyterian, Portland, OR 3 pm
Craig Cramer; Trinity Lutheran, Lynnwood, WA 7 pm
James Welch; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Scott Christiansen; First Congregational Church, Santa Barbara, CA 3 pm

31 MARCH

Dennis James, silent movie accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

INTERNATIONAL

15 FEBRUARY

Gillian Weir; The Philharmonie, Cologne, Germany 7:30 pm
John Scott; St. Albans Cathedral, St. Albans, England 5:30 pm

16 FEBRUARY

Christopher Cromar; Westminster Cathedral, London, England 4:45 pm

18 FEBRUARY

David Briggs; Symphony Hall, Birmingham, England 8 pm
Martin Stacey; St. Lawrence Jewry, London, England 1 pm
Jane Parker-Smith; Royal Festival Hall, London, England 7:30 pm

20 FEBRUARY

Sarah Baldock; St. John's Smith Square, London, England 1 pm

22 FEBRUARY

Michael Rhodes; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

23 FEBRUARY

Lionel Fotheringham; Westminster Cathedral, London, England 4:45 pm
Ensemble Amarcord; Collier Street United Church, Barrie, ONT, Canada 2:30 pm

25 FEBRUARY

Catherine Ennis; St. Lawrence Jewry, London, England 1 pm

26 FEBRUARY

Junko Ito; Minato Mirai Hall, Yokohama, Japan 12:10 pm

27 FEBRUARY

Gillian Weir; Notre-Dame Cathedral, Paris, France 7:30 pm

2 MARCH

Huw Williams; Westminster Cathedral, London, England 4:45 pm

6 MARCH

Gillian Weir; Gloucester Cathedral, Gloucester, England 7:30 pm
Catherine Ennis; St. Margaret Lothbury, London, England 1:10 pm

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

Dennis Schmidt, DMA

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

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

David Wagner DMA

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

KARL WATSON

ST. JOSEPH'S CHURCH
GREENWICH VILLAGE

DONALD W. WILLIAMS

D.M.A.
First United Methodist, Chelsea, MI
Concordia University
Ann Arbor, MI

MARCIA VAN OYEN

Glenview Community Church (UCC)
Glenview, Illinois

www.mvanoyen.com

CHARLES DODSLEY WALKER, FAGO

TRINITY EPISCOPAL CHURCH
BOX 400
SOUTHPORT, CT 06890

LARRY PALMER

Professor of
Harpichord and Organ
Meadows School of the Arts
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas
75275
Musical Heritage Society recordings

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Carol Williams

San Diego Civic Organist

Website www.melcot.com

E-mail carol@melcot.com

Phone 619/595-1456

In Memoriam

Gordon Young

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

1919-1998

8 MARCH
Gordon Stewart; Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm

9 MARCH
James Vivian; Westminster Cathedral, London, England 4:45 pm

10 MARCH
Roger Sayer; All Souls, London, England 7:30 pm

14 MARCH
Clive Driskill-Smith; Tonbridge School, Tonbridge, England 8 pm

15 MARCH
Anne Page; St. Saviour's Church, St. Albans, England 5:30 pm

Thomas Hewitt-Jones; St. John the Evangelist, London, England 6:30 pm
Carlo Curley; Esplanade Theatres on the Bay, Singapore

16 MARCH
Robert Quinney; Westminster Cathedral, London, England 4:45 pm
Carlo Curley, masterclass; Esplanade Theatres on the Bay, Singapore

20 MARCH
Hanne Kuhlmann; St. John's Smith Square, London, England 1 pm

21 MARCH
Naji Hakim; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm
Darryl Nixon, with strings; University Chapel, Vancouver, BC, Canada 8 pm

22 MARCH
Naji Hakim, masterclass; Holy Rosary Cathedral, Vancouver, BC 9:30 am

23 MARCH
Carlo Curley; Bedworth Civic Hall; Bedworth, Warks, England 7:30 pm

26 MARCH
Takeshi Kondo; Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 MARCH
Gillian Weir; Bath Abbey, Bath, England 1:05 pm

Rachel Alflett & Denis Bédard; Queens Avenue United, New Westminster, BC, Canada 8 pm

29 MARCH
John Pryer; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Gillian Weir; All Saints Church, London, England 7:30 pm

30 MARCH
Martin Baker; Westminster Cathedral, London, England 4:45 pm

Organ Recitals

F. ALLEN ARTZ, Our Lady of Sorrows Church, South Orange, NJ, October 20: *Fanfare on America the Beautiful*, Corl; Prayer: Make us eternal truths receive (*Dryden Liturgical Suite*), Persichetti; *Navy Hymn*, Callahan; *Battle Hymn of the Republic*, Ore; *God of our Fathers*, Diemer; *Cantilena in G*, op. 71, no. 1, Foote; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Variations on America*, Ives; *Chorale Prelude on Land of Rest*, Wood; *Blessed Assurance Varied for the Pipe Organ*, Roberts; *Fanfare for Thanksgiving*, Pelz.

BYRON L. BLACKMORE, Crown of Life Lutheran Church, Sun City West, AZ, October 27: *Toccata on Ein feste Burg*, Copley; *At Compline (The Book of Hours)*, Pinkham; *Prelude and Fugue in e*, BWV 548, Bach; *Rondo in G*, Gherardeschi; *Choral No. 2 in b*, Franck; *Sonata on the First Tone*, Lidon; *Andantino*, op. 51, no. 2, Carillon de Westminster, op. 54, no. 6 (*Pièces de Fantaisie*), Vierne.

