

THE DIAPASON

APRIL, 2003



St. John the Baptist Roman Catholic Church, Plum Borough, Pennsylvania
Specification on page 21

Letters to the Editor

The German Romantic organ in Rouse, Bulgaria—a call for help

As a follow-up to my article, "Organs in Bulgaria" (THE DIAPASON, September, 2002, pp. 18–21), I would like to call readers' attention to the organ at the Catholic Church of St. Paul of the Cross in Rouse, a small town on the river Danube, in North Bulgaria. After the church was completed in 1892, three firms submitted their proposals for a new organ: E. F. Walcker, for a two-manual/pedal organ with 12 stops; Gebr. Rieger, a one-manual/pedal; and H. Voit (Karlsruhe), a two-manual/pedal organ with 13 stops. The last offer was accepted. The organ was completed in 1907 and installed one year later in 1908. The dedication recital was played by the Bucharest organist Emanuel Pol, who performed works by Mاتيoli, Guilman, Bordese and Dubois, as well as many of his own compositions. Currently, this organ is the only pipe organ in a church in the entire state of Bulgaria; it is the only historical German Romantic organ in existence there.

The disposition follows:

I. Manual

- 16' Bordun
- 8' Prinzipal
- 8' Viola di Gamba
- 8' Flauta Amabile
- 4' Oktave
- Cornett III

II. Manual

- 8' Geigenprinzipal
- 8' Salicional
- 8' Vox coelestis
- 8' Lieblich Gedackt
- 4' Rohrflöte

Pedal

- 16' Subbass
- 16' Zartbass

Couplers: II/I, I/Pedal, II/Pedal, Sub II/I, Super I; one Tutti piston; hand stops on/off; Walze (Rollschweller); Manual II enclosed.

Sadly, this wonderful historical instrument is today in very poor condition and has been rendered unplayable due to neglect. The firm that built it is no longer in existence. There is an ongoing fundraising campaign for the organ's restoration and maintenance. There are also plans for a concert series and recordings on this beautiful instrument. For those interested in aiding in this historic restoration, please contact one of the following locations:

For donations: Austrian bank account, Salzburg account number: 05401256445; Bank: Salzburger Sparkasse; Bank code: 20404; on the bank order please write: Spende Restaurierung Russe.

Bulgarian bank account: Central Cooperative Bank Rouse; Account

Number: 5000699812; Bank code: 79077934; on the bank order please write: Nicopol Catholic Eparchy.

Or for more information contact: Mr. Sabin Levi, 1625 Ellis Drive, #100, Lawrence, KS 66044; phone/fax: 785/812-3323; email: <sabin@ku.edu>.

Sabin Levi
Lawrence, Kansas

Crescendo pedals

Regarding the discussion of the crescendo pedal (November 2002, p. 22; February 2003, p. 2), I should like to advance the thought that one may be useful in the kind of literature (e.g., Reger) on the kind of organ for which that literature was intended and upon which the crescendo first appeared: large late Romantic German instruments with an abundance of 8' stops of widely varying power with the higher pitches rather mild by today's standard. On such an instrument, rare today in America, the crescendo pedal works very well. But typical modern American instruments, especially ones which are not truly large, have only a few 8' stops, whose power does not vary nearly so much as it did 100 or 125 years ago, and many more higher pitched stops louder in proportion to the 8' stops than formerly. A crescendo pedal applied to such an organ does not produce a smooth, seamless build-up, but a rough, crude increase which too soon introduces loud higher pitches with a real jolt. It certainly doesn't suit Reger. If the organ's only reed is a Trumpet, things are even worse.

One might perhaps stop short of bringing on anything which would not be useful for choral accompanying to achieve a crescendo pedal useful for that purpose, at least.

As a player, I never use the crescendo pedal on our typical American organs. As a teacher, I tell my students to avoid it and know what they are doing instead. As a consultant, I would rather do without it and have more generals and more space for toe studs, but it's an impossible sell.

As for multiple possible settings which the organist can set, on a large organ which can be guaranteed to be played only by those who know what they are doing, this might be a good idea. But the vast majority of players, especially on smaller organs, barely have any conception of the tone of the stops let alone of registration, and one respectable unchangeable setting will help keep them out of trouble. Have you ever gone to play somewhere as a visiting organist and looked to see what the incumbent had on the pistons?

Carl E. Schroeder
Mt. Joy, Pennsylvania

concerts on Sundays: April 6, Christoph Tietze; 4/13, Detlef Steffenhagen; 4/20, Ulrik Spang-Hanssen; 4/27, David Hatt; May 4, children's choir festival featuring the Kalispell (Montana) Children's Choir, Cathedral Choir of Boys and Girls, and St. Brigid School Choir; 5/11, Raymond Garner; 5/25, St. Mary's Cathedral Choir. For information: 415/567-2020 x213.

The Oundle School, Oundle, England, presents "Pulling Out the Stops," a residential course for beginner organists aged 10–14, April 11–13. Tutors include Daniel Mould, Ann Elise Smoot, James Lloyd Thomas, Nigel Kerry, Alison Hogg, and James Parsons. The schedule includes seven teaching sessions and the opportunity to play organs in and around Oundle; a concert by Robert Quinney, RCO Performer of the Year 2002, takes place on April 12 at 8 pm. For information: <www.oundlefestival.org.uk>.

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CONTENTS

FEATURES

- Buzard organ project
University Laboratory High School,
The University of Illinois, Urbana 14
- The University of Michigan
Historic Organ Tour 47
by James Hammann 15
- The King of Instruments*
A consideration of the record series
made by the Aeolian-Skinner Organ Company
by John A. Hansen 16

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4, 6
- Appointments 3
- Nunc Dimittis 6

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 7
- New Recordings 8
- New Organ Music 10

NEW ORGANS

- 21
- SUMMER INSTITUTES 23
- WORKSHOPS & CONFERENCES 23

CALENDAR

- 24

ORGAN RECITALS

- 27

CLASSIFIED ADVERTISING

- 29

Cover: H. J. Ebert Organ Company, Pittsburgh, Pennsylvania; St. John the Baptist Roman Catholic Church, Plum Borough, Pennsylvania 21

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Here & There

National City Christian Church, Washington, DC, continues its Music at Midday series of concerts on Thursdays at 12:15 pm: April 3, Patricia Simmons, mezzo-soprano; 4/10, Delandria Mills Duo; 4/24, Susan McAdoo, mezzo-soprano; May 1, Monumental Brass Quintet; 5/8, Deborah Thurlow, soprano; 5/15, Marymal Holmes, soprano; 5/22, Mark Walker; 5/29, Virginia Boleina. For information: 202/232-0323; <Music@NationalCityCC.org>.

Washington National Cathedral, Washington, DC, continues its series of organ recitals on Sundays at 5 pm: April 6, Ross Wood; 4/13, Gail Archer; May 4, Gerre Hancock; 5/11, David Wagner; 5/25, Thomas Pavlechko; June 1, Scott Hanoian. For information: 202/537-6216; <Angela_Calo@Cathedral.org>.

St. Mary's Cathedral, San Francisco, California, continues its series of

Christ Church, New Brunswick, New Jersey, continues its music events: April 13, Palm Sunday Vespers with the Christ Church Schola, featuring the *Lamentations of Jeremiah* by Tallis and organ works by Bach; June 1, spring concert with Christ Church Choir, orchestra and soloists, Mark Trautman, director, and Eugene Roan, organist, performing the Vivaldi *Gloria* and Bach's *Ascension Oratorio*. For information: 732/545-6262; <markt6262@aol.com>.

Emmanuel Church, Chestertown, Maryland, continues its music series: April 18, Evensong with works of Bairstow (*The Lamentation*) and Howells; May 9, Ken Cowan; 5/29, Evensong, with works of Stainer and Handl. For information: 410/778-3477.

Methuen Memorial Music Hall has announced its series of organ recitals: April 25, Chandler Noyes (with silent movie "The General"); May 16, Carol Williams, "Maifest" pops concert; 5/28, Pamela Decker; June 4, Daniel Lamoureux; 6/11, Colin Andrews; 6/18, Vytenis Vasyliunas; 6/25, Eileen Hunt. For information: 978/685-0693; <www.mmmh.org>.

Bach Week Festival in Evanston opens its 30th season on May 2 and continues on May 4, 9, and 11 at St. Luke's

Episcopal Church, Evanston, Illinois. Performers include The Bach Week Festival Chorus and Chamber Orchestra, St. Luke's Choir of Men and Boys, St. Luke's Girls Choir and Schola, Second City Musick, organists Margaret Kemper, Christine Kraemer, Douglas Cleveland, and Eric Budzynski, harpsichordist David Schrader, along with vocal and instrumental soloists. Repertoire includes Kuhnau, *Lobe den Herren*; Bach, *Brandenburg Concerto No. 1 in F*, *Brandenburg Concerto No. 6 in B-flat*, *Cantata 78*, *Cantata 147*, *Concerto in d for harpsichord*, *Orchestral Suite No. 4 in D*, among others; and works of Gabrieli, Vivaldi, and Telemann. For information: 847/236-0452; <www.bachweek.org>.

The family of the late **Robert and Eloise Noehren** will sponsor a memorial concert on May 3 at 4 pm in Ann Arbor, Michigan. The concert will be held at the First Baptist Church, 512 Huron Street, which features an organ designed and built by Dr. Noehren in 1965. The performers include Clay Christiansen, organist at the Mormon Tabernacle and former student of Robert Noehren, and Jean Alexis Smith, pianist and long-time friend of the Noehrens. The program will include music selected by the artists as favorites of Dr. Noehren. Dr. Christiansen will

play works by Bach, Litaize, Sowerby, Vierne, and Franck. Ms. Smith will play music by Liszt and Mendelssohn. Eloise Noehren died on April 14, 2002; Robert Noehren died on August 4, 2002. [See tribute in the October 2002 issue, pp. 14-17.] In 1998 the Noehrens celebrated 60 years of marriage. For information: 619/334-5052; <anoehren@cox.net>.

VocalEssence will give the professional U.S. premiere of Swedish composer Sven-David Sandström's *The High Mass* on May 3, at 8 pm, in Orchestra Hall, Minneapolis. A concert conversation with host Cary John Franklin and Sven-David Sandström takes place at 7 pm. *The High Mass* was premiered in 1994 by the Swedish Radio Orchestra and Choir conducted by Leif Segerstam, and was first performed in the United States in a student production at Indiana University, where Sandström is now a professor of music composition. For this concert, the 100-voice VocalEssence Chorus will be joined by World Voices, a Minnesota choral ensemble led by Karle Erickson, and a full orchestra. Philip Brunelle will conduct. For information: 612/547-1459; <www.vocalescence.org>.

The Cathedral of St. Patrick, New York City, continues its series of organ recitals on Sundays at 4:45 pm: May 4, Andreas Meisner; 5/11, Scott Turkington; 5/18, Renée Barrick. For information: 212/753-2261 x245.

The Raritan Valley Choral Society will present its spring concert on May 16, 7:30 pm, at St. John's Episcopal Church, Somerville, New Jersey. Mark Trautman, artistic director and conductor, will lead the group in Mozart, *Vesperae Solennes de Confessore*, K. 339; Mendelssohn, *Verleih' uns Frieden*; settings of English folksongs and more. For information: 908/281-8509; <RVChoralSociety@musician.org>.

The University of Kansas will present its Midwestern Organ Academy June 15-28 at the Lawrence, Kansas campus, featuring the KU organ faculty: James Higdon, Michael Bauer, and Elizabeth Berghout. The schedule includes masterclasses, four one-hour private lessons, and special classes in organ registration. Prior organ study is not necessary if a student has sufficient piano skills to perform a Bach 2-part invention. For information: Michael Bauer, 785/864-9744; <mbauer@ku.edu>.

The Third Mikael Tariverdiev International Organ Competition takes place September 23-October 1. The competition is open to organists born after January 1, 1967, and consists of three rounds—two selection rounds and one final round. First prize US\$5000, second US\$3000, third US\$2000, two diplomas of US\$1000 each, and prize for best interpretation of Tariverdiev's music US\$1000. Performances take place on the 1982 Rieger-Kloss organ (op. 3525) in the concert hall of the Kaliningrad Philharmonic Society. Deadline for applications is June 1. For information: <www.tariverdievm.ru>.

The Dale Warland Singers announced four finalists of the 2003 Choral Ventures program. Chosen from 149 applicants from 36 states are Luis Jorge González, Jay Huber, Martha Sullivan, and Frances White. Each finalist is awarded a \$1,500 commission to write a small work to be premiered at the Choral Ventures reading session, May 13, at Hamline University, St. Paul, Minnesota. One of the four will be chosen to write a piece to be premiered in a Dale Warland Singers subscription concert. For information: <www.dalewarlandingers.org>.

The American Guild of Organists has announced the activation of the Charles N. Henderson Scholarship, made possible by a fund created in 2001 in memory of the late editor emeritus of

The American Organist. The scholarship will be awarded to deserving Pipe Organ Encounters participants beginning in 2003. This is the sixth and newest permanently endowed scholarship sheltered by the AGO New Organist Fund. For information: <www.ago.org>.

Appointments



Glenn H. Priest

Glenn H. Priest has been appointed assistant worship/music pastor and organist at Calvary Church, Charlotte, North Carolina. He holds degrees from Boston University's School of Fine Arts. For the past 15 years he has served as the director of music and worship at Cedar Springs Presbyterian Church in Knoxville, Tennessee. He performs regularly as organist, concert pianist, and choral director. In addition, he has presented as a clinician for AGO regional conventions, as well as having choirs selected to perform at ACDA state and regional conventions. As one of his responsibilities at Calvary Church, he will have the opportunity to further the worship and outreach ministry of the 5-manual, 205-rank Calvary Grand Organ built by the Möller Organ Company.



Joan DeVeë Dixon

Concert Artist Cooperative, beginning its sixteenth year of operation this April, has announced the addition of pianist/organist/recording artist **Joan DeVeë Dixon**, organist/lecturer **Vicki Schaeffer**, and organist **Jeremy David Tarrant** to its international roster of soloists, ensembles, lecturers, and recording artists. Dr. Dixon is associate professor of music at Frostburg State University in Frostburg, Maryland; Dr. Schaeffer is on the music faculty of Casady School and is organist at St. Paul's Lutheran Church in Oklahoma City, Oklahoma; and Mr. Tarrant is organist and choirmaster of The Cathedral Church of St. Paul in Detroit, Michigan. Further information can be obtained from Beth Zucchini, director, Concert Artist Cooperative, 7710 Lynch Rd., Sebastopol, CA 95472; 707/824-5611 ph; 824-0956 fax; e-mail: <BethZucchini@aol.com>.

Mr. Priest has recorded several CDs of choral, organ and piano music. He has also partnered with his colleague, Christopher Garven, to create their concert-duo team of *Musical Benches*. This summer they will release their second recording, *Musical Benches II*. For more information regarding the Calvary Grand Organ, ministries at Calvary Church, or Musical Benches concerts, contact: <gpriest@calvarychurch.com>.

Mary Ann Pulk has been appointed managing director of VocalEssence, Minneapolis, Minnesota. In this position, she will work closely with artistic director and founder Philip Brunelle to implement the mission of VocalEssence and to explore the realm of music for voices and instruments. Ms. Pulk is relocating to Minnesota from Phoenix, Arizona, where she served as executive director of the Phoenix Boys Choir since 1996. During her tenure there, the group was honored with a Grammy Award for Best Choral Performance in 2001 for its recording of Penderecki's *Credo* with the Oregon Bach Festival Choir under the direction of Helmuth Rilling, the organization's operating budget grew to over \$1 million, and a \$1.2 million endowment fund was established.