DAVID BRIGGS, St. Thomas Episcopal Church, Aloskie, NC, October 8: *An Occasional Trumpet Voluntary*, Gowers; *Prelude and Fugue in a*, BWV 543, Bach; *Three Pieces for Musical Clocks*, Haydn; *Psalm Prelude, Set 1, No. 1*, Howells; *Peer Gynt Suite No. 1*, op. 46, Grieg, arr. Briggs; *Flight of the Bumblebee*, Rimsky-Korsakoff, arr. Nagel; *Adagio (Symphonie III)*, Vierne; *Toccata (Symphonie V)*, Widor; improvisation.

JEROME BUTERA, The Presbyterian Homes, Evanston, IL, October 28: *Toccata and Fugue in d*, BWV 538, Bach; *Fantaisie in A*, Franck; *Fugue for Organ*, Noehren; *Allegro giocoso (Sept Improvisations)*, Saint-Saëns.

ELIZABETH and RAYMOND CHENAULT, Holy Family Catholic Church, Rockford, IL, October 22: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Triptych*, Moore; *Shenandoah*, White; *The Emerald Isle*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenaunt.

PETER RICHARD CONTE, Union University, Jackson, TN, October 24: *Grand Choer in D alla Handel*, Guilment; *Concerto in G*, Ernst, transcr. Bach; *Overture to The Pirates of Penzance*, Sullivan, transcr. Conte; *Toccata in F*, Bach; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *Scherzo (Sonata VIII)*, Guilment; *Funeral March for a Marionette*, Gounod, transcr. Best; *Final*, Franck.

STEPHEN HAMILTON, Madison Avenue Presbyterian Church, New York, NY, October 13: *Allegro (Symphony VI)*, op. 42), Widor; *Benedictus*, op. 59, Reger; *O Mensch, bewein' dein' Sünde gross*, *Passacaglia*, BWV 582, Bach; *Fantasy for Organ*, Coe; *Pastorale*, op. 19, Franck; *Final (Symphony I)*, op. 14), Vierne.

GERRE HANCOCK, Holy Trinity Church, New York, NY, October 17: *Choral in a*, Franck; *Pièce d'Orgue*, S. 572, Bach; *Fantasia and Fugue on B-A-C-H*, Reger; Improvisation.

CHRISTOPHER HERRICK, St. Paul's-by-the-Sea Episcopal Church, Jacksonville, FL, October 11: *Grand Offertoire in D*, Batiste; *Prelude and Fugue in b*, BWV 544, *Trio Sonata No. 6 in G*, BWV 530, Bach; *Toccata (Suite, op. 5)*, Duruflé; *Siyahamba (Three Global Songs)*, Behnke; *Matin Provençal (Poèmes d'Automne)*, Bonnet; *Trumpet Voluntary*, Clarke; *An Occasional Trumpet Voluntary*, Gowers; *Six Roumanian Folk Dances*, Bartók, arr. Herrick; *In a monastery garden*, Ketèlbey; *Line Dance (Dance Suite)*, Rawsthorne.

MARTIN JEAN, Woolsey Hall, Yale University, New Haven, CT, September 15: *Symphonie I*, *Symphonie II*, Vierne. Trinity Lutheran Church, Lynnwood, WA, September 29: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Psalm Prelude No. 1*, Howells; *Ach, was soll ich Sinder machen*, Bach; *Fugue (The 94th Psalm)*, Reubke; *Passacaglia*, BWV 582, Bach; *Scherzo*, Cantabile, *Final (Symphony No. 2)*, op. 20), Vierne.

HUW LEWIS, Shadyside Presbyterian Church, Pittsburgh, PA, October 20: *March in C*, Lefébure-Wély; *Partita on I greet Thee, kind Jesus*, BWV 768, Bach; *Scherzo*, Gigout; *Sonata III*, Hindemith; *Allegro vivace*, *Adagio*, *Toccata (Symphony V)*, op. 42), Widor.

ROBERT SUTHERLAND LORD, University of Pittsburgh, October 26 and 27: *March (Occasional Oratorio)*, *Organ Concerto in F*, op. 4, no. 5, Handel; *Toccata and Fugue in d*, Bach; *Song of Peace (Nine Pieces)*, *Scherzo-Cats (American Suite)*, Langlais; *Variations on Adeste fideles*, Lord; *Toccata (Symphony V)*, Widor; improvisation.

DAVID LORNSON, MARCIA VAN OYEN, and RICHARD WEBSTER, First Congregational Church, Evanston, IL, October 27: *Fugue in E-flat*, Bach; *Whimsical Variations*, Sowerby; *Clair de Lune*, Vierne; *Sketch in f*, *Sketch in D-flat*, Schumann; *Master Tallis's Testament*, Howells; *Dance of the Sugar Plum Fairies*, Tchaikovsky, transcr. Hohman; *Elegy*, Thalben-Ball; *Toccata on O Filii et Filiae*, Farnam; *Tu es Petra*, Mulet; *Toccata (Symphony V)*, Widor.

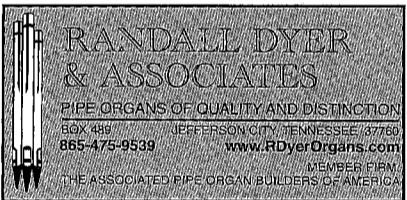
ALISON J. LUEDECKE, with Susan Barrett, oboe, First Church of Christ, Scientist, La Mesa, CA, October 18: *Sonate in d*, op. 5, Loeillet; *Improvisation sur le Te Deum*, Tournemire; *Sonata in g*, BWV 1030b, *Prelude and Fugue in G*, BWV 541, Bach; *Petite Piece*, Debussy; *Gymnopedie I*, Satie; *Final (Symphonie I)*, Vierne.

CARLENE NEIHART, Country Club United Methodist Church, Kansas City, MO, September 24: *Thou Art the Rock*, Mulet; *Allegro Vivace*, Air, *Allegretto Giocoso*, *Allegro Maestoso (Water Music Suite)*, Handel; *The Battle of Trenton*, Hewitt; *Sheep May Safely Graze*, *Toccata in d*, BWV 538, Bach; *Suite Gothique*, Boëllmann; *Flight of the Bumblebee*, Rimsky-Korsakov; *The Squirrel*, Weaver; *Overture to William Tell*, Rossini, arr. Neihart.

KATHARINE PARDEE, Hendrix College, Conway, AR, October 14: *Agincourt Hymn*, Dunstable, arr. Biggs; *Passacaglia and Fugue in c*, BWV 582, *An Wasserflüssen*, *Babylon*, BWV 653b, Bach; *A Triptych of*



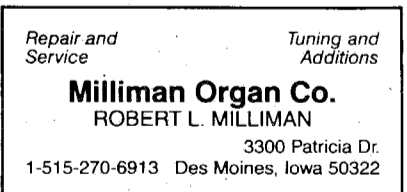
M. L. BIGELOW & Co.
 ORGAN BUILDERS
 (801) 756-5777
 130 W. 1st S., American Fork, UT 84003



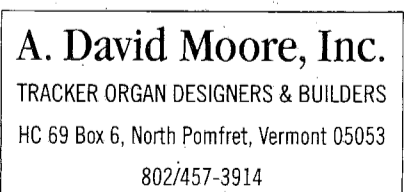
RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 83X 489 JEFFERSON CITY, TENNESSEE 37759
 865-475-9539 www.RDyerOrgans.com
 MEMBER FIRM THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



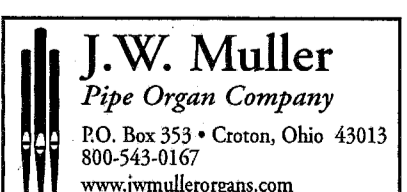
NEW INSTRUMENTS
 MAINTENANCE • RESTORATIONS
FABRY
 PIPE ORGANS
 32 N. HOLLY AVENUE • FOX LAKE, IL 60020
 847-587-1992 • Fax 847-587-1994
 www.fabryinc.com



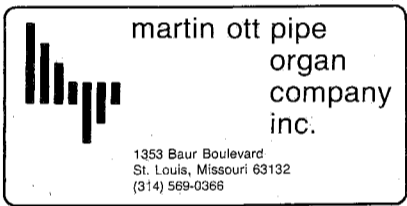
Repair and Tuning and Service Additions
Milliman Organ Co.
 ROBERT L. MILLIMAN
 3300 Patricia Dr.
 1-515-270-6913 Des Moines, Iowa 50322



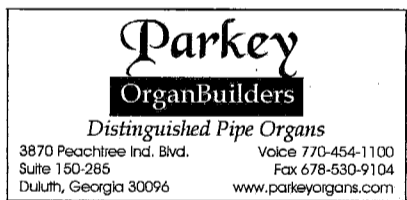
A. David Moore, Inc.
 TRACKER ORGAN DESIGNERS & BUILDERS
 HC 69 Box 6, North Pomfret, Vermont 05053
 802/457-3914



J.W. Muller
 Pipe Organ Company
 P.O. Box 353 • Croton, Ohio 43013
 800-543-0167
 www.jwmullerorgans.com



martin ott pipe organ company inc.
 1353 Baur Boulevard
 St. Louis, Missouri 63132
 (314) 569-0366



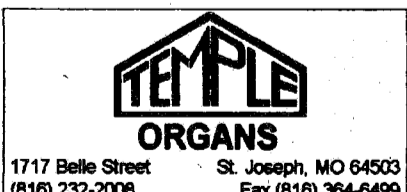
Parkey
 OrganBuilders
 Distinguished Pipe Organs
 3870 Peachtree Ind. Blvd. Voice 770-454-1100
 Suite 150-285 Fax 678-530-9104
 Duluth, Georgia 30096 www.parkeyorgans.com



Scott R. Riedel & Associates, Ltd.
 Organ Consultation • Acoustical Consultation
 Sound System Design Consultation • Organ Tuning
 11040 West Bluemound Road
 Wauwatosa, WI 53226-4154
 414-771-8966 Fax: 414-771-0138
 www.riedelassociates.com e-mail: consult@riedelassociates.com



PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 3101 20th ST., 94110 • (415) 647-5132



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



Wolff & Associés
 facteurs d'orgues organ builders
 1260, rue Tellier, Laval Québec, H7C 2H2
 Téléphone : (450) 661-2073