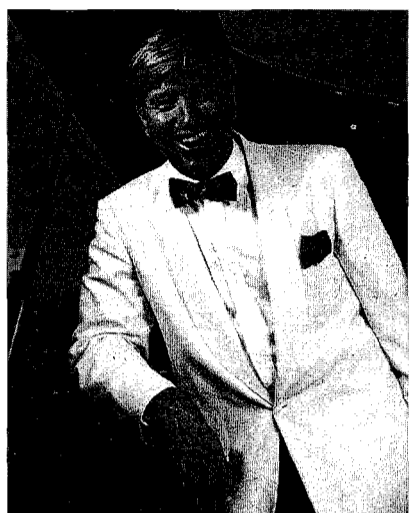


James Rogers

James Rogers has been appointed to a booking coordination position at Phillip Truckenbrod Concert Artists in

Hartford, Connecticut. He is a Kansas native who graduated from Baylor University in Texas, where he studied with Joyce Jones, and holds a master's degree from Yale Divinity School and another master's degree from the Yale University School of Music. Rogers has experience as a church musician and a pipe organ builder, and sings with two professional choruses. He is also director of music at the First Congregational Church, Suffield, Connecticut.

Here & There



Paul Bisaccia

Paul Bisaccia, America's Gershwin pianist who performs widely on the church concert series circuit, has been named "Alumnus of the Year" by the Hart School of Music at the University of Hartford. Previous recipients have included several Metropolitan Opera stars (Esther Hinds, Cornell MacNeil, Lee Venora) and other entertainers such as Dionne Warwick and the music director of the Academy Awards, Jack Elliot. The presentation takes place at a special dinner in April. Paul Bisaccia is represented by Phillip Truckenbrod Concert Artists.



Jo Deen Blaine Davis

Jo Deen Blaine Davis will play concerts in the United Kingdom, Germany, and France this spring and summer: April 27, St. Andrew's Cathedral, Brechin, Scotland; May 4, St. Giles' Cathedral, Edinburgh, Scotland; May 7, Cathedral of St. Asaph, St. Asaph, Wales; May 16, Christ Church Cathedral, Oxford, England; May 19, Oxford Town Hall, Oxford, England; May 23, Truro Cathedral, Truro, England; May 24, St. Andrew's Church, Castle Combe, England; June 1, St. Paul's Cathedral, London, England; June 8, St. Ludwig Church, Celle, Germany; June 15, Catholic Church of Hohenlimburg, Germany; July 6, L'Eglise Saint Salvy, Albi, France. Ms. Davis is professor of music in theory and keyboard at San Jacinto College South, Houston, Texas, and has been on sabbatical this semester preparing for her recital tour, which features music by American composers. Davis is also the assisting organist at St. Martin's Episcopal Church, Houston.

Thomas A. DeWitt received a surprise honor on Sunday, January 19, for his 32 years of service as organist-choirmaster of Morrison United Methodist



Jeremy David Tarrant



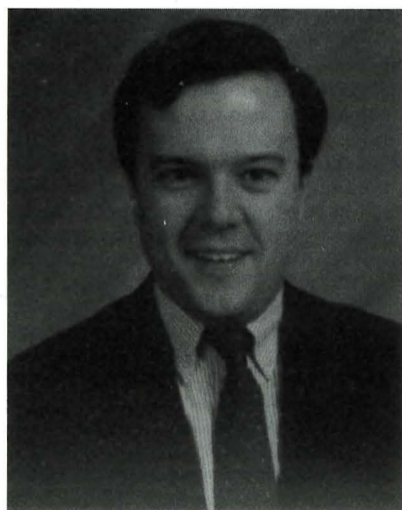
Thomas A. DeWitt

Church, Leesburg, Florida. The congregation presented him with the anthem *The King of Love My Shepherd Is* composed by Michael Burkhardt, commissioned in his honor. He also received a framed title page and generous monetary gift. Mr. DeWitt conducts three choirs at the church, including an 88-voice Chancel Choir, and manages an active concert series.

Paul-Martin Maki is featured on a new recording on the Austin/Konzelman organ at the Church of the Heavenly Rest, New York City (JAV 114). Built in 1929, the five-manual organ is featured in works of Sibelius (*The Swan of Tuonela*), Mendelssohn (*Prelude and Fugue in e*, op. 35), Elgar ("March" from *Caractacus*), and Whitlock (*Sonata in c*). The booklet includes a detailed description of the organ by James Konzelman. For information: <www.pipeorgancds.com>.

James McCray's two newly commissioned choral works were performed at two music education conventions. *Sound the Flute*, for SATB, flute and piano, was premiered at the Texas MENC convention in San Antonio. His *Saint Elizabeth and the Miracle of the Roses*, for SSA, viola and piano, was premiered at the Midwest MENC convention in Cleveland, performed by the Wartburg College St. Elizabeth Singers. McCray's *On the Wings of Angels*, for SATB, flute and piano, was published by National Music Publishers.

Stephen Schnurr, of Valparaiso, Indiana, has received the OHS American Archives Fellowship for 2002-03 for work on the annotated M.P. Möller opus list. Working in conjunction with



Stephen Schnurr

organbuilder Scot L. Huntington, the project is intended for publication by the Organ Historical Society in 2004. Schnurr holds the DMA, MMA, and MM degrees in organ performance from the Yale School of Music and Institute of Sacred Music; he received his BA from Duke University. His instructors in organ have included Charles Krigbaum, Thomas Murray, Gerre Hancock, Robert Parkins, Peter Williams, Melvin Dickenson, and Neil Larson. Since 1990 he has been director of music at St. Paul's Roman Catholic Church in Valparaiso. From 1995 to 2001, Schnurr served as president of the Chicago-Midwest chapter of the OHS. He is currently national secretary of the OHS, and served as chair of the 2001 national convention in Chicago.

Frederick Swann will play a dedication concert at Lundy's Lane United Church in Niagara Falls Ontario, Canada, on May 9 at 8 pm. The concert celebrates the installation of a 70-rank transplanted Casavant organ in the church. Ross Stretton is organist and director of music at the church. For information: 905/358-5622. (See description and stop-list on page 22.)

On February 23, **James Welch** played a recital to celebrate his ten years as organist of St. Mark's Episcopal Church in Palo Alto, California. The program included *Carillon* by Vierne; *Adagio molto espressivo* by Herbert Nannay, who was Welch's professor at Stanford University and who also played the dedication concert on the Casavant organ at St. Mark's in 1958; and *Symphony No. 5* (complete) by Widor, which Welch performed when he first came to St. Mark's in 1993. Joining on



St. Peter's Choir summer 2002 at Worcester Cathedral

The summer choir of **St. Peter's-By-The-Sea**, Cape Neddick, Maine, sang weekend services at Gloucester Cathedral and Worcester Cathedral as well as mid-week services at Tewkesbury Abbey in England last summer. The choir was taking the place of the cathedral choirs who were participating in the Three Choirs Festival at Worcester Cathedral the week of August 19-23, 2002. Henry Hokans is organist and

choirmaster of St. Peter's; accompanist for the tour was Mark Dwyer, organist and choirmaster of All Saints Cathedral, Albany, New York. Members of the choir have done residencies in England twice before with the choir of St. Luke's Cathedral, Portland, when Mr. Hokans was cathedral musician there, Chester Cathedral in 1994 and Westminster Abbey and Bath Abbey in 1996.



James Welch at the console of the Casavant organ at St. Mark's Episcopal Church, Palo Alto

the program in several art songs and arias was soprano Rebecca Maggi, director of music at St. Mark's. An informative 11-minute video tour of the 4-manual Casavant organ, produced by Palo Alto videographer Ken Allen, was shown in the middle of the concert. Narrated by Welch, the video demonstrated various parts of the organ, including the blowers, the console, the

pipe chambers, swell shutters, etc. James Welch has performed frequently at St. Mark's through the years, with annual concerts on Halloween and New Year's Eve, and has coordinated a series of chamber, choral, and other concerts.

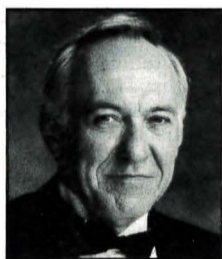
CanticaNOVA Publications has released its spring 2003 catalog. Featured composers include Andrea Angelini, Colin Brumby, Alex Hill, Jonathan Kregor, Stephen McManus, John Reese, Calvert Shenk, and Mark Siebert. The catalog offers vocal and choral works, liturgical settings, processions, a "treasury of sacred music" series, chant-based psalms, and organ/instrumental music. For information: 412/828-9850; <www.canticanova.com>.

Gloriae Dei Cantores Schola, a group dedicated to the study and performance of Gregorian chant, has announced *A Celebration of Faith in His Name*, a series that illuminates the life of Jesus through the music of Gregorian chant. The second recording in the series, *This Beloved Son*, celebrates the public life of Christ. The group is conducted by Mary Berry, C.B.E., founder of the Schola Gregoriana of Cambridge, England. In the series, well-known pieces alternate with brief antiphons to show the path of Christ's life. In addition, chant-based organ pieces frame each volume. The recording was made at the Church of the Transfiguration in Orleans, Massachusetts, home of Gloriae Dei Cantores Schola. For information: 800/451-5006; <www.paracletepress.com>.

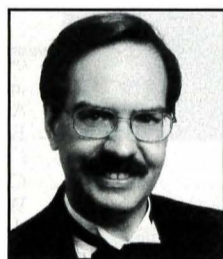
Vox Music Group has announced the creation of *Vox Unique*, a site which will provide individual custom CD copies of rare, out-of-print recordings from the VOX, Turnabout and Candide catalogues. Record collectors can now replace timeworn LPs with custom-made CD copies digitally remastered

► page 6

Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



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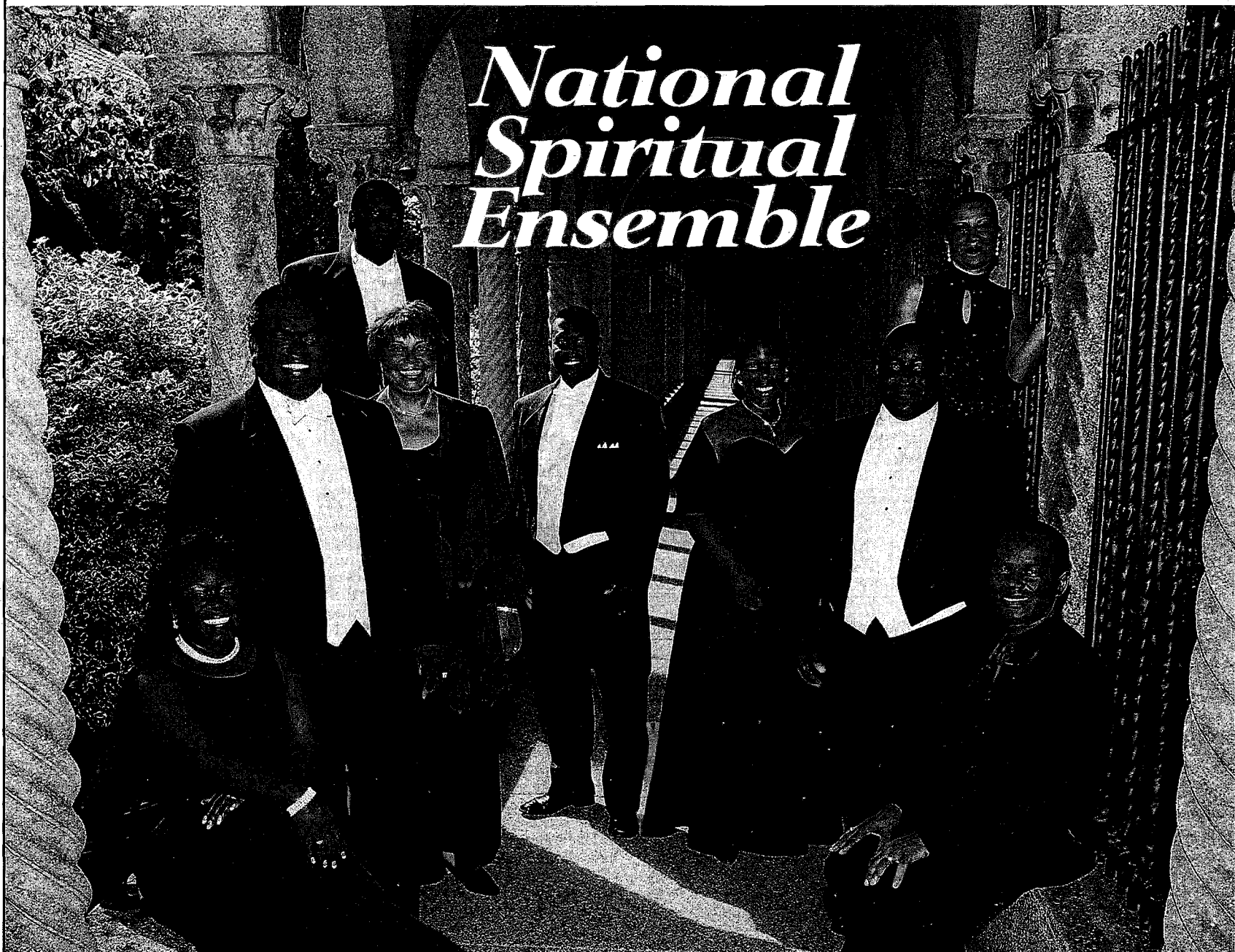
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"Displayed tonal precision and subtle artistry." *(The Washington Post, DC)*

"The program engaged us from the first notes." *(The American Organist, New York)*

"Great dignity and vocal dexterity." *(Boston Herald)*

"They were wonderful! A very moving experience for the audience."

Dr. MaryAnn Bonino, The Da Camera Society, Los Angeles, CA, presenter)

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Brooklyn Public Library has announced the re-opening of its circulating orchestra collection, encompassing a broad range of works including conductor scores and instrumental and vocal parts for orchestra, chorus, and opera. The collection is housed in the Central Library and overseen by Louis Cigliano with assistance from Harold Stern, and offers 600 titles, including the regular symphonic repertoire, concerti, operas, oratorios, and masses. For information: 718/230-2183; <orchestra@brooklynpubliclibrary.org>.

The American Guild of Organists has announced five new educational products: the new *Master Series*, featuring Catharine Crozier, Marie-Claire Alain, and Frederick Swann, available in both VHS and DVD formats, and the reissuing of *Mini-Courses in Basic Organ Registration, Hymn Playing, and Creative Hymn Playing* on compact disc. Master Series videos are \$25 each (plus shipping), and Mini Courses are \$22 each or \$50 for the 3-CD set (plus shipping). The Master Series is designed as a video archive of notable 20-century organist teachers. Each volume features an interview with the artist and excerpts from masterclasses. Catharine Crozier was filmed while teaching at Illinois College, and the video includes her performance of Langlais's *Te Deum* and Sowerby's *Requiescat in Pace*. Marie-Claire Alain was filmed at the University of Kansas and in New York City, and her video includes critical commentary on the works of Jehan Alain. The video featuring Frederick Swann, currently in production, is expected to be released in the fall of 2003. For information: 212/870-2310; <www.agohq.org>.