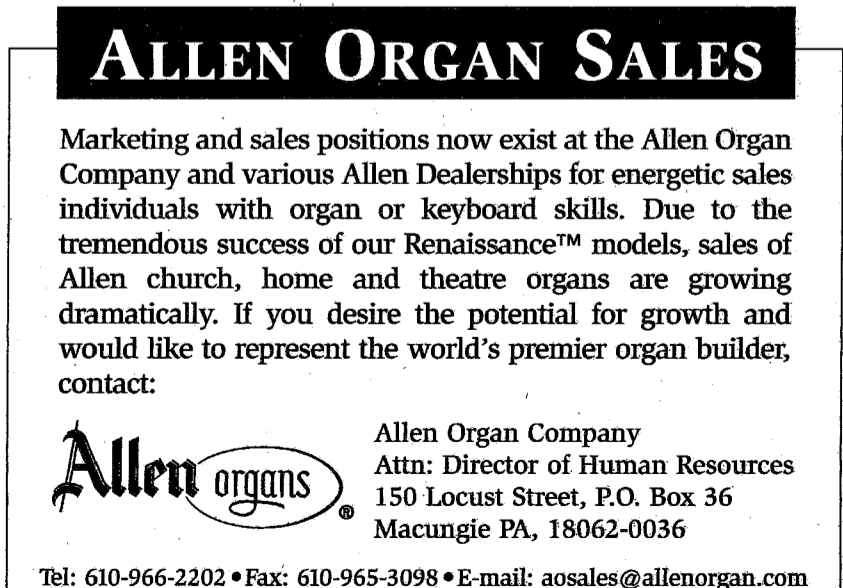


AUSTIN ORGANS, INC.
 ORGAN ARCHITECTS AND BUILDERS
 FACTORY OFFICE
 156 WOODLAND STREET
 HARTFORD, CT 06105
 TELEPHONE: (860) 522-8293
 FAX: (860) 524-9828
 WWW.AUSTINORGANS.COM

Submit calendar listings at
TheDiapason.com



Verdin Bells...
 The Art of perfection!
 The Verdin Company
 Cincinnati, OH 45202
 1-800-543-0488
 www.verdin.com
 SINCE 1842
 BELLS • CARILLONS • CLOCKS



ALLEN ORGAN SALES
 Marketing and sales positions now exist at the Allen Organ Company and various Allen Dealerships for energetic sales individuals with organ or keyboard skills. Due to the tremendous success of our Renaissance™ models, sales of Allen church, home and theatre organs are growing dramatically. If you desire the potential for growth and would like to represent the world's premier organ builder, contact:
 Allen Organ Company
 Attn: Director of Human Resources
 150 Locust Street, P.O. Box 36
 Macungie PA, 18062-0036
 Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com

Fugues, Near; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Chant de May*, op. 53, no. 1, Jongen; *Fantaisie en la majeur (Trois Pièces)*, Franck; *Carillon de Westminster (Pièces de Fantaisie)*, Vierne.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, October 6: *Prelude and Fugue in E*, S. 566, Bach; *Sonata solemnis*, Musil; *Introduction and Passacaglia in d*, Reger; *Afflito, Agile (Momenti d'organo)*, Eben; improvisation, October 13: *Prelude and Fugue in b*, BWV 544, *Aria variata alla maniera italiana in a*, BWV 989, *Sonata in E-flat*, BWV 525, *Prelude and Fugue in C*, BWV 547, Bach.

WILLIAM PETERSON, Pomona College, Claremont, CA, October 12: *Praeludium in G*, Bruhns; *Malle Stijmen, Onder een linde groen*, Sweelinck; *Recit de tierce en taille, Dialogue*, de Grigny; *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Pièce d'orgue*, BWV 572, Bach; *Choral No. 1 in E*, Franck; *Herzlich tut mich verlangen*, Op. 122, no. 10, Brahms; *Prelude, Koho*; *Communion*, op. 57, no. 30, Tournemire; *Variations on Veni Creator*, op. 4, Duruflé.

LUCA SCANDALI, St. Augustine's Church, Vienna, Austria, September 6: *Fantasia and Fugue in g*, BWV 542, *Prelude and Fugue in d*, BWV 539, *Concerto in a*, BWV 1065, Bach; *Sonata No. 3 in a*, op. 23, Ritter; *Preludio in a*, *Preludio in d*, Respighi.

RUDY SHACKELFORD, Bethany United Methodist Church, Gloucester Point, VA, October 27: *Orb and Sceptre Coronation March for Queen Elizabeth II*, Walton, arr. Gower; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Intermezzo in A (Six Piano Pieces)*, Op. 118, Brahms; *Fantasia Choral No. 2 in F-sharp*, Whitlock; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Partita on Nun*

komm, der Heiden Heiland, op. 8, no. 1, Distler; *Nun komm, der Heiden Heiland*, BWV 659, Bach, arr. Busoni; *Allegro (Symphony VI, op. 42, no. 2)*, Widor.

ANDREW SHENTON, Cathedral Church of the Nativity, Bethlehem, PA, October 13: *Paeon*, Leighton; *Knockin' at Your Door*, Utterback; *Praeludium und Fuga in c-moll*, BWV 546, *Nun komm, der Heiden Heiland*, BWV 659a, Bach; *Joie et clarté des corps glorieux, Le Banquet Celeste*, Messiaen; *Voluntaries, Deep River*, Utterback; *Fugue on B.A.C.H.*, Merkel; *Chromatic Study on B.A.C.H.*, Piston; *Tango for Organ*, Utterback.

JOHANNES UNGER, House of Hope Presbyterian Church, St. Paul, MN, October 6: *Passacaglia in d*, BuxWV 161, Buxtehude; *Duo (Veni Creator)*, de Grigny; *Elevation, Tierce en taille*, Couperin; *Sonata in g*, W. 70/6, C.P.E. Bach; *Prelude and Fugue in c*, BWV 546, Bach; *Fantasia III pour orgue*, op. 57, Saint-Saëns; *Petite Pièce, Ballade en mode Phrygien, Grave, Alain*; *Andante, Allegro assai vivace (Sonata I in f, op. 65)*, Mendelssohn.

JOHN WALKER, Trinity Lutheran Church, Akron, OH, October 4: *Sortie in E-flat*, Lefebure-Wély; *Bergamasca*, Scheidt; *Prelude and Fugue in a*, BWV 543, Bach; *Canon in b*, Schumann; *Choral in E*, Franck; *Variations on America*, Ives; *Resurrection*, King; *I'll Fly Away*, Sexton, transcr. Henry; *Toccata (Suite, op. 5)*, Duruflé.

CAROL WILLIAMS, All Souls Episcopal Church, Point Loma, CA, October 21: *In Nomine*, Alwood; *Voluntary for Double Organ*, Z. 719, Furcell; *Concerto No. 2*, Camidge; *Prelude in d*, Pachelbel; *Fuga sopra il Magnificat*, BWV 733, Bach; *Toccata Cromatica*, Frescobaldi; *Marche VIII*, Haydn; *Dialogue (Troisième Livre)*, Marchand; *Humoresque L'Organo primitivo*, Yon; *March (A Little Suite)*, Duncan.

CLASSIFIED ADVERTISING

POSITIONS WANTED

Experienced and sophisticated organist seeks pre-Vatican II parish interested in fine music. Must have 40-hours devotions, May crowning, First Fridays, and Benediction, as well as fine pipe organ. Serious inquiries only. Reply Box Nov-1, THE DIAPASON.

POSITIONS AVAILABLE

Pipemaker—Experienced only. Train to be our pipe shop foreman. Competitive wages + benefits. Reply to: Austin Organs at aoi@austinorgans.com or fax 860/524-9828. Attn: John Lizzi.

Pipe Organ Tuner/Technician—Growing pipe organ building company is seeking a talented, committed individual with a minimum of 2 years experience in full-time tuning and voicing of pipe organs. Must possess strong organizational skills, congenial personality and a desire for the best professional care of pipe organs required. Industry standard wages, benefits and relocation packages available. Please mail your résumé to: Patrick J. Murphy & Assoc., Inc., 300 Old Reading Pike, Ste. 1D, Stowe, PA 19464. Pmurphy129@aol.com. FAX 610/970-9297. No phone calls.

MISCELLANEOUS

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy. Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; FAX 847/390-0408; e-mail: jbutera@sgcmail.com

MISCELLANEOUS


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

The Organist Entertained! Organists visiting England may stay at Sarum College, situated inside the walled Cathedral Close, Salisbury, and use two new organs with mechanical actions for private study. Options for lessons, time on the Cathedral Father Willis organ, visits to local sights. Excellent food, welcoming staff. Website: www.sarum.ac.uk e-mail: rcf@sarum.ac.uk Tel: +44 1722 424805.

NEW PUBLICATIONS! These helpful titles will delight beginning organists (and organbuilders)! Master these works and topics in the time it takes to watch a few episodes of The Sopranos! Save time, save money, save yourself! Titles include: *Teaching Little Fingers to Play Duruflé*; *Dupré for Dummies*; *Beginner's Guide to Organbuilding*; *Learn the Vierne Symphonies in 24 Hours*. Also available—new Zimbelstern publications: *Complete Method for Zimbelstern (378 pages)*; *Widor's 10 Symphonies arranged for Zimbelstern. Box Pub-Con, THE DIAPASON.*

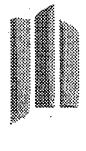
Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
 823 Massachusetts Ave. Indianapolis, IN 46204

 **WALKER**
 J. W. WALKER & SONS LTD · BRANDON · SUFFOLK · IP27 0NF · ENGLAND
 TELEPHONE: +44 (0) 1842 810296 · FACSIMILE: +44 (0) 1842 813124
 USA TOLL FREE: 1 800 628 3275 · EMAIL: organs@jwwalker.co.uk


 **BERGHAUS ORGAN CO. INC.**
 bocorgans@aol.com
 708-544-4052 Fax 708-544-4058
 2151 Madison • Bellwood, Illinois 60104-1932

 **LEVSEN ORGAN COMPANY**
 ISO • OHS • AIO • AGO
 Website: http://www.LevsenOrg.com/
 email: LevsenOrg@AOL.com
 P.O. BOX 542 • BUFFALO, IOWA 52728 • 800-397-1242

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

TAYLOR & BOODY ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3533
 Staunton, VA 24401 Fax: 540-886-3534
 e-mail: organ@taylorandboody.com
 website: www.taylorandboody.com

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

 **NICHOLS & SIMPSON, INC. ORGANBUILDERS**
 P. O. BOX 7375
 LITTLE ROCK, AR 72217
 501-661-0197
 C. JOSEPH NICHOLS WAYNE E. SIMPSON, III

 **Rosales ORGAN BUILDERS, INC.**
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

Robert M. Turner Organ Builder, Inc.
 15732 Tetley Street, #39
 Hacienda Heights, California 91745
 (626) 814-1700 (626) 814-0872 FAX
 e-mail RTurner279@aol.com
 Website: www.turnerorgans.com

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.75
Regular Classified minimum	15.00
Display Classified, per word	1.00
Display Classified minimum	25.00

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

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$3.00 per issue desired with their payment.

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

THE DIAPASON • 380 E. NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

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

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 29.

PUBLICATIONS/ RECORDINGS

Atlantic City's Musical Masterpiece, the story of the world's largest pipe organ, hardbound, 522 pages, \$48; The Atlantic City Convention Hall Organ, A Pictorial Essay, \$45; The Auditorium Organ CD, \$15. Order online at www.acchos.org or call 800/813-6655.