Nunc Dimittis

G. Russell Wing died on January 23 at the age of 91 in Hermosa Beach, California. Born on August 19, 1911, in Columbus, Ohio, he was a resident of Hermosa Beach for 46 years. He served as organist-choirmaster at St. Cross Episcopal Church for 30 years, as well as choral director and teacher of piano

and English at Hawthorne High School for 20 years. Mr. Wing's career in music began during the last years of silent movies when, as a youth of 15, he played theatre organ for the silent movie theatres in Columbus, Ohio. He attended Union Theological Seminary in New York City and graduated in 1939 with a Master of Sacred Music degree. In 1942 he was elected third president of Southern California's Choral Conductors Guild. He served churches in Long Beach, California, and La Grange, Illinois, before moving to Hermosa Beach. His interest in music history and sacred art led him and his wife Audrie to travel to Europe many times exploring music, art and architecture. With the resulting photographs and music, he produced nine multi-media presentations, which he shared with audiences throughout Southern California. After retirement, Mr. Wing played as a substitute organist in 109 different churches throughout the greater Los Angeles area. He was a church organist for 76 years, and a member of the American Guild of Organists, the Choral Conductors Guild, and the California Retired Teachers Association. Mr. Wing is survived by Audrie, his wife of 56 years, their three children, and three grandchildren. A memorial service was held on February 1 at St. Cross Episcopal Church, Hermosa Beach.

Music for Voices and Organ

by James McCray

Anthems with solo woodwind instrument

Instruments sound sweetest when they be touched softest.

John Tyler
Eupheus and His England, 1580

To make music sweet, they could not succeed. Then dropping his mouth to a hole in the reed, He blew his power by the river.

Elizabeth Barrett Browning
A Musical Instrument

Brass brings class, but woodwinds bring gentle beauty. Church choirs singing with woodwinds have a more natural tone since they do not have to oversing in order to be heard. Congregations love the bravura of brass, but those instruments have a greater potential for getting in the way of the text and its message. Woodwinds usually are softer and less intrusive, although they

certainly are able to play loudly. They tend to have a less dramatic sound and therefore seem suitable to accompany choirs, especially smaller choirs. There often is a sweetness to woodwinds playing softly, and their colors add to the warmth of texts.

Churches generally have in their congregations more players of woodwinds than of most other instruments except piano or guitar, giving the director wide choices of levels of performing skills. Flutes are especially bountiful and may be the reason that much church music uses flute as an obbligato or added solo instrument more than any other. It is also rare to find a flute part that is too difficult for the average player. It was Ovid (43 B.C.-18 A.D.) who recognized its value when he pointed out that "the flute enervates the mind." Reed instruments often present a different challenge. Oboes, in particular, can create havoc in a performance when the instrument is not acting properly. Any instrument can interfere with a good performance, but the flute seems least likely to cause problems for non-professional instrumentalists.

In most anthems using an added solo instrument, the musical line is an obbligato rather than a true solo. It is an addition to the choir and keyboard that occasionally has brief solo passages, but rarely are these of great difficulty.

Much church music of our time has moved further away from the art music of the past. Great composers such as Palestrina, Bach, Haydn, Mozart, and many others made writing for the church something significant. In our time we have found that many conductors choose insipid, repetitive music that offers little challenge to the choir or the congregation. This unfortunate development is similar to what the Russian poet Joseph Brodsky used to say about his craft. He said that he wrote to please his predecessors, not his contemporaries. Church choir directors are encouraged to review their literature from the past several months. What is the percentage of music that you would classify as meritorious? Are you bringing the best music has to offer on a regular basis? If not, shouldn't you?

The anthems reviewed this month all have an added woodwind solo. In some cases the music can be played by various instruments. As the season comes to a close and warmer weather is waiting in the wings, it is not too early to think of summer music. And, when those choir numbers are smaller due to vacations, having a work that can be easy and add new color to the choir might just be a good addition to your repertoire. It was Robert Browning (1812-1898) in *The Pied Piper of Hamelin* who said: "Such sweet soft notes as yet musician's cunning, never gave the enraptured ear."

O Trinity, O Blessed Light, Richard Wienhorst. SATB, oboe, with keyboard or optional strings, Augsburg Fortress, 11-10442, \$1.35 (M-).

In this setting of a St. Ambrose text, the oboe has an important solo role and is most often used with the strings rather than primarily as an obbligato with the choir; its music is included separately at the end. The choral parts are easy; the theme is set out by the men, then in the second verse they repeat it while the women sing material derived from the oboe line. The keyboard part (strings) is on two staves.

At the Lighting of the Lamps, Julian Wachner. SATB, organ, and flute, ECS Publishing Co., No. 5810, no price given (M+).

There are three movements in this set, with the third longer than the first two combined. The texts are in Latin (translation on inside cover) and date from the fifth century. The flute part has a soloistic character, but is not overly difficult. The choral parts tend to be homophonic with some unaccompanied singing. The organ part, on three staves, has some challenging areas both as solo and with the choir. This is a sophisticated, well-crafted work that will require solid performers in all areas.

Psalm 89, Joel Martinson. SATB, oboe, congregation, cantor, and organ, MorningStar Music Publications, MSM-80-006, \$2.25 (M-).

Taken from the Saint Louis Cathedral Choral Series, this setting includes organ registrations, verses for Advent and Christmas, and a reproducible page with a very short response for the congregation. The oboe is primarily an obbligato instrument, but its music is used throughout the entire work. The choral parts, on two staves (as is the organ), are syllabic and not difficult. The verses have different choral arrangements, not always in a four-part setting.

What Shall I Render to My God, Jason Metheny. SATB and flute, National Music Publishers, SGC-110, \$1.40 (M+).

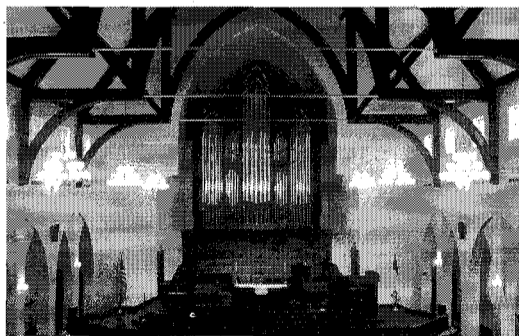
Using warm harmonies, syllabic vocal lines with limited counterpoint in a verse format, and areas of divisi for all parts, this gentle setting is based on a Charles Wesley text. The flute part is indicated as optional; its part is limited and could be played on the organ. This sensitive music has a quiet attractiveness and is in the Samuel Gordon Choral Series.

Be Still, and Know That I Am God, Ralph Johnson. SATB, English horn or B-flat clarinet, and organ, Neil Kjos Music Co., Ed. 8961, \$1.50 (M).

Designed for general/Lent/Advent use, with texts combined from several Psalms and Isaiah, this setting is very tuneful. The organ part is on three staves and includes registration suggestions. The English horn (or clarinet) part is somewhat soloistic and adds a rich color to the sound; its music is

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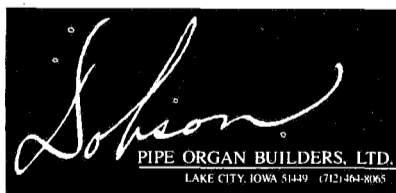
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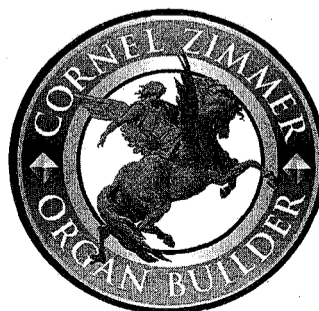


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included separately. Choral parts are often a development of the instrumental solo line, filled with triplets and some brief unaccompanied singing.

Love Is His Word, Ronald Krisman. SATB, assembly, flute, and keyboard, G.I.A. Publications, G-5253 (E).

There are seven verses with the choir singing three alone and the remainder sung by everyone. There also is a refrain sung by everyone, included for duplication. The easy flute part is used on verses 2, 3, 6, 7, and the refrain. The choral parts are usually in a block-chord texture.

He Leadeth Me, arr. Greg Hansen. SATB, English horn (or violin or clarinet), and organ, Flammer Music (Shawnee Press), A-7563, \$1.40 (M-).

This popular hymn receives a variety of treatments including unaccompanied singing. The English horn part may be played by violin or clarinet, and all three versions of the part are included separately at the end. The choral parts are on two staves, with the familiar melody always prominently heard. Most of the music is homophonic with easy stepwise motion for most parts.

There Is a Time, Robert Leaf. Two-part with clarinet and piano, Choristers Guild, CGA 945, \$1.60 (M-).

Based on Ecclesiastes 3:18, half of this setting is for unison choir with the same melody used for the verses. The clarinet part is somewhat soloistic and covers much of the instrument's range; its part, if omitted, has cues notes in the keyboard. The piano part is not difficult and adds flow to the 6/8 meter. Lovely music for children's choir.

Sing, Rejoice, Let All Be Glad, John Behnke. SATB, organ, optional 3-5 octave handbells, and optional flute, Concordia Publishing House, 97-6964, \$1.60 (M).

This happy anthem is a sure winner! The combination of instruments and joyful musical expressions melds into a wonderful setting that is sure to be enjoyed by singers, players, and congregation. The choral parts have limited four-part writing, but the flute part is used throughout and adds to the rhythmic spirit of the piece. The handbells are organized into several possible performing arrangements for 3-5 octaves; they usually play block chords and also add to the rhythmic drive as they play off the beat. The organ part is on two staves with markings for the pedal. Highly recommended.

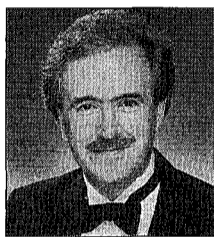
I Will Glorify You, Jesus, Dana Mengel. SAB, keyboard, with optional flute (or violin), Abingdon Press, 068702532X, no price given (M-).

The first stanza of this simple anthem is in unison. Syllabic singing is used throughout. The flute part does not occur in the choral score which is not very helpful to the conductor; it is included separately at the end however. Syncopated rhythms supported by the keyboard dominate the music.

Book Reviews

Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach, by Karl Hochreither, translated by Melvin Unger. Lanham, MD: Scarecrow Press, 2002. x + 217 pages. \$59.50 with 15% discount for internet orders <www.scarecrowpress.com>.

The search for authenticity is a perennial issue in historical musicology, with heightened attention paid to the topic in scholarly journals in the last few decades. Prominent aspects of the subject include the composer's intentions, instrumentation, the musical text, performance practices, transcriptions and arrangements, and the cultural context.¹ In this book performance practice includes instrumentation, whose variables encompass the character and construction of available instruments, pitch levels and tuning, tempos, and performers' levels of virtuosity. The stated goal



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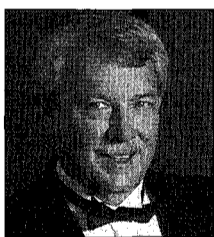


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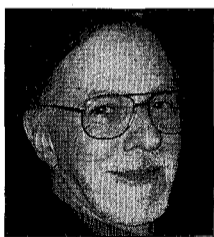
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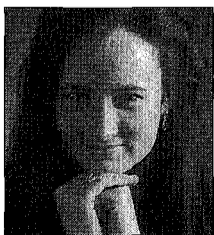


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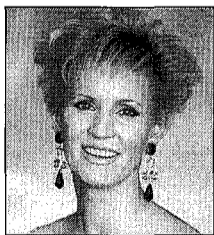
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of the book is "to relate the historical evidence to present-day actuality and thus to help practicing musicians to make the necessary decisions" (xi). Therefore it should interest conductors, accompanists, and Bach scholars, all of whom will gain insights into the historical sources of the various facets of the interpretation of Bach's choral works. The problem area is identified as an objective historical one, rather than the subjective one of interpretation, although their overlap is acknowledged.

The analysis of the central topic unfolds in five chapters. Chapter 1, "Continuo Practice," opens with a brief reference to Bach's thoroughbass instruments: the harpsichord and/or organ² (but not the lute, which apparently was never used). The discussion then turns to the continuo instruments—violinello, violone, and bassoon—and how Bach employed them in various cantatas, passions, or oratorios. The complex topic of thoroughbass practice—the translation of figures into chords—uses frequent historical documentation to illuminate questions of thoroughbass realization, organ registration for a thoroughbass part (it should be transparent and not "woolly"; a preferred stop in Bach's time was the Gedackt 8'), an adequate style of playing, performing recitatives ("an organist, especially, must play chords short, and not cause howling by dint of keeping his hands down," [Johann Petri, *Anleitung*, 1782]), performing recitatives, realizing recitatives on thoroughbass instruments, realizing recitatives on the continuo instruments (part of the training for beginning harpsichordists and organists), playing instructions for thoroughbass players, and playing chords on the violinello.

Chapter 2, "Regarding the Instruments," begins by noting the limits of present-day performance practice, considering the extremes that characterize it, so a complete reconstruction of Bach's performance practice is neither possible nor desirable. A substantial part of the chapter considers historical instruments and possible substitutions for woodwinds, strings, and brass, including tympani and *Zink*. The matter of instrument substitutions is plagued with problems, such as tone color function, which resist easy resolution. Besides, Bach's intentions are obscure, since he was flexible in practice, and some of his own solutions were born out of necessity. Interchangeability, therefore, has its limits, and much depends on the broader musical context.

Chapter 3, "Regarding the Question of Scoring," recalls the balance between Bach's choir and orchestra in Leipzig and concludes that their rigidly exact replication would be impossible in present-day practice due to the design of

modern instruments and the dissimilar acoustics of modern concert halls. The solo-tutti antithesis in choirs of the eighteenth century is also difficult to copy because present-day amateur choirs and the professional singers of Bach's day have little in common. Similarly, the solo-tutti distinction in the orchestra must confront the different character of instrumental solo parts then and now.

Chapter 4, "Marginal Remarks Regarding Performance," warns against "rigidly correct" solutions. The topics covered here include dynamics, tempo, ornamentation, articulation, affect, the interrelation between vocal and instrumental elements, the execution and embellishment of recitatives, romanticized versus objective interpretation, and baroque playing practices and notational peculiarities.

Chapter 5, "The Chorale in Bach's Vocal-Instrumental Compositions and Its Interpretation," points to Bach's unflagging interest in the chorale throughout his creative career: only 15 of his 192 church cantatas have no chorale. This compositional preoccupation is discussed in both choral and soloistic settings in several contexts relating to rendition and performance, and includes a brief overview of chorale singing in the seventeenth and eighteenth centuries. The intricacy of treatment even extends to Bach's use of the fermata—a sign indicating prolonged duration—some of which the author asserts should not be observed. The concluding admonition reflects a recurrent theme: "there is no formulaic answer to the many-faceted question of how to interpret the chorale in Bach's vocal-instrumental works" (186).

The author's wide-ranging knowledge of the scope of Bach's compositions, along with his ability to relate them to the performance practice of Bach's time—as it can be understood from an analysis of his works and treatises published by his contemporaries—is indeed impressive.³ In addition, this book provides an education in the difficulties of making a direct connection with past performance practice, so "purist" historical authenticity turns out to be a narrowly conceived, unachievable ideal. The attempt to attain authentic recreation must confront a variety of barriers that are identified throughout the exposition. The ultimate aim of this study, therefore, is not the mechanical and punctilious reconstruction of Bach's performance practice, but "to contribute to the creation of a point of departure toward a clean performance practice" (163). This aim is consistent with enlightened approaches to authenticity that shun archaeologically reconstructed, rule-governed performances in favor of ones that present the composer's musical ideas in the most illuminating and revealing fashion. Considered in this light,

The musical text . . . should not be considered as a restrictive document for the literal reconstruction of the composer's intentions, but as a set of possibilities, some of which will be brought to actuality through the empathetic and imaginative insights of different performers, within

the context of the prevailing musical culture. Perhaps the great composers of the past would have welcomed the prospect of life-giving renewals of their works by future generations of skilled and sensitive performers.⁴

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

Notes

1. For a survey of these topics, see James B. Hartman, "The Search for Authenticity in Music: An Elusive Ideal?" *THE DIAPASON* (June 1993): 11-13.