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid; Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

The Organ Literature Foundation offers Catalog JJ listing 975+ organ books, 1,000+ theatre organ recordings, 5,000+ classical organ recordings, videos, sheet music, etc. FREE via e-mail, or \$6 for the printed copy postpaid. E-mail: organlitfnd@juno.com. 45 Norfolk Road, Braintree, MA 02184. FAX 781/848-7655, Tel. 781/848-1388.

PUBLICATIONS/ RECORDINGS

OHS Catalog 2003 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 96 illustrated pages in black and red ink, free. Mailed *gratis* upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at www.ohscatalog.org; <<http://www.ohscatalog.org>>

HARPSICORDS/ CLAVICHORDS

Harpichords from the workshop of Knight Vernon. Authentic replicas of historic instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. Telephone 847/679-2809. Web site: www.vernonharpichords.mykeyboard.com

Harpichords for sale. Flemish style, each with two choirs, mute stops. 1) a=440; \$4,500. 2) a=415 or 440; \$5,500. Free delivery within 100 miles of Oak Park. Gerhart Schmeltekopf, 708/848-5406.

PIANOFORTE FOR SALE

Brown and Allen/Boston square grand pianoforte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

PIPE ORGANS WANTED

Wanted: portable, Schlicker pipe organ. Phone: 570/268-5035 evenings.

PIPE ORGANS FOR SALE

New tracker pipe organ, 8 ranks, 13 stops, one manual divided plus pedal, oak and cedar case; 16' 8" 4' 2" 1-1/3', \$80,000. Huening Pipe Organs, Tampa, FL. 1-813/727-1443, Huening@MSN.com.

PIPE ORGANS FOR SALE

AEolian-Skinner Opus 1015. A rare unaltered G. Donald Harrison 3-manual instrument of 35 ranks built in 1940. Impeccably restored 2001 with console and switching updated to solid state, multiple memories and playback capability. Impressive 3-tower façade of quarter-sawn oak. Organ is presently set up and playing. Serious inquiries only: 561/833-2087. P.O. Box 2562, Palm Beach, FL 33480. E-mail: hmporg1@aol.com

For sale: 3/35 Austin pipe organ. Fully disassembled; stored in trailer. Complete instrument: console, bench, blower, and complete sets of pipework. Instrument originally installed at Upsala College, East Orange, NJ. Currently stored at church in New Milford. Asking \$15,000 OBO—including trailer—buyer to drive away. Selling instrument AS IS. Inquiries to Rev. David W. Milliken, Pastor, Church of the Ascension, 256 Azalea Drive, New Milford, NJ 07646. 201/836-8961; fax 201/836-5896.

1986 Möller organ. 2 manuals, 28 ranks on slider chests with electric pulldown action. Installed in two chambers with identical Gothic façades. Buyer to remove after Easter 2003. Contact Walter Ambrose, Business Manager, Kenilworth Union Church, 211 Kenilworth Avenue, Kenilworth, IL 60043. 847/853-2003.

Two-manual, 30-stop, 36-rank tracker organ for sale. Originally built by Detlef Kleuker (Brackwede, Germany) in 1967, and rebuilt by Rubin S. Frels (Victoria, Texas) in 1986. A complete information and bid package can be obtained from Richard Allen, Purchasing Agent, The Principia, 100 Maybeck Place, Elmhurst, IL 62028; phone: 618/374-5460, e-mail: rha@prin.edu.

Wicks 3-rank organ home/church. New blower. Buyer to remove. \$2200. Contact David at 516-437-3213 or dk352@hotmail.com

PIPE ORGANS FOR SALE

Hook & Hastings Opus 1623 2-manual & pedal, 9 ranks; 16-8-4 Swell-Great couplers. Buyer to remove, or will remove in playing condition. 11' wide x 6' deep x 12' high. \$10,000. Telephone 508/678-1800 after 6 pm EST.

Two manual electro-pneumatic pipe organ, 3 or 4 ranks with or without cabinet, chimes available. Rebuilt, installed, guaranteed. Visit www.midlandpos.com for stoplist or call 704/888-0454.

1970 Moller organs. Combined total of 70 stops. 48-rank Chancellor Organ has three manual divisions and is suitable for a chamber installation without façade. The 21-rank Antiphonal has two manual divisions and an impressive Trompette en chamade. Electropneumatic key action for both. Entire instrument playable from 4-manual console; Antiphonal divisions playable from a separate 2-manual console. Suitable for a large sanctuary. Currently in storage, these instruments are available for sale in "as is" condition or rebuilt by present owner. Reasonably priced. Would prefer to sell both instruments at once. For more information, contact Orgues Létourneau Limitée at 450/774-2698 or e-mail us at orguetourneau@qc.aira.com.

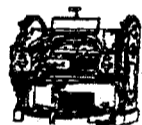
25-rank Moller pipe organ, opus 8933. New 8' Principal in façade. Organ is in excellent condition for its age, can be played. Removal spring of 2003. Call 949/497-8583.

REED ORGANS FOR SALE

Estey 1872 5 octave, 9 stop, walnut case, \$700. Carhart 1856 5 octave Melodeon, rosewood, \$800. Mason & Hamlin 1863 4 octave Melodeon, \$1100. All professionally restored. Phone 330/683-7546.

American Theatre Organ Society

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



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

GLÜCK NEW YORK

Pipe Organ Restorers & Builders

Since 1985

170 Park Row, Suite 20A
New York, New York 10038
www.glucknewyork.com

Sebastian Matthäus Glück
President and Tonal Director
212.608.5651

For Sale This Space For advertising information contact:

The Diapason
380 E. Northwest Hwy.
Des Plaines, IL 60016-2282
or Fax 847/390-0408

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

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

Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

ARNDT ORGAN SUPPLY CO.
1018 Lorenz Dr. PO Box 129 Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274
Engraving - Blowers - Tremolos - Swell Pedals
Solid State & Computer Control Systems
Pipe Organs and Supplies
Send \$7.50 today (U.S.A.) for our catalog.
"Quality Since 1966"

Fenris
Pipe Organ, Inc.
9310 Dodd Road • Kilkenny, Minnesota 56052
(507) 334-2277

2242 Tedrow Road
Toledo, Ohio 43614
MULLER
Pipe Organ Company
Established 1919
Toll free (888) 382-6761
mullerpoc@aol.com

Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION
T. R. RENCH & CO.
RACINE, WIS. 53403
1405 SIXTEENTH ST. • 262/633-9566

A. F. Schlueter
Pipe Organ Sales
and Service, Inc.
New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

BELLS
CAST BRONZE BELLS • CHIMES
vanBergen
Established 1795
1-800-544-8820
www.vanbergen.com • e-mail: van@vanbergen.com

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
PO Box 1162, 35419 LICH - Germany
Phone 0049 - (0)6404-9169-0
Fax 0049 - (0)6404-9169-50



CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 29.

REED ORGANS FOR SALE

Mason & Hamlin 2MP "Liszt" church organ. 1/4-sawn oak with pipe top and electric blower. Good condition. Best offer. 303/783-9609 (eves.) or ddzell@aol.com.

Mason and Hamlin reed organ, 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

ELECTRONIC ORGANS FOR SALE

C2 Hammond with Leslie speaker 21H. Organ in residence. Price \$2,500 or best offer. Charles Taylor 217/458-2842.

Rodgers Classic Oxford 945, 3 manual; full pedal; Parallel Digital Imaging sound; 3 external speakers. Excellent condition, new 1994; wooden keyboards. \$35,000. 208/454-3666.

Allen MDS-75 3-manual digital organ. 65 stops with 2 alterable, ancillary, Allen reverberation, orchestral ancillary on swell. MIDI in/out/thru. Asking \$35,000. E-mail for details and pictures: keichrish@aol.com or 386/428-6686.

MISCELLANEOUS WANTED

Wanted: Korg MT-1200. Reply Box OCT-1, THE DIAPASON.

MISCELLANEOUS FOR SALE

Reed pipes for sale: All Giesocke ca. 1980. 16' Basson-Hautbois, 73n, 3-3/8" sc, French, \$3,000; 8' Trompette, 73n, 4" sc, French, \$2,000; 16' Bombarde, 85n, 6" sc, French, \$4,500; 8' Krummhorn, 73n, 1-1/2" sc, German, \$1,400; 8' Trumpet, 73n, 3-1/4" sc, German, \$2,000. Shipping extra. Contact Miller Pipe Organ, 502/451-6616; info@millerorgan.com

MISCELLANEOUS FOR SALE

Atlantic City Pipe Organ Company—Breaking up 26-rank Jardine: Mutations, Trumpet, Vox, strings, 16' Wood Diapason. Early E.M. Skinner: Pipework on direct electric toe & rack boards; Tellers 1966: 2' Piccolo, 72SC/61 with chest, \$500; two 4' Geigen Octaves, 58SC, 60SC, \$425 each; 4' Choral Bass, 8' Diapason 46SC, \$400; two OSI Pitman chests, chimes, Hook & Hastings principals, woods. E-mail: acorgan@comcast.net. Phone: 609/641-9422. Check out our complete inventory list on our website at <http://mywebpages.comcast.net/acorgan/>.

Casavant console, 1971 4m ivory/ebony, 61/32. Drawknobs: GO-13, Rec-14, Chr-11, Pos-15, Ant (floating)-11, Ped-15. Couplers: 15 Unison; Generals: 12 thumb & toe; Divisionals: 7 thumb, Pedal 7 thumb & toe; Reversibles: 8 thumb & toe, 4 balanced pedals, adjustable bench, music rack and pedal light, handsome light mahogany raised panel case, walnut key-desk, excellent condition. Currently in use; available February 2003, removal by March 2003. \$10,000. Located in Richmond, VA. Contact David M. Storey, 410/889-3800, dms1518@aol.com

Theatre organ pipework, 10" wind; 8' Moller Bombarde (\$1,850), 8' Hall Orch. Oboe (\$750), 4' Kimball Concert Flute (\$90), 8' Brass Sax (experimental); \$1,450, 8' Clarinet, small scale (\$1,000), also 8' Moller Trumpet (\$1,650), 5" wind, 8' Tibia Clausa (make unknown; \$950), 16' Bourdon, 12 p. (Wurlitzer), with chest (\$500). Spencer blower, 5 HP, 10" static (\$350). All crating extra. Wurlitzer 2/7 relay/switch stack free. Crating \$350. Johnson Organ Co., Fargo, ND. 701/237-0477, fax 701/237-5823. organ@johnsonorgan.com.

KD KAPS. Mixture tuning simplified. Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

Pedal Clarion 4'-32 pipes by Moller (1960), \$1,200 OBO as is, or \$2,500 voiced with caps in the Moller style to specified wind pressure. Shipping extra. Herbert L. Huestis, THE REED DOCTOR, #1502, 1574 Gulf Road, Pt. Roberts, WA 98281. Phone 604/946-3952; e-mail hhuestis@mdi.ca

SERVICES/ SUPPLIES

On-location recording services—Full digital CD production. 30 years experience serving churches, colleges, professionals, and radio broadcasting. Jerry Le Compte, 2 S 614 Marie Curie Lane, Warrenville, IL 60555. Phone 630/393-1306.