2. There are 85 references to the organ: the index contains entries under "organ," "organ registration," "organ chorale," "organ construction," and "organist."

3. The Bibliography of 128 publications from the eighteenth century to the present includes some familiar names: Agricola, C. P. E. Bach, Forkel, Hindemith, Kirnberger, Mattheson, Schweitzer, Spitta, Telemann, and Walther, among others. Each chapter is profusely footnoted: a total of 592 references appear throughout. A Bach index lists 146 works referred to in the discussion.

4. Hartman, 13.

New Recordings

Innerschweizer Orgelbarock. Musik des 17./18. Jh. aus Sarnen, Luzern, Sachseln und Altdorf. M&S 5028/2. Available from Müller & Schade AG, Kramgasse 50, CH-3000, Bern 7, Switzerland. No price given.

This is a very difficult recording to describe. The disc (59 minutes) contains 34-50 short organ pieces—the number depends on how one chooses to count groups of versets—by four little-known and several anonymous composers of the 17th and 18th centuries who were active in four places in "inner" or central Switzerland. The works are performed by three different organists on eight organs in those areas.

The music, all of it recorded for the first time and all of it virtually unknown, consists of numerous versets and other brief liturgical pieces, a number of *ricercare*s and other "free" forms, and a number of dances. The longest individual work is just over four minutes, while many pieces are less than a minute long. The four composers are Joanne Benn, his son Johann Martin Benn, Joan Chrysostomus z'Bären, and his son of the same name. J. C. z'Bären Jr. was apparently the most prolific of the four, since he is well represented by both religious and secular works. There are no major organ works here, but all of the music is the work of competent professionals, which attests to a very respectable level of achievement in the area. The most interesting to listen to are the secular works of the two z'Bärens and two anonymous sets of six versets each. The music is all taken from manuscripts, tablature books, and early printed books.

Eight instruments are used on this disc, a regal (1644) from the Richard-Wagner-Museum in Luzern and seven Chororgel, i.e. small organs located in the chancel to accompany the liturgy. These organs include: a 1/8 by Nicolaus Schönenbühl (1646); a 1/8 with coupled

pedal by Christoph Albrecht (1692); a 1/8 (2 pedal stops) built before 1650 by an anonymous builder; a 1/7 (2 pedal stops) by an anonymous builder (ca. 1710); a 1/6 with coupled pedal by an anonymous builder (ca. 1600); a 1/7 by an anonymous builder (1650); and a 1/11 (3 pedal stops including one 8' reed) probably by Leonhard Gottlieb Leu (about 1730). All of the instruments have been restored in recent years. On the basis of this recording one cannot say very much about the instruments. All of them have excellent ensembles suitable for this music and the largest of the group, with its pedal reed, has an imposing tutti!

The three performers are Michael Dahinden, Astrid Ender, and Patricia Ott, three relatively young Swiss organists active in central Switzerland. Only the oldest, Astrid Ender, appears to have been very active outside of the area. There are no real technical problems in the music heard here, but all three performers clearly like and understand the works and play them stylishly and convincingly.

The accompanying leaflet, in German only, is probably the best I have seen. It includes precise information about the music, including the locations of the books or manuscripts; full information about the organs, including a color picture of each one and information about all restorations; a listing of registrations used; a description of the music and what information about the composers is available; and brief biographies of the performers.

This is not a CD that one can recommend to a wide audience, at least outside of Switzerland. However, both the music and the organs are of considerable historical interest, and good academic libraries will probably wish to add the disc to their collections. Organists who are attracted to unknown music and unknown organs will find the disc fascinating—at least I did!

—W. G. Marigold
Urbana, Illinois

Complete Organ Works of Johann Ludwig Krebs (1713-80), Volume Three. Played by John Kitchen on the organ of Greyfriars Kirk, Edinburgh. Priory PRCD736. TT 75:22.

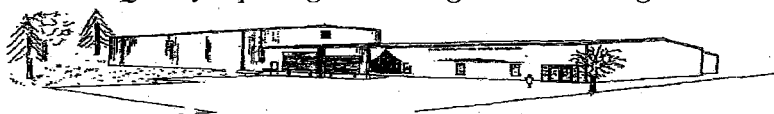
This third volume of the complete organ works of J. L. Krebs is played by John Kitchen on the 3-manual instrument by Peter Collins at Greyfriars Kirk, Edinburgh. The Great contains 16' Quintade, 8', 4' and 2' diapasons, 8' and 4' flutes, mixtures of II and IV ranks, a Cornet of IV ranks and a separate Grosse Tierce 3½', a Bell Gamba 8', and trumpets of 16', 8' and 4', of which the 8' is placed horizontally. The Swell contains a chorus up to the 1' Flageolet, II and V rank mixtures, 16' Bassoon, 8' Hautbois and Voix Humaine, and 8' and 4' trompettes. There is also a Viole and Voix Célestes. The Positive contains a chorus up to 1½' including a Cornet in separate ranks, a IV-rank Mixture and a Cremona. The pedal contains a Princi-

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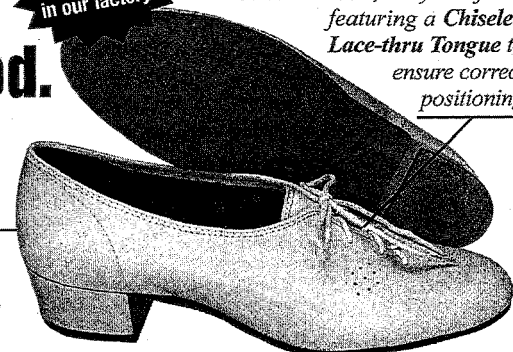
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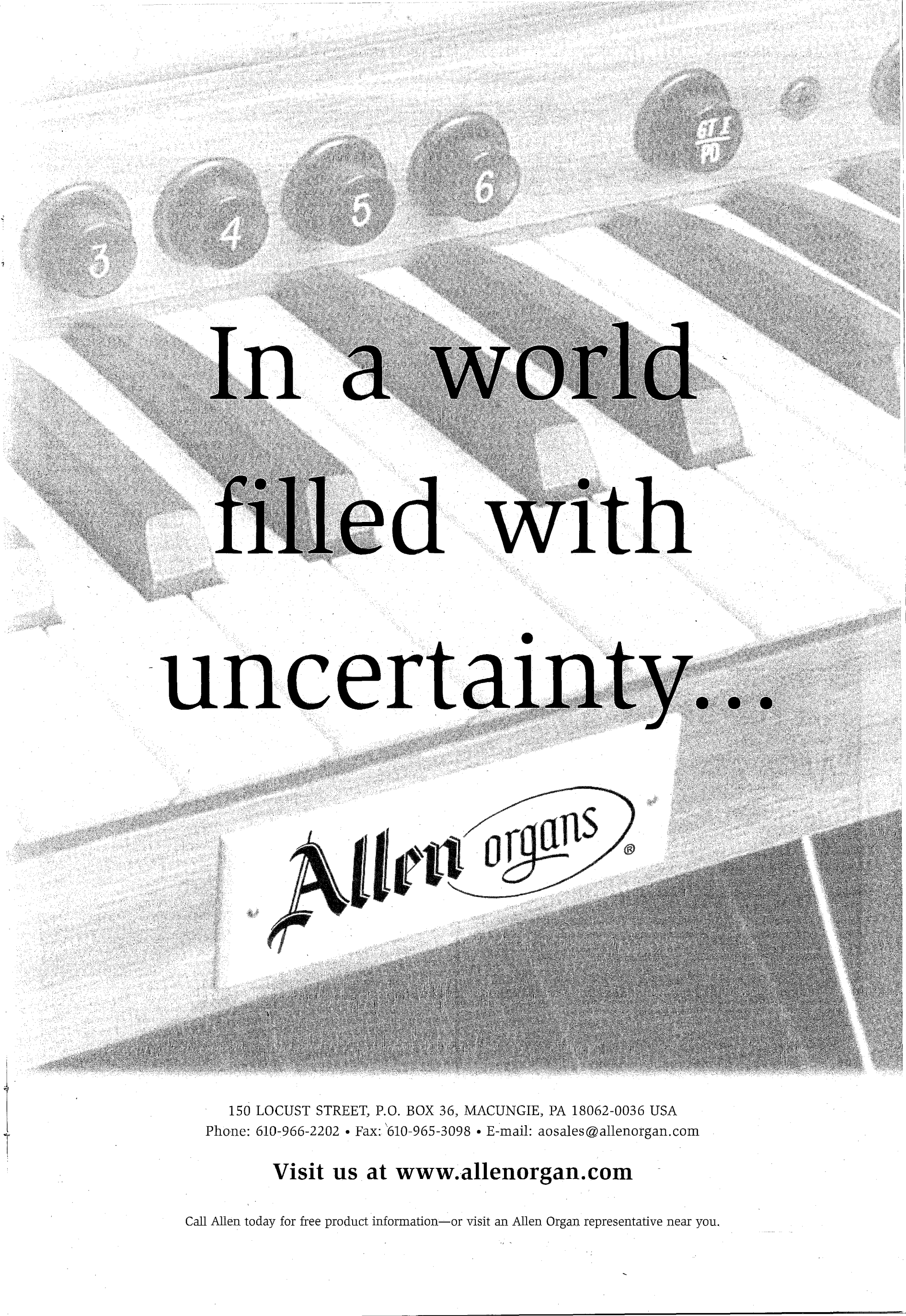
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► page 8: New Recordings

pal chorus from 16' to 4', reeds of 32', 16' and 8', a IV-rank Mixture, 16' and 8' Sub-bass and Flute, and an intriguingly named 32' Rumble. The voicing is very clear and direct, with a French influence in certain areas, but the principal choruses are ideal for this music.

This disc continues the format of the previous two, offering preludes and fugues, fantasias, trios and chorale settings. However on this disc there are only 14 tracks, because the praeludium and fuga pairs (in G major and D minor) which open and close the recordings are exceptionally long even for Krebs, weighing in at 16 minutes and 24½ minutes respectively. The pedal solos in the G-major require the surest of techniques to cope with their increasingly virtuosic demands—John Kitchen does not fail us here. The fugues accompanying these pieces are rather foursquare and sequential with contrasting counterpoints which become secondary subjects. In the D-minor fugue the learned writing and application of contrapuntal devices shows the fruits of his years of study with J. S. Bach, although at nearly 15 minutes in length one may well think that the master would not have needed so long to impress with his skills. The clarity of the voicing is particularly evident in these pieces, the manual reeds being used only sparingly in the G-major prelude, but given a greater prominence in the D-minor. The pedal solos allow us to hear the full majesty of the tonal resources of the instrument.

The Trio in E-minor has much chromatic passagework informing its melancholy and serious nature. The Great and Positive principals, each with an unobtrusive tremulant, provide just the right balance and volume for this introspective work. Of the three chorale settings which follow, the first (*Was Gott tut, das ist wohlgetan*) has the chorale melody in the pedal, here played on the full pedal including all reeds plus the swell reeds coupled; at times the very heavy registration tests the clarity and transparency

of the voicing to the limit. The second chorale setting, which is a fantasia (in form of a trio) on *Wer nur den lieben Gott lässt walten*, again has the melody in the pedal, played here using the Swell Voix Humaine coupled to the 16' and 8' flutes, the Positive Quintadena being used for the right hand and the Great Chimney Flute for the left. In the fantasia on *Jesu meine Zuversicht*, the melody is given out in the right hand by the Chimney Flute and Cornet, while the lower manual and pedal voices, which frequently cross, are clearly defined with choruses up to mixtures.

The next two pieces are both very short, the Fugue in B-flat being based on a rather basic subject, while the Fantasia in F relies on an interplay of the quieter choruses on each of the three manuals to provide contrast. The Fugue on B-A-C-H is much more robust, with registration to match; this piece is in many ways a far more effective homage to his master than the overlong preludes and fugues.

The first two of the three chorale settings which follow are marked in organo pleno (*Meinem Jesu lass ich nicht* and *Wenn mein Stündlein vorhanden ist*) and have the chorale melody in the pedal underpinning manual figuration derived from the melody played on a full chorus up to mixture, especially successful being the repetitive appearance of the short figure in the latter. *Wie schön leuchtet der Morgenstern* as a contrast features the Cremona and Klein Gedackt of the Positive giving out the solo in the left hand while an insistent right-hand figure of arpeggios in eighth-notes followed by 16th-note runs is almost overdone over pedal quarter-notes, frequently punctuated by rests. At the end of the piece the left hand takes up the right-hand figuration in parallel thirds with a brief passage of oscillating 16th-notes.

As before, the registration chosen offers plenty of contrast, and, as we have come to expect from John Kitchen, the playing is technically and stylistically secure in these pieces. This CD

includes a booklet giving information about the pieces, the organ, and the registrations used. John Kitchen is to be commended for making these recordings so that we can hear this magnificent music, far too neglected in concerts. I look forward to hearing the next volume, which will feature the organ of Reid Concert Hall, Edinburgh. The final two volumes will be recorded in Dulwich and Norwich. One small comment which may be worth pointing out is that for each volume the organ featured on the cover is not the organ used for the recording; the information is hidden away on the back cover and easily overlooked.

—John Collins
Sussex, England

Music of J. S. Bach. Norwegian Baroque Orchestra, Ketil Haugsand and Julian Podger, conductors, Ketil Haugsand, harpsichord. Linn Records CKD 181. Available from Jennie Gardner, Linn Records, 257 Drakemire Drive, Glasgow, Scotland, G45 9SZ. Telephone: 0141 303 5027; fax: 0141 634 0733, e-mail: <jennie.gardner@linn.co.uk>, <www.linnrecords.com>.

This attractive program features the *Sinfonia to Cantata 42*, the *Orchestral Suite No. 2 in B Minor*, the *Harpsichord Concerto in E Major*, and the *Orchestral Suite No. 1 in C Major*.

Although the city of Vienna stood at the forefront of the historical performance movement in the late 1950s and early 1960s, it was not long before activity had shifted to Amsterdam and London. By the 1990s groups as far apart as Tokyo, Boston, Toronto, San Francisco, Paris, and Freiburg im Breisgau had distinguished themselves with excellent music making. Today no country, city, or even continent can claim a monopoly on thoughtful, expressive, and virtuosic performances of early music. This having been said, those outside of the northernmost European countries are seldom aware of the exciting research and performance culture that thrives there. The present recording does much to remedy this situation.

What perhaps distinguishes this recording from others is its elegant, unhurried pace. Conductors Julian Podger (who directs only the *sinfonia* to the cantata *Am Abend aber desselbigen Sabbats*) and Ketil Haugsand (a native Norwegian and Professor of Harpsichord at the Musikhochschule in Cologne) favor clarity and detail over the frenetic tempi taken by some ensembles in these works. The result by no means lacks excitement, though on occasion the musicians could have been coaxed into playing with more shape. For example, Paul Wählberg's flute playing in the *Orchestral Suite in B Minor* is distinguished by beauty of tone and excellent intonation, and certainly deserves more involved support than that offered by the rather laid-back ensemble of one-on-a-part strings. Unfortunately, a larger ensemble was used for the following harpsichord concerto, for though Haugsand plays the difficult solo part with sparkling technique and a refined touch, some details are lost in the balance. (Many organists will be familiar with the first and second movements of this concerto in their organ obbligato versions as *sinfonias* to *Cantatas 169* and *49*, respectively.)

The concluding *Orchestral Suite in C*

Major features some of the finest playing of all from this group of players. The opening Overture is played as written (i.e., without overdotting), achieving a sense of pomp and majesty with committed, gestural string playing. But it is in the two Gavottes and the Forlane this group shows its mettle; here they allow the music to leave terra firma by means of an elegant swagger that would surely have been at home in any eighteenth-century court.

The first two works on this disc were recorded in a different room from the last two works, resulting in a noticeable difference in ambiance and balance throughout the recording. Nevertheless, the fine playing on this disc allows a glimpse into a world of music making that deserves much more attention.

—Gregory Crowell
Grand Rapids, Michigan

New Organ Music

Charles-Marie Widor, *Symphonie pour orgue et orchestra, op. 42 bis* (Ed. John R. Near). Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vol. 33. Middleton, WI: A-R Editions, 2002. ISBN 0-89579-515-9. \$106.00 (full score), \$18.00 (organ part). Orchestral parts available upon request.

Marcel Dupré, *Concerto en mineur pour orgue avec orchestre*. Paris: Alphonse Leduc. AL 28013 \$55.00 (available from Theodore Presser).

Michael Berkeley, *Concerto for Organ and Orchestra*. New York: Oxford University Press. ISBN 0-19-355518-2.

If it is true that the Widor *Symphony for Organ and Orchestra* comprises a turning-point in the organ and orchestra genre, then it only follows that this seminal work bears comparison to similar examples following it. For his symphony, Widor essentially transcribed movements of his second and sixth organ symphonies. It was a hit. As this journal headlined in 1919, "Wanamaker is host for notable event . . . Courboin with orchestra plays Widor's Sixth Symphony as one feature—Ten thousand hear great program—Stokowski conducts." While the legendary first American performance of the work at Wanamaker's before about 12,000 concert goers is the event that most associate with the piece, Widor had actually scored the work as far back as 1882 and performed it at both the Paris Trocadero and, at its official premiere in May 1882, at the Royal Albert Hall. Yet, it became a work most associated with Charles Courboin, largely through the Philadelphia performance. And, it could not hurt that some equally remarkable photographs left their mark on the story too. One of these plates (as reproduced in the score) depicts the vast audience all politely posed and facing the camera. Another, not included here, but widely known, depicts Courboin and conductor Leopold Stokowski taking their bows—Courboin is standing on the balcony railing, unrestrained and unguarded. The stuff of high romance!

Charles Courboin, thirty years after his death, had something to do with the present edition too, the laudable ac-

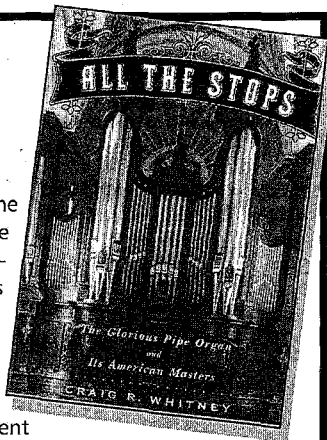
► page 12

NEW! New York Times editor loves the organ!

All the Stops

by Craig R. Whitney

WRITING FOR CURIOUS PEOPLE who might become interested in the organ as well as for those who already are interested, organ enthusiast (and organist) Craig Whitney tells us why he loves the organ and, in so doing, relates wonderful anecdotes about many of the greats including Virgil Fox, E. Power Biggs, Leopold Stokowski as an organist, E. M. Skinner, G. Donald Harrison, Rodman Wanamaker and the organ in his Philadelphia department store, and more. His research included the papers of Virgil Fox's long-time manager, Roberta Bailey, and he relates her key role in the development of Fox's career. The author has worked as a reporter for the *New York Times* in New York, Saigon, Bonn, Moscow, Paris, and London, and as diplomatic correspondent, foreign editor, Washington editor, and is currently assistant managing editor. Book 1738 \$30 \$22.50



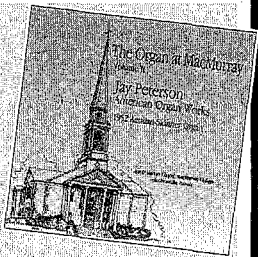
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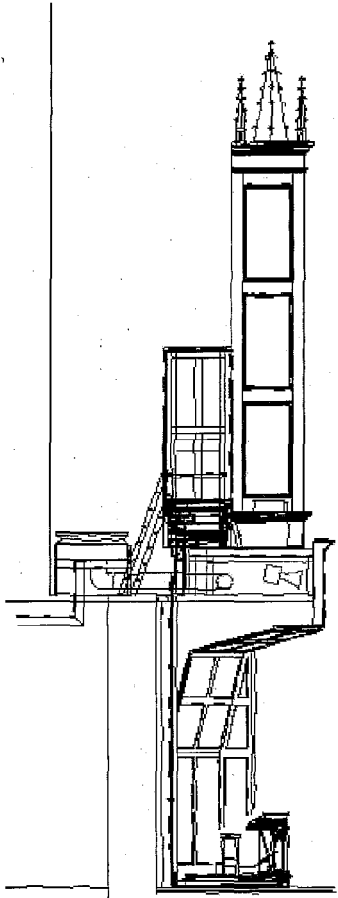
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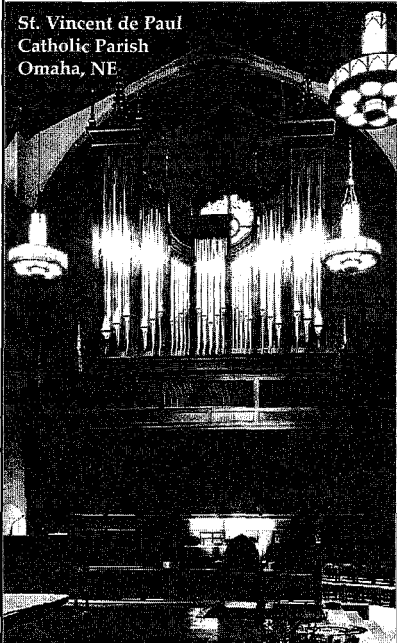
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tion to the excellent complete Widor series edited by John Near. Near's superb prefatory notes—and, as in the editions of the organ symphonies, these are excellent reconciliations of the often maddening discrepancies in earlier Widor printings—trace out the path to finding a clear, reliable score. The basis of this edition owes to the score owned by Charles Courboin as given by his son, Robert, to the Sibley Music Library at the Eastman School of Music. That authoritative resource sorts out the questions in the other manuscripts (including a copy belonging to Albert Riemenschneider and now at the Riemenschneider Bach Institute at Baldwin-Wallace College). What these scores show us is something more than a measly orchestration of movements from Widor's second and sixth organ symphonies. Between these covers, one can find the genesis of the new organ and orchestra idiom, the beginnings of the prototype to follow and influence Dupré and others.

Up until this symphony, the association of the organ with the orchestra had been either nascent or boxed up in classical figures. The romantic organ concerto had a stunted development, at least when compared to its counterparts for the piano or violin. Could one argue that a Rheinberger organ concerto stood toe-to-toe with a piano concerto of Mendelssohn, Schumann, Brahms, or Liszt? Nevertheless, the organ had put on symphonic muscle on its own and, with that, won new repertoire comparable in grandeur to music for the romantic orchestra. With the premiere of his sixth organ symphony on the Cavallé-Coll organ at the Paris Trocadero in 1878, it was clear that, as John Near puts it in the introductory notes, "Widor designed his latest organ symphony as a concert showpiece—one fully on a par with an orchestral symphony."

To combine these resources then, the powerful symphonic organ and the forceful 100-piece symphonic ensemble, would be not a matter of writing concertos anything like the piano and violin prototypes or the older dialogical pieces for the classic organ. It would be a matter of juxtaposing and uniting bona fide giants into a new super species. Such was the impact of this orchestration of the Widor second and sixth symphonies—the first-born child of the musical arms race between the superpowers of the concert hall and the cathedral. Consider these first performances and their locales and resources. Widor previewed the *Symphony for Organ and Orchestra* at the Trocadero itself. The London premiere just weeks later came at the Royal Albert Hall, and the American premiere a few decades later at Wanamaker's. Each site was grandiose and each boasted an instrument of equally Brobdingnagian proportions. At Wanamaker's, just whose strings would win, the Philadelphia Orchestra's sensational humans coaxed on by the demigod Stokowski, or the nearly 200 ranks of pipes under Courboin's command? Journalistic accounts called this coupling of giants "a stupendous crash of sound," "a perfect Niagara of sound," "little short of overwhelming," and "a new tonal sensation, hitherto almost unknown."

How did Widor achieve this? The score clearly reveals, almost throughout, that the organ part is intact. John Near mentions that a soloist could read this part from the organ symphony and find few differences from the orchestrated version. At times, Widor ventilates his texture by alternately assigning figures to the organ or orchestra, a technique more common in the Andante, the enigmatic slow movement.

Critics have wondered about this choice of slow movement. Why, given the rich Adagio of the sixth organ symphony, did Widor go back to the early opus 13, no. 2, and this less luxurious slow movement? Also, why did he reduce the orchestration to nothing but strings? Near mentions that a timpani part in one of the manuscript copies in the Bibliothèque Nationale is evidently from an orchestration of the Adagio of the sixth organ symphony, suggesting that Widor had scored the richer movement at some point. Alas, no other evidence of that work exists.

How does the association of these sonic wrestling giants function? Anyone having heard the symphony (it has been recorded and performances are again becoming more common certainly as a result of this edition), can vouch for its "wall of sound," especially when the organ is a romantic/symphonic instrument with sufficient gravity and unison tone to not only supplement, but vie with the orchestra on its own turf. Widor does not orchestrate around the organ. Like Bruckner, his instinct is to treat the orchestra very much like the organ, thus enhancing the even-footed competition of elements. When the tutti enters with the principal theme of the first movement (on the repeat following its solo exposition by the organ), the orchestration is a straight-ahead doubling of lines in a way shunned by today's orchestrators. Brass doubled at the unison with strings (in this case four horns, two cornets, two trumpets, three trombones and tuba) and the obligatory octaves in the winds clearly mirrors the *fonds et anches* at least in theoretical terms so automatic to French symphonic organ registration. And who can we thank for this, other than Cavallé-Coll who simply divided up his forces onto separate windchests and allowed the organist to actuate the reeds and mixtures by way of vents? Then, as now, technology coerces music. So, page after page in Widor's two outer movements pit what Berlioz termed the "King of Instruments" (the orchestra) against the "Pope" (the organ). Respite is momentary and antiphonal, as in episodes completely given over to the organ (generally the more intricate passagework).

Like Beethoven, the formal transitions are often far more attention-grabbing than the themes. The cumulative summations of thematic sections have Widor repeatedly adding textural devices to the strings in particular: repeated rhythmic strokes of a chord, *saltandi*, and wind and percussion punctuations. After such extroverted scoring, the modest Andante from the second organ symphony is curious not only for the choice of source material, but for its orchestration of organ and strings only.

If Widor's symphony does claim honors as progenitor of, at least, a subgenre, then prior to looking at its successors, some acknowledgement is due at least one other composer for achieving similar results at about the same date. The other artist practically in residence at the Trocadero was Alexandre Guilmant. Guilmant penned his *First Symphony for Organ and Orchestra*, which he also performed at the Exposition Hall upon its landmark concert Cavallé-Coll, in 1878. In it, Guilmant, like Widor, orchestrated earlier material, in this case, the first organ sonata. Both Guilmant's and Widor's symphonies coincidentally bear the same opus number, 42. Regarding that, John Near attaches the number 42 *bis* to the *Symphony for Organ and Orchestra* in acknowledgement of its slow movement from opus 13.

Widor honored a young Marcel Dupré in 1906 by naming him his assistant at St. Sulpice. As Dupré's compositional and performing career unfolded,

he too composed not only one, but two symphonic works for organ and orchestra. Both the *Symphony in G Minor* (1927) and this *Concerto in E Minor* (1937) cope with the conundrum of combining the powerful resources of the French symphonic organ with the symphony orchestra. Yet Dupré's solution differs significantly from that of his older master. Perhaps as a result of a leaner, more contrapuntal style, musical elements are clearly separated in the texture rather than duplicated. Rarely does this continuous three-movement concerto find its materials doubled between the solo and tutti (the very opening is an exception). If the writing is less blocked, chordal, and opaque, it is clearly as episodic and continuous as Widor's. This organist enjoys no rest on stage, especially through an incessant final section.

Dupré's music grew in complexity of structure and chromaticism during his career. This concerto is square at the center of his lifetime, but nevertheless discloses all the traits of what was still to come. Like the organ works of the war years to follow, the concerto is restless, densely chromatic, compact, but not obviously formal. It is a daunting score, brutally pianistic for the soloist. But, Dupré also resolves this tension in a romping 6/8 finale and an incessant *cadenza*.

If Dupré represents the continuation and evolution of the tradition that Widor created, then British composer Michael Berkeley stands for the dissolution of that tradition at century's end. Berkeley's *Concerto for Organ and Orchestra* was a response to a commission by the International Congress of Organists and first performed in Ely Cathedral in 1987 by Dame Gillian Weir and the BBC Philharmonic. It is not what one would expect of a coupling of the organ and orchestra and, although the composer might be loath to admit such, hearkens back somewhat nostalgically to the techniques of the avant garde. Berkeley is the eldest son of Sir Lennox Berkeley, one of the underperformed masters of British 20th-century School. Unlike his father, whose idiosyncratic musical language nevertheless resembled much of Vaughan Williams, Britten, and Howells, Berkeley the younger treads a more acerbic path, not always dissonant, but continually complex and scattered.

Since the basis of comparison of these organ and orchestra works has been texture, Berkeley can be said to be the antithesis of Widor in that nothing in this score overlaps. Given that improvisation and freely played *ostinati* figure into it, rhythms are not only complex, but somewhat randomly generated. Passages between traditionally notated points are marked with language like, "Free, cascading organ."

Like many compositions of such complexity, works drawing upon motivic development as one unifying principle, growth and change in texture, as another; the ultimate organizing schemes often owe to extramusicalities. Such music often demands its broader milieu. Here, Berkeley notes that "the liturgy of Easter [presumably a reference to the Easter Vigil] pervades the spirit of the Organ Concerto; the bringing of light after darkness and the purifying power of fire." The work opens and closes with a dramatic free canon for the three trumpets that the composer advises "should sound chanted and, if the setting is appropriate, the three players should process to their places in orchestra from, for example, points in the nave and aisles of a cathedral." In all, the role of the organ, though always distinct from the materials ascribed to the orchestra, has less the place of solo than that of participant in the bigger designs of the work overall. The concerto ends quietly, with what looks like a free inversion of the opening material, again by the three plaintive trumpets.

The progressive place and influence of these works of music should also be considered. When Widor transcribed his symphony, the only concert hall in Paris in which it could have been per-

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formed was the Trocadero, for it was the only hall with an organ. That, in times as recent as the last two decades of the 19th century, is remarkable. When Courboin launched that same concerto into prominence in the United States in 1919, he and the Philadelphia Orchestra went to a huge cathedral of commerce bringing with them over 12,000 audience members. Had they performed the same in the usual home of the Philadelphia Orchestra, the audience would have numbered a sixth of that. These works have lived alongside a notable increase in the number of secular sites equipped handsomely for their performance. The proliferation of concert halls with pipe organs of worth attests to something, and that something might well be the repertoire. And, those organs, while not always of the magnitude of anything resembling Wanamaker's or the Trocadero, have, at their best, been designed and voiced for the specific goal of competing step-for-step with the symphony orchestra. None of this would have ensued without these noteworthy scores.

—Haig Mardirosian
American University
Washington, DC

Gigue for Fanfare Trumpet, Austin C. Lovelace. Harold Flammer Music (Shawnee Press, Inc.), 1999, No. HH5066, \$3.50.