Releathering. Burness Associates—established 1967—can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121. FAX 215/361-1850. attn. Charlie. E-mail: Charlie@organreleathering.com

RELEATHERING: also Pipe Organ Rebuilding, Repair and Maintenance Service in New England area. Years of experience, fine workmanship. Reading Organ Works, A. Richard Hunter, P.O. Box 267, 1324 Vermont Route 106, Reading, VT 05062. 802/484-1275. E-mail hunters@sover.net

REEDS—The Reed Doctor specializes in voicing vintage pipe work for improved tone and tuning stability. We repair, revoice and renovate partial or complete sets of reeds. Consult on special problems by (e)mail. Request by e-mail or send \$5 for disk: "How to flip reeds to check for tuning stability;" "Repairing reed resonators for good tuning;" "Towards accurate data collection and temperature control;" "Some thoughts on reed tongue thickness;" "From Trompeta to Ophicleide: historic reed shallots;" "How to tune the organ with a thermometer." Available on this website: www.mdi.ca/hhuestis. Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952; FAX 604/946-5739; e-mail hhuestis@mdi.ca

All replies to box numbers that appear without an address should be sent to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

SERVICES/ SUPPLIES

Austin actions recovered. Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@snet.net

Top Quality Releathering. Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 617/787-2226 Voice, 617/787-5514 FAX, www.spencerorgan.com

Columbia Organ Leathers sells the finest leathers available for organ use. We sell pre-punched pouches and pre-assembled pouches, and we specialize in custom releathering services. Call today for a catalogue. 800/423-7003 or e-mail: darlene@columbiaorgan.com

Flue pipes in metal and wood—Mixtures and upperwork are available from stock or specify custom orders to meet your exact requirements. Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter. These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.

New postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

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


HAGERSTOWN
ORGAN COMPANY, INC
New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P. O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@mindspring.com

VISSER & ASSOCIATES INCORPORATED
22814 Commercial Lane, Tomball, Texas 77375-6969 Pipe Organ Builders
Phone: 281-516-1361 • Fax 281-516-1363
Members APOBA and ISO
Visit our web site at www.visserassociates.com • E-Mail: pvisserorg@e-mail.msn.com

JULIAN E. BULLEY
New Organs — Rebuilding Service
SINCE 1906
1376 Harvard Blvd. — Dayton, Ohio 45406
513-276-2481


H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

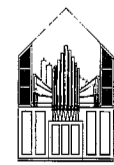
 **Norman A. Greenwood**
"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819
fax 704/544-0856


GUZOWSKI & STEPPE
ORGAN BUILDERS INC
NEW INSTRUMENTS
REBUILDS • ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. McMANIS
138 Catkin Drive
South Burlington, VT 05403

 **PATRICK J. MURPHY**
& ASSOCIATES, INC.
ORGANBUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

 **PROSCIA ORGANS**
OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108
MICHAEL PROSCIA
ORGANBUILDER, Inc.
(770) 258-3388

 Tel: 030-6913827
Fax: 030-6920620
Your personal wishes
are in good hands
Jacques Stinkens 3701 VE ZEIST
Organ pipe makers B.V. Holland

W. Zimmer & Sons
pipe organ builders
P.O. Box 520
Pineville, NC 28134
(803) 547-2073

THE DIAPASON
380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name _____
Street _____
City _____
State _____ Zip _____

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

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$51.00—3 years
 \$41.00—2 years
 \$31.00—1 year
Foreign subscriptions
 \$76.00—3 years
 \$56.00—2 years
 \$41.00—1 year

Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118

Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



George Baker



Diane Meredith Belcher



Guy Bovet*



Douglas Cleveland



Ken Cowan



Timothy Olsen
AGO National
Competition Winner
Available
2002-2004



Stefan Engels



Thierry Escaich*



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale*



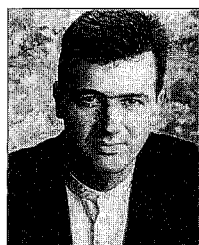
Vincent Dubois
Calgary Recital
Gold Medal Winner
Available
2002-2006



Olivier Latry*



Joan Lippincott



Alan Morrison



Thomas Murray



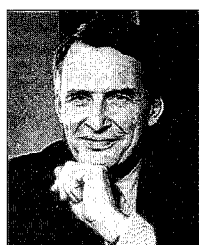
James O'Donnell*



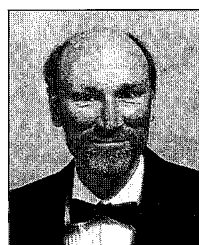
Jane Parker-Smith*



Peter Planyavsky*



Simon Preston*



George Ritchie



Daniel Roth*



László Fassang
Calgary Improvisation
Gold Medal Winner
Available
2002-2006



Ann Elise Smoot*



Donald Sutherland



Frederick Swann



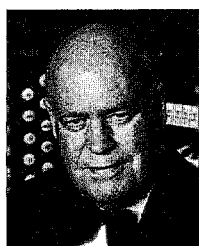
Stephen Tharp



Ladd Thomas



Thomas Trotter*



John Weaver



Gillian Weir*



Todd Wilson



Christopher Young

St. Paul's Cathedral Choir, London

John Scott, Director
October 13-25, 2003

St. Thomas Choir,
New York City
Gerre Hancock, Director
March 7-14, 2004
(west coast USA)

The Choir of New College, Oxford, UK

Edward Higginbottom,
Director
April 13-23, 2004

*=European artists available
2003-2004