Gigue for Fanfare Trumpet is an excellent vehicle for the display of a solo trumpet stop. The melody is wide-ranging and calls for nimble fingering in both hands. However, the big digital demands, and what some may consider overly conventional style, are offset by the work's tunefulness. Numerous similarities suggest the influence of C. S. Lang's famous *Tuba Tune in D Major*, which was composed for a newly installed tuba stop in the chapel organ at the school of Christ's Hospital, England, in 1929.

Communion Meditations: Nine Organ Preludes, arranged by Austin C. Lovelace. Harold Flammer Music (Shawnee Press, Inc.), 1998, No. HH5218, \$7.00.

The hymn tunes on which these one- and two-page preludes are based—*Quebec*, *Adoro Te Devote*, *Rendez à Dieu*, *Let Us Break Bread*, *Picardy*, *Kingdom*, *Sursum Corda*, *St. Flavian*, and *Schmücke Dich*—are from a wide variety of sources, and include well-known and little-known hymn tunes, old and new. Modest pieces, all but the fourth of the *Communion Meditations* are written on two staves, and all but four are for manuals only. They are simple of utterance, yet many will find them very pleasing musically. Written for Holy Communion services, and especially for church organists with very limited technique, they show that Lovelace is clearly a master of his medium.

Among the composer's strengths is his sensitivity to the style of the pre-existent melodies, which reflects in his settings. This characteristic may be seen clearly, for example, in the first prelude, "Jesus, Thou Joy of Loving Hearts" (based on Henry Baker's hymn tune *Quebec* of 1854), where Lovelace's prayerful mood, earnest suspensions, and warmly Romantic chromatic harmonic manner reflect the Victorian composer's style. The two outer sections, played on manuals and pedals with strings and celeste, is a fairly literal statement of the pre-existent tune in four-part harmony. The middle section is beautifully contrasting: diatonic, in three parts, for manuals alone playing on 8' and 4' flutes.

The sixth *Meditation*, based on the hymn tune *Kingdom*, illustrates two other features of the collection. First, Lovelace appreciates the need for changes of texture, sometimes within a piece. Second, the printed registrations suggest his keen realization of the charm and interest that effective, sometimes ingenious, stop combinations can achieve. The piece begins with a brief introduction for 8' and 4' flutes in which

the opening motif of the hymn tune "For the Bread Which Thou Hast Broken" (based on Vicar Earl Copes's 1959 melody *Kingdom*) builds up through imitative entries to a held cluster chord. Then Copes's theme is presented on a mellow, sonorous solo stop in the baritone register in the left hand, accompanied delicately in the right hand by two soprano obbligato flute parts on another manual. In the next passage, a ruminating improvisation based on the hymn tune in which the four-part harmony is rich and darkly low-pitched, both hands play on a manual with a soft 8' principal stop drawn. This gives way eventually to the second appearance of the pre-existent melody, which is presented in four-part homophonic style with flute 8' and principal 4' registration. Lovelace's subtle changes of texture and color contribute immensely to the composition's effect.

—Peter Hardwick
Brehin, Ontario

Simply Bach, Ten Practical Settings for Organ, compiled by James Mansfield. Lorenz 70/1116L, \$7.95.

Contents: *Arioso; O Savior Sweet, O Savior Kind; Air; Meditation (Prelude No. 1 in C Major); Recitative and Chorale (from Christmas Concerto); Aria (from The St. Matthew Passion); Jesu, Joy of Man's Desiring; Prelude,*

Saraband (from English Suite No. 2); Aria Semplice.

As some churches find it increasingly difficult to fill their organist vacancies with trained organists, the number of publications aimed at keyboardists called to fill the void continues to grow. As stated in the preface, this collection is geared towards those who require "simplified but not musically compromising arrangements" of Bach's music. In view of Bach's supreme compositional economy, is the above objective even possible? Considering that most of the works presented here are of the melody and accompaniment type, maybe. The arrangements are all presented in two-staff format with optional, cue-sized pedal notes. Despite the publication's denotation "Ten Practical Settings for Organ," these works may easily be presented on the piano or electronic keyboard, though registration suggestions are supplied throughout the edition. The compiler has chosen works which are calm both expressively and technically and could be suitable for the quiet prelude, offertory or communion. More vigorous and extroverted works are not present since they fall outside the technical scope of the collection.

Canzonetta, Dietrich Buxtehude. Organ Miniatures Series, edited by Józef Chwedczuk, PWM Edition No. 17, Theodore Presser, \$3.50.

Not to be confused with another work of Buxtehude sharing the same title (in G Major, Volume I, Peters edition), this canzonetta (also of the variation type) begins with a broad motive in d minor. Beginning on a sustained "a" (above middle C), leaping down a fifth, followed by an octave leap to the first degree, the theme makes its way down the scale via short rhythmic sequences. Entering in succession are second, third, and fourth voices. As is characteristic of the canzone, the meter shifts from quadruple to triple time, here with rhythmic variation of the opening motive. A return to quadruple time occurs in a third and final section. The point of imitation in this final section contains full inversions of the 2nd and 4th entrances of the motive, being a further variant of the original motive. The conclusion of the work contains a stretto in which first and second voices overlap with considerable polyphonic intensity created by the remaining voices. Ending on a Picardy third, this ceremonial and dignified work is brought to a majestic close.

Edited by Józef Chwedczuk, this edition is heavily fingered. For those who find the presence of fingering an intrusion, this will be the only detraction of what is otherwise a welcome edition.

—Domecq Smith
Grace Church
Plainfield, New Jersey

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Buzard organ project

University Laboratory High School, The University of Illinois, Urbana



John Buzard does the final tuning

Inspired by the successful Pipe Organ Encounter in Champaign, Illinois last summer, John-Paul Buzard Pipe Organ Builders has installed a practice organ at University Laboratory High School, on the Urbana campus of the University of Illinois. The 12-stop Aeolian-Skinner Organ, Opus 1152-a, formerly installed at the University's Smith Music Hall, room 101, was removed to accommodate a growing early music program. The new "Uni High" organ is installed in the south attic, a large multi-purpose orchestral and choral rehearsal room.

The organ, originally built in 1949, was voiced and refurbished in 1981 by John-Paul Buzard when he was full-time curator of organs to the U of I. Very little was done to the instrument

during its move to Uni High, save some tonal balancing for the larger room, remedial repairs to the console, and re-wiring the windchests with modern PVC-insulated cables.

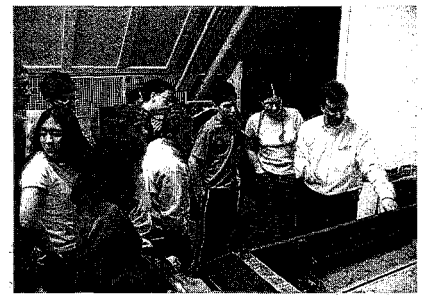
The new instrument was first used by the Uni High Music Club, an extra-curricular group of approximately 20 students, at their annual winter group recital held on February 9, 2003. Fittingly, the first organ student to use the instrument was Uni freshman and first year organ student Stephen Buzard, who is studying with the University of Illinois' assistant professor of organ Dana Robinson.

"If we are serious about inviting and encouraging young people to learn to play the organ, we must bring the

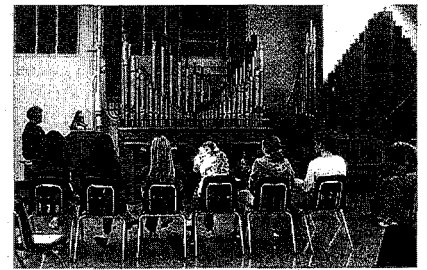
instrument to them," says Buzard. Uni High and the Buzard Organ Builders look forward to involving the students in learning about the pipe organ in the coming years, from both the musical and technological perspective. A week-long class is being offered at the school to introduce the students to the organ, its history, technology, and music. The students also will be involved in the organ's long-term maintenance.

University Laboratory High School is a public high school which teaches an accelerated five-year academic program. Qualifying students usually enter as a "Subfreshman" for a compressed 7th and 8th grade year. Of the 300 students at Uni High, nearly a third play the piano. Orchestral and choral participation is extremely high, and student interest in having a pipe organ at Uni was expressed more than a year ago. The Uni High music program is directed by Mr. Richard Murphy; the school's principal is Dr. John Hedeman.

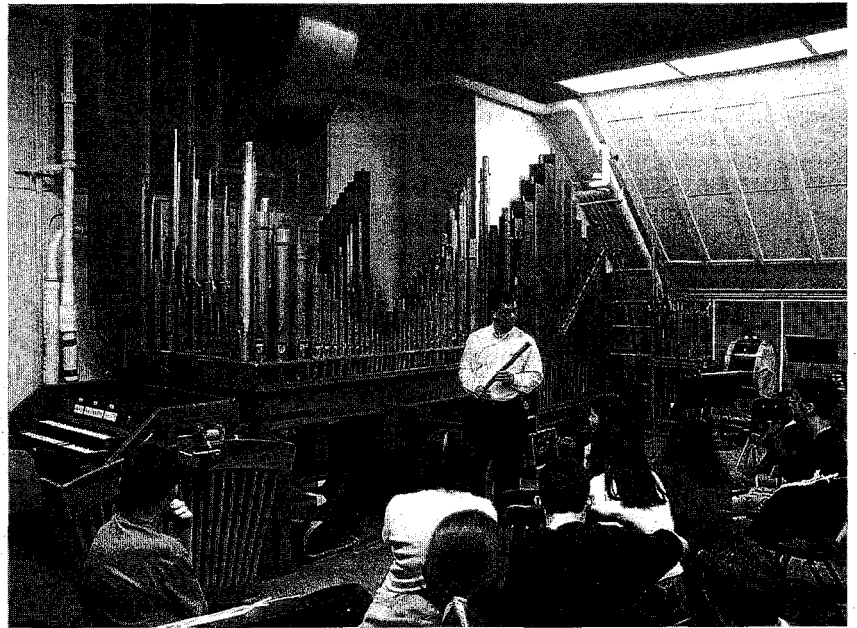
(Photos by Stuart Weber)



Keith Williams shows Uni High students how an organ works



Organ class during Agora Days



Keith Williams shows Uni High students how organ pipes play



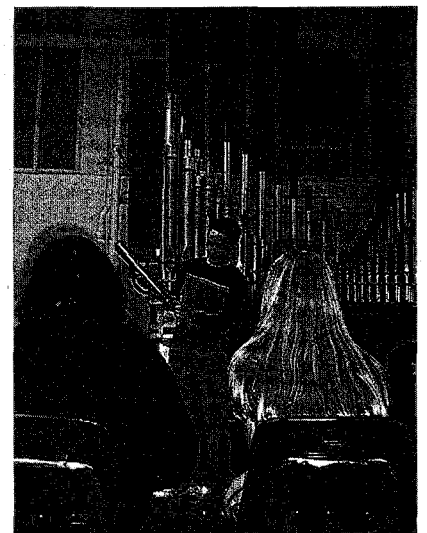
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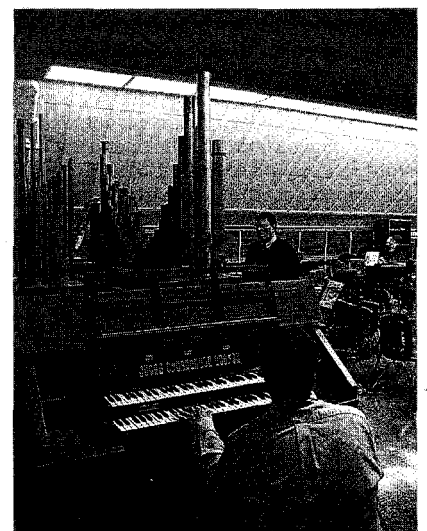
Organbuilder John Buzard with Uni High music teacher Rick Murphy



Stephen Buzard shows Uni High students how a reed pipe is made



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The University of Michigan

Historic Organ Tour 47



Isaac Brunson, graduate student in the U-M organ department, and Marilyn Mason

Seventeen organists and music lovers gathered in Paris from July 24-31 to study, play, and learn about nineteenth-century Cavaillé-Coll organs and Baroque-era Clicquot instruments. The tour was led by Marilyn Mason, chair of the University of Michigan organ department and university organist. Because there were several of Dr. Mason's former students in the group, and because of the wealth of information at her fingertips after a lifetime of teaching, the tour took on the aura of a giant studio class with all of Paris as the studio. An eighty-five page handbook with specifications, histories, and other pertinent information helped make this an educational experience of the highest order.

The first two organs served as book-ends for our study of Cavaillé-Coll instruments. We first traveled to Saint-Denis to play one of the earliest (1840) organs by this builder, and the next morning traveled to Saint-Ouen in Rouen where there is a late example (1890) of his work. At St-Denis, the stop knobs pull out by the yard, and even though equipped with an early Barker machine on the *grande orgue*, the action feels deep and heavy. At Rouen all is refined and although still unrestored functions flawlessly.

The next day took us to Saint-Eustache where the firm Van den Heuvel has built a completely new organ, except for the case and a few stops which were reused. This organ has two consoles, the second of which is located on the main floor of the church, and when not in use is housed in a plate glass case. There was ample time for everyone to play and for the host organist to perform a superb improvisation.

In the afternoon we had an appointment at Saint-Sulpice where Sophie-Veronique Cauchefer-Choplin shares the bench with the *organist titulaire*, Daniel Roth. Ms. Cauchefer-Choplin improvised a set of variations showing the tonal resources of the instrument and had the registrations announced before each variation, giving a wonderful tonal picture of the instrument. She followed the improvisation with a hair-raising performance of the famous Toccata from Widor's Fifth Organ Symphony. All were then invited to try the instrument. Her sunny disposition, and welcoming manner, "Daniel and I just love when Americans visit," won the hearts of the entire group.

On Sunday morning many of the group returned to Saint-Sulpice to hear Daniel Roth accompany mass and play an all-Bach post-service recital. In the afternoon we gathered at the American Church to inspect and play the large three-manual, mechanical action Von Beckerath organ in an acoustical setting that had more in common with America than France. It was a good opportunity to compare and contrast tonal styles. Following a performance of an *Orgel-*



The Kirk Quartet: Marilyn Manning, Juleen Sparks, Sara Williams and Marilyn Van Giesen (standing) with Marilyn Mason

büchlein chorale prelude Dr. Mason gave an impromptu lesson on how the two principal themes in "In dir ist Freude" relate to one another and how to master those pesky pedal trills in the

final few measures.

We left the city and journeyed to Chartres Cathedral on Monday. Our tour guide of the cathedral was the respected author and lecturer, Malcolm Miller, who has spent forty-four years researching, writing, lecturing, and leading tours of this magnificent edifice. Following the tour, Robert Luther, Isaac Brunson, Robert Zanca, James Hammann, Marijim Thoene, William Gudger, and Marilyn Mason presented a recital on the 1971 Gonzalez organ that is the focal point of the famous organ competition held there every three years.

Returning to Paris we stopped at Saint-Gervais, church and organ of the Couperin dynasty. Juliette Grellety graciously let us play on this remarkable instrument which still is largely Clicquot and has the last eighteenth-century organ keyboards in Paris. We then traveled to the top of Montmartre, for a look at the beautiful Basilique du Sacré Coeur, and then dinner at La Mère Catherine.

Another trip into the country on Tuesday to the village of Houdan let us inspect and play the 1734 Clicquot in the village church. Another special extra of the tour was the presence of Susanne Diederich, a German musicologist and organist whose thesis concerns the "hand in glove" relationship between French composers and organ builders

of the seventeenth and eighteenth centuries. Her remarks and insights provided yet more perspective on these organs and what they teach us about playing this literature.

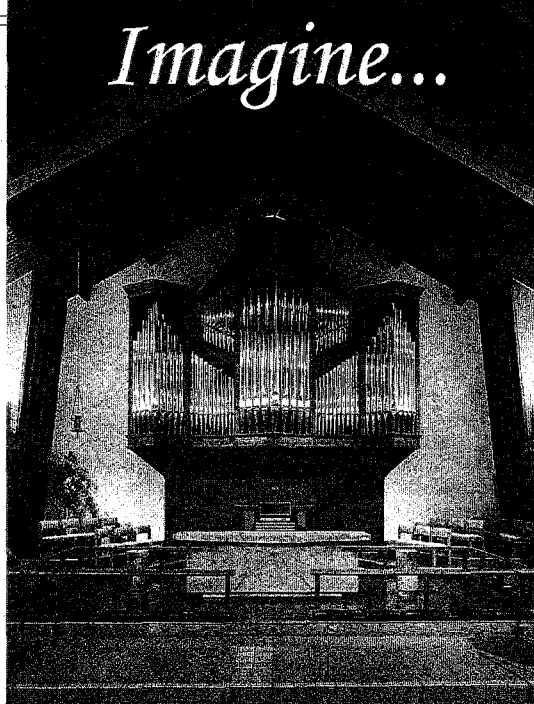
Returning to Paris, our last stop of the tour was at La Trinité, where Guillemant served as organist from 1871-1901, and Olivier Messiaen was organist from 1931-1992. The present organist titulaire, Naji Hakim, let us all play and then demonstrated the organ with a portion of the *Pentecost Mass* by Messiaen, followed by a movement from his own latest work, *Agapè*. This new work was commissioned by American organist John Roberts. Carolyn Shuster Fournier who presides at the choir organ then played that instrument and let us all try it.

It was a whirlwind week, though with time for shopping and visits to famous landmarks, and oh yes, French food! Thanks to Colin Travel, Jan Nas, our European tour representative, and especially Marilyn Mason for a truly memorable study tour.

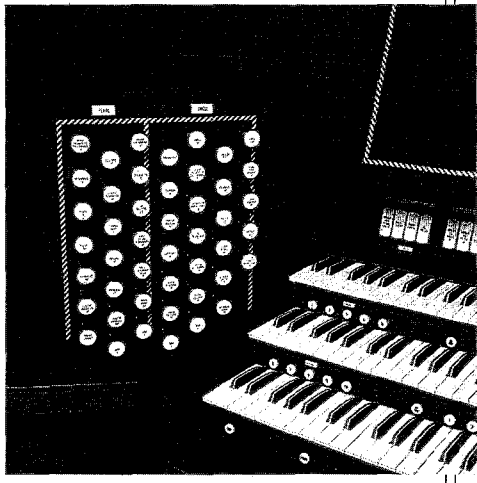
—James Hammann, DMA, AAGO

James Hammann is organist and choir-master at the Chapel of the Holy Comforter in New Orleans, teaches at the University of New Orleans, and operates a small organ maintenance firm. He has made recordings on historic organs and is president of the New Orleans chapter of the Organ Historical Society.

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The King of Instruments

A consideration of the record series made by the Aeolian-Skinner Organ Company

John A. Hansen

The arrival of the post-World-War-II 33 $\frac{1}{2}$ -r.p.m. high-fidelity, long-playing recording was embraced by the legendary Aeolian-Skinner Organ Company of Boston as a means of promoting its product. In the course of approximately twenty years, thirty volumes of the series, entitled *The King of Instruments*, were released. The series can be divided into three groups, (1) The Harrison Era, (2) The Whiteford Era, and (3) The Post-Whiteford Era. The impetus for entering into the venture came from Joseph S. Whiteford, who served as associate and successor to the legendary English-born President and Tonal Director, G. Donald Harrison.

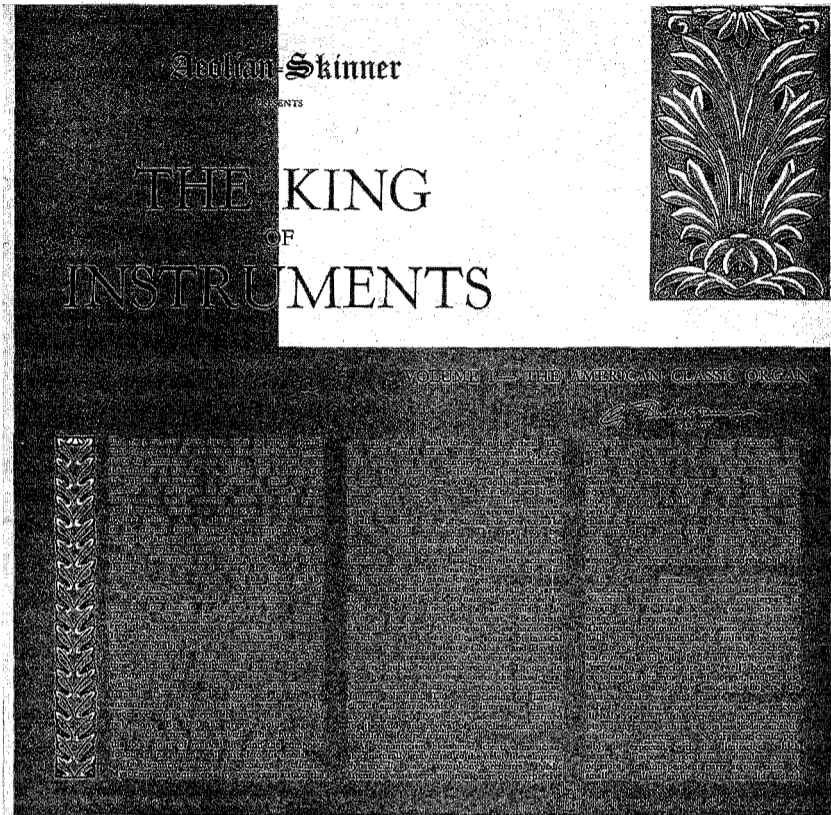
The Harrison Era

Perhaps the most important recording of the entire series is **Volume 1**, *The American Classic Organ*, a lecture-demonstration narrated by no less than G. Donald Harrison. Many of the tonal examples were recorded at the Cathedral Church of St. Paul, Boston, the organ there played by George Faxon. Other organs used were those in Symphony Hall, Boston; First Presbyterian Church, Kilgore, Texas; and New York's Cathedral of St. John the Divine, played by Thomas Dunn, Roy Perry, Norman Coke-Jephcott, and Mr. Whiteford. (The latter's efforts include the improvised demonstration of the legendary St. John the Divine State Trumpet.) The urbane, English verbiage of Mr. Harrison and the very persuasive musical presentations are, even after almost fifty years, highly contagious. (Roy Perry, however, did express to the writer regret that the examples of string-tone stops were from Boston's Symphony Hall rather than those in the Kilgore organ, which he felt were superior.)

Volume 2, *Organ Literature: Bach to Langlais*, features the organs of Symphony Hall, Boston; the Cathedral Church of St. Paul, Boston; and First Presbyterian Church, Kilgore, Texas. The playing of, respectively, the Bach *Trio Sonata No. 1* and the *Allegro* from the *A Minor Concerto* of Vivaldi/Bach by George Faxon at St. Paul's Cathedral may be the chief treasures of the disc, followed closely by Roy Perry's unique rendition of Davies' *A Solemn Melody*. Thomas Dunn is said to have played the three Bach *Schübler Chorales* and the Alain *Litanies* at Symphony Hall, listed as the "Staff Organist," while William Watkins received a similar listing, very effectively playing the Sowerby *Carillon* on the Kilgore organ. It might be argued that the use of three organs to demonstrate the versatility of Aeolian-Skinner's work would have been better served by a single instrument, but the recording is still very effective.

The next two issues, **Volume 3**, *Organ Recital: Robert Owen* and **Volume 4**, *Hilliar at St. Mark's*, employed organs somewhat unique, in that they both had divided Swell divisions. The first of these was recorded at Christ Church, Bronxville, New York, and garnered perhaps the highest critical praise of the early releases in this series, with the possible exception of Volume 1. Owen's playing of the Walther *Partita*, *Meinen Jesum lass ich nicht* and Messiaen's *The Prayer of Christ ascending to the Father* may be the high points of that recording. Edgar Hilliar was organist at St. Mark's Church, Mt. Kisco, New York, and his playing of the Bach *Trio Sonata No. IV in E Minor* is truly a marvel—a brilliant example of how deft touch control can affect the pipe speech of a non-mechanical action instrument. The Mt. Kisco acoustic is very dry; and, perhaps somewhat unique in this series, no attempt was made to add artificial reverberation to it. (The writer had the pleasure of hearing Mr. Hilliar in recital at St. Mark's and will never forget his masterful playing of the Bach "Little" *Fugue in G Minor*, using but a single flute stop.)

The "dry" acoustic at Mt. Kisco is placed in sharp contrast by **Volume 5**, *The Music of Richard Purvis*, recorded in the spacious confines of San Francisco's Grace Cathedral. Despite the list-



The King of Instruments, Volume 1

ing of the player as the "staff organist," the organist was, in fact, the composer of the music. (One can only assume that the player's designation was designed to avoid conflict with his other recordings.) The most notable piece is the *Partita on Christ ist Erstanden*.

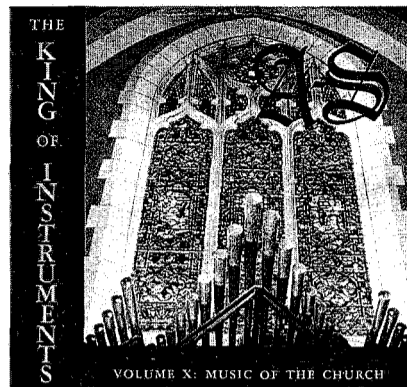
New York's Cathedral of St. John the Divine is the setting of **Volumes 6 and 8**. The former, *The Cathedral of Saint John the Divine, New York City*, is played by Alec Wyton and is perhaps most notable for Sowerby's *Prelude on Deus Tuorum Militum*, written for the Cathedral's justifiably famous State Trumpet. The latter, *Norman Coke-Jephcott at Saint John the Divine*, features Wyton's Cathedral predecessor. Whereas Volume 6 was somewhat closely "miked" to deal with the lengthy reverberation, Volume 8 seems to revel in the vastness of the space. Coke-Jephcott's *Toccata on "St. Anne"* is very exciting, and the four opening notes on the lower registers of the State Trumpet in his *Bishops' Promenade* are truly awesome!

One of Harrison's landmark organs of the mid-thirties is that in St. John's Chapel of the Groton (Massachusetts) School, and it was used for the series' **Volume 7**, *Marilyn Mason in Recital*. In addition to a very spritely performance of Bach's *Prelude and Fugue in D Major*, the recording is also notable for the performance of Robert Crandell's *Carnival Suite for Organ*.

The largest organ built by Aeolian-Skinner was that in the Mother Church, First Church of Christ, Scientist, Boston. **Volume 9**, *The Mother Church, Boston*, features Ruth Barrett Phelps, for some years organist at the Mother Church. Her playing of the Buxtehude *Prelude and Fugue in G Minor* stands out in the writer's consideration, proving that a large, electro-pneumatic-action organ can be a model of clarity. (The writer once played the Buxtehude on this record for an organ-

enthusiast friend without telling him what the organ was, and asked him what sort of instrument he assumed it might be—his response was that it must have been a North European tracker!)

Volume 10, *Music of the Church*, was recorded at First Presbyterian Church, Kilgore, Texas, where Aeolian-



Volume 10



Volume 12



Volume 13

The Whiteford Era

The death of G. Donald Harrison in 1956, while he was completing the great organ in St. Thomas Church, New York, although portending a gloomy future for Aeolian-Skinner, did not, by any means, spell the end of the company's record series. An alliance was forged with Washington Records, the first release of which was **Volume 13**, *Organ Music and Vocal Solos*, recorded in the Mother Church, Boston, featuring organist Ruth Barrett Phelps and the church's then tenor soloist, Frederick Jagel, who had a long and distinguished career on the opera stage. Of the organ works, the Franck *Fantaisie in A* and the Buxtehude *Ciacona in E Minor* are particularly memorable.

Volume 14, also on the Washington Records label, is entitled *New Dimensions in Organ Sound* and features Catharine Crozier playing the large organ in the Auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. The major work on this release is the monumental *Sonata on the Ninety-fourth Psalm* of Julius Reubke, and the issue was the first to incorporate stereo sound. The mystical atmosphere of Crozier's performance of Alain's *Deuxième Fantaisie* is notable, as are the reservoir-bottoming tone clusters! Joseph Whiteford, who seemed afraid of bold sounds, felt that the tapes made at the Crozier recording sessions had too much mid-range emphasis and instructed Mr. John Kellner, who had made the tapes, to electronically lessen that



Volume 14

emphasis while adding artificial reverberation from the company's then-new reverberation system. Unhappily, the final tonal results have a harsh, thin ambiance.

A number of the Harrison Era recordings were re-issued on the Washington Records label.

The technical quality of the Washington Records releases was a disappointment, and Volume 13, originally issued with monaural sound, was re-released, under the previous arrangements for pressings, in stereo. (Interestingly, it was found that the vibrato of Mr. Jagel—well past his prime when the recording was made—was too slow; so the master tapes were speeded up, raising the pitches of all pieces on the recording—vocal and organ—almost a semitone.) At the same time, because of popular demand, Volumes 1 and 10 were also re-issued. Since more pieces were recorded by Crozier than appeared on Volume 14, two releases, **Volumes 15 and 16**, called, respectively, *Catharine Crozier, Program I* and *Catharine Crozier, Program II*, were issued, with the elegance of the *Bach Trio Sonata No. 5 in C Major* being perhaps the most particularly special addition.

The instrument used in **Volume 17**, *Phillip Steinhaus*, was that in All Saints' Church, Pontiac, Michigan, a three-manual organ of more modest proportions than most used in this series. Steinhaus, who would ultimately serve a brief tenure as a company vice-president in the later 1960s, recorded a diverse program ranging from Buxtehude to Langlais, with Paul de Maleingreau's *Tumult in the Praetorium* being perhaps the most unusual. Also quite different is the rendition of Bach's *Passacaglia and Fugue in C Minor*, which contains a cadenza, adapted from the same composer's *Prelude and Fugue in F Minor*.

Two Great Organs is the title of **Volume 18**, which features Albert Russell playing, respectively, the organs in Philharmonic Hall, Lincoln Center, New York City, and in Asylum Hill Congregational Church, Hartford. (Russell was organist/choir director at the Hartford church.) The sound of the now former concert hall instrument, playing pieces by Dupré, Buxtehude, Bach, and Langlais, is impressive, invoking sadness that it was not retained in what is now called Avery Fisher Hall. The writer, while an employee of Aeolian-Skinner in the early 1960s, served on the installation team of the Hartford organ and considers it one of the best of the Whiteford organs. Roy Perry, who began the tonal finishing, agonized to Mr. Whiteford that he could not get what he desired out of the Great 8' Spitzprinzipal, which, with its tapered configuration, reflected Whiteford's reluctance to create a bold principal chorus. (Donald Gillett, chief tonal finisher and, briefly, company president after Whiteford's departure, liked to refer to "Joe's 'string-quartet' Greats!") After promising a new set of pipes, the replacements had even more taper than the originals, prompting a plea to Arthur Birchall, Assistant Tonal Director, from Perry. The third—and final—set, sent by Birchall, was not tapered and was quite satisfactory. A large, four-manual Austin console, which had replaced that of the previous E.M. Skinner organ, contains the pressure regulator of the

Rückpositiv division, making it perhaps the only Austin console in which there is pressurized wind. The major work played on the recording at Asylum Hill Church is Healey Willan's massive *Introduction, Passacaglia, and Fugue*; and, even though the composer expressed reservations about Russell's performance, it is a splendid reading.

The Hartford organ was also used in **Volume 19**, *Durufle: Requiem*. The writer had the pleasure of hearing Albert Russell conduct and accompany this glorious work on two occasions, once at Asylum Hill Church and later at Trinity Church, Boston. Unforgettable was the sight, at the latter venue, of Russell's gyrations while directing from the console and delivering a beautifully conceived and executed organ accompaniment. The recorded Hartford performance is superb, with the unnamed mezzo soprano's singing of the haunting *Pie Jesu* bringing one close to tears. The *Requiem* is preceded by Myron Robert's *Prelude & Trumpetings*, in which the opening ascending notes in the lower register of the Krummhorn are very effective.

While at Aeolian-Skinner, the writer had the very good fortune of hearing John Weaver in recital on the famous Walcker/Aeolian-Skinner organ in Methuen. His program concluded with an astounding performance of Liszt's massive *Fantasy and Fugue on Ad nos*,

ad salutem undam. As the final thunderous chord began to die away, one could clearly sense the audience gasping! Fully equal to that transcending performance is the one on **Volume 20**, *John Weaver playing Liszt and Mozart*, recorded at the Lutheran Church of the Holy Trinity, New York, where Mr. Weaver was organist and choirmaster at the time of the major rebuilding by Aeolian-Skinner of the E.M. Skinner instrument in the mid-1960s. There would doubtless be those who would express dismay at Weaver's use of shimmering *celestes* at the beginning and closing of the *Mozart Fantasy in F Minor, K.594*, but the performance is most convincing even so. (It is sad to consider that an organ sounding so fine was ultimately removed!)

Bob Whitley was organist/choirmaster at St. Luke's Episcopal Church, San Francisco, where **Volume 21**, *Music at St. Luke's*, was recorded. Side 1 comprises pieces by Sidney Campbell, Leo Sowerby, Frederick Karam, Helmut Walcha, and Jean Langlais, while Side 2 offers Searle Wright's fine cantata, *The Green Blade Riseth*. The small choir, while obviously well trained, did not have a good blend—too many wide vibratos.

Christ Church Cathedral, St. Louis, was the venue of **Volume 22**, *Maurice and Marie-Madeleine Durufle*. Madame Durufle is heard on Side 1, the major

work being her husband's *Prelude, Adagio, and Choral with Variations on Veni Creator*. While she was generally considered the virtuoso of the pair, her husband's playing of his own *Prelude* from the *Suite, Opus 5*, and of Tournemire's majestic *Improvisation on the Te Deum* are perhaps the chief glories of this very impressive recording. Before coming to St. Louis, the Durufles expressed reservations about the organ's specifications but became quite enthusiastic about the instrument after playing it.

The St. Louis organ was also used for the final *King of Instruments* recording of the Whiteford Era, **Volume 23**, *Ronald Arnatt*. Arnatt, at the time of the recording, was organist/choirmaster at the Cathedral. The writer was on hand for the recording sessions, contributing a last-minute tuning of the hooded *Trompette de Reredos*, located at a dizzying height behind the stone reredos, and by holding one of the narthex doors to prevent rattling, in soft passages, caused by the very effective electronic 32' *Bourdon*. The soft movement of Sowerby's *Sonatina* is a highlight of this release, which also includes works of Brahms, Bach, and Arnatt.

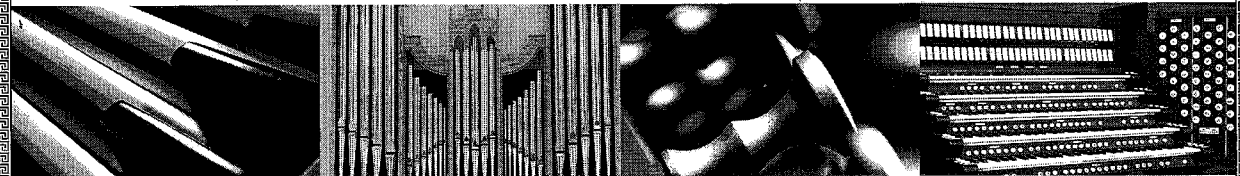
Some of the Whiteford Era releases were issued as pre-recorded, reel-to-reel tapes by Ampex. The writer has three of these (Volumes 15, 16, and 18). The acetate backing of the tapes has not held up well.

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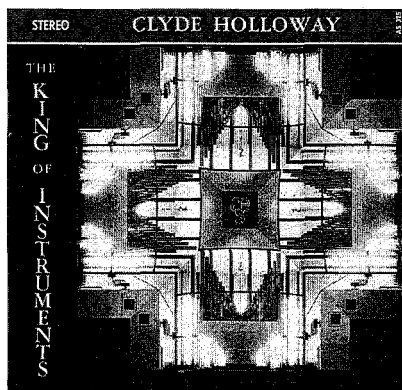
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The Post-Whiteford Era

In 1966, Joseph Whiteford moved to the desert southwest, assuming the title, Vice Chairman of the Board. At that time, John J. Tyrrell, who had been company President since 1960, became the Board Chairman. In 1968, Tyrrell left Aeolian-Skinner, and Whiteford sold his controlling interest in the firm to Donald M. Gillett, who became President and Tonal Director. Gillett was soon joined by Phillip Steinhaus, the organist featured on Volume 17, who became Executive Vice President. Within three years the company's financial condition had deteriorated significantly, and the controlling interest was purchased by E. David Knutson, of Oklahoma, in 1969. Knutson appointed Dallas tracker organ builder Robert M. Sipe to the position of Vice President, and Sipe quickly became in charge of Aeolian-Skinner's operations. The company's record series was of interest to him and, even though two post-Whiteford recording sessions had been carried out prior to Sipe's arrival, he saw to it that the next issue would be **Volume 24, Paul Van Veelen**, with that Dutch organist playing the 18-rank, 2-manual Sipe & Yarbrough mechanical action organ at St. Stephen United Methodist Church, Mesquite, Texas, built in 1963—six years before Sipe's association with Aeolian-Skinner. The program consists of shorter works, ranging from pre-Bach to Piet Kee; and the sound of the little organ, while rather arresting, is far removed from the "American Classic" sound that had been associated with the company's work. It is obvious that Sipe was making a clear declaration that Aeolian-Skinner was heading in a much different tonal—and mechanical—direction.

The next record to be issued—**Volume 25, Clyde Holloway**—is the first of the two pre-Sipe recordings referred to earlier. Mr. Holloway plays the Liszt *Prelude and Fugue on BACH*; Mozart's familiar *Fantasy in F Minor*, K.608; and the Reubke *Sonata*. (The latter work also appears on Volume 15.) The organ used is that in the National Presbyterian Church, Washington, D.C.

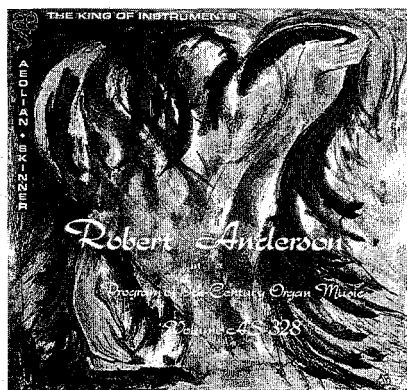
A pet project of Phillip Steinhaus was the organ for the Cathedral Church of Christ the King, Kalamazoo, Michigan, which was used for **Volume 26, Alexander Boggs Ryan**. Mr. Ryan played a varied program, with the Franck *Choral III in A Minor* and the Reger *Fantasy on Wacht auf!* being perhaps the most notable. Aeolian-Skinner was very late in completing this organ; and, because a dedication recitalist had been contracted for well in advance, it was necessary to temporarily install the small organ that



Volume 25

had been in Steinhaus' residence and would ultimately find a home in Memphis. (Organ builders would be well advised to include an iron-clad clause in new-organ contracts prohibiting the scheduling of opening recitals until installation has been completed!)

When Robert Sipe came to Aeolian-Skinner, he brought with him a contract for a 3-manual, mechanical action organ for Zumbro Lutheran Congregation, Rochester, Minnesota, components for which were already on order from a German organ supply house. Robert Anderson, of Southern Methodist University, Dallas, was engaged to play for three releases in *The King of Instruments* series. The first of these, **Volume 27, Robert Anderson in a Program of 20th Century Organ Music**, consisted of two LP discs; and some of the pieces played are very much *avant garde*, such as Ton Bruyner's *Relief* (Organ and 4 Electronic Sound Tracks). While the writer feels that the Zumbro organ is not ideal for the Alain *Trois Danses*, Anderson's performances are very convincing. Also included, among others, is Vincent Persichetti's *Shimah b'Koli*, which was commissioned for the opening concert on the company's short-lived organ in Philharmonic Hall, Lincoln Center. Of the three players on that remarkable program, Virgil Fox (the other recitalists being Catharine Crozier and E. Power Biggs) was given the task of performing the premiere of the Persichetti twelve-tone composition—hardly typical of the traditional Fox repertoire! (Joseph Whiteford was, like Virgil, less than kindly disposed to the work.) The writer, who was in attendance at the premiere, also heard the piece played by Anderson in a recital on the superb Aeolian-Skinner in First Central Congregational Church, Omaha, Nebraska; and, while he is not sure that such serial compositions fully qualify as music, he feels that Anderson did a masterful job of splashing tone col-



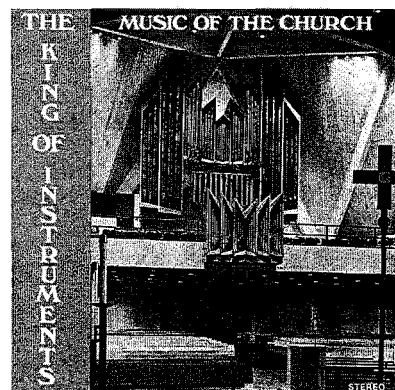
Volume 28

ors around the church and made the listening experience a compelling one!

Volume 28, Robert Anderson in a Program of 19th Century Organ Music, includes music by Schumann (*Six Fugues on the Name BACH*), Franck, Widor, and Ives. The familiar *Variations on America* by the latter composer is perhaps this disc's greatest success. While quite a step away from traditional Aeolian-Skinner sounds, those of this tracker organ prove that romantic literature can be played successfully on such an instrument, although not as effectively as on the organs used previously in this record series.

Volume 29, Robert Anderson in a Program of 18th Century Organ Music, comprises works by Cabanilles, Seger, Zipoli, Greene, C.F.E. Bach, Dandrieu, and J.S. Bach—literature, along with some of the pieces on Volume 27, better suited to this organ.

As Aeolian-Skinner was in its early-70s death throes, the final *King of Instruments* record, **Volume 30**, was issued, interestingly using the title of Volume 10, *Music of the Church*. Zumbro Lutheran Congregation, Rochester, was the recording's venue. That church's choir, along with the Parish Choir of Calvary Episcopal Church of the same city, was conducted by composer Gerald Near, with Zumbro's organist at that time, Merrill N. Davis III, at the console. Davis opens the program with a quite rousing performance of Vierne's *Maestoso in C-sharp Minor*, an organ solo arrangement by Alexander Schreiner of the *Kyrie* from the *Messe Solennelle*. The well-trained choirs sing works by Fetler, Near, Vaughan Williams, Scheidt, and Zimmermann, while mezzo soprano Anne Suddendorf is very effective in Hovhannes' *Out of the Depths* and Ives' *Abide with Me*. *Avant garde* composition is also represented by Felciano's *God of the Expanding Universe*, for organ and electronic tape.



Volume 30

Reverberation

One of the chief interests of Joseph S. Whiteford was the acoustical properties of churches and concert halls. Correctly observing that a majority of American churches, often because of lack of knowledge on the subject and inept planning by architects, are acoustically hostile to organ and choral music, he set about to design a synthetic reverberation system as a cost-effective remedy to this situation. The result was a system consisting of a specially modified tape recorder in which the tape would pass over one record head, where the live sound would be planted on the tape, and then pass, in turn, over eight playback heads, each sending its sound to its own series of amplifiers and loudspeakers. (A patented randomizing circuit was also used to smooth out the reverberation.) The most remarkable use of such a system was at an outdoor concert, conducted by Thomas Schippers, concluding the 1960 Festival in Spoleto, Italy. (A most fascinating description of this project, written by John Kellner, company recordist [succeding Mr. Robert Breed], reverberation system builder, and the person who set up and ran the system in Spoleto, appears in Charles Callahan's great 1996 book, *Aeolian-Skinner Remembered—A History in Letters* [ISBN 0-9652850-0-6, published by Randall M. Egan].) With the possible exception of Volume 21, all of *The King of Instruments* releases from the Whiteford Era had artificial reverberation added, with Volumes 14, 15, 16, 17, 18 (Asylum Hill Church only), 19, 22, and 23 using the Aeolian-Skinner system. For those volumes, the system set up in the company's electronics department, on the fourth floor of its South Boston plant, was used; and it was necessary for John Kellner to add the reverberation in the "wee hours of the morning" in order to avoid noises generated by vehicular traffic, aircraft, office personnel, the pipe shop, and the voicing rooms. Interestingly, nothing on the record jacket notes indicates use of synthetic reverberation.

Jacket Art

The jacket fronts of the original issues, Volumes 1 through 8, designed by John Tyrrell, are rather simple, having two sketches of classic moldings, with a background of a large color panel (different colors on successive issues) and a smaller white one. Pictures began to appear on the jacket backs with Volume 6; and the front of Volume 9 has a large picture of the Mother Church organ façade, with Mrs. Phelps, at the console, pictured on the back. Volume 10 has a large picture of the Kilgore, Texas, *Trompette en Chamade*, below a stained-glass window, on its cover; and the same picture was used on the fronts of Volumes 13 (first release), 15, 16, 17, 18, 19, 20, 21, 22, and on the re-releases of Volumes 1 and 10. Volumes 11, 13 (second release), 23, 24, 25, 26, and 30 have front pictures of the respective organs used. (On the jacket fronts of Washington Records' original release of Volume 13 and on the re-releases of the earlier recordings, the ubiquitous Kilgore cover appeared with varying, much-less-than-flattering background colors.) The cover of Volume 12, *Pierre Cochereau at Symphony Hall*, is a departure from the norm, containing instead a sketch of Notre Dame, Paris, drawn by Aeolian-Skinner Assistant

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Vice-President M. A. Gariepy, on the lower left and a drawing of three manual keyboards on the upper right. (There are no pictures of the artist or of the Symphony Hall organ on Volume 12.) The front of Volume 14, from Washington Records, has a picture of the Independence, Missouri, organ (arguably one of the finest examples of an uncased pipe display, a marvelous testimony to the architectural artistry of John Tyrrell); but, unfortunately, the pipes in the picture are gold in color, which is not the case in actuality. ("Let's have some razzmatazz!!") Although the Kilgore picture "graces" the front of Volume 18, *Two Great Organs*, fairly large pictures of both of the organs used appear on the back; and there is an insert with programs, stop-lists, and a picture of Albert Russell. The Antiphonal division of the National Presbyterian Church instrument appears in a somewhat fantastical, kaleidoscopic manner on the front of Volume 25. The jacket fronts of the three Robert Anderson releases are a major departure, each containing its own original drawing by Jeanne Bastinier, who was a company secretary during some of the firm's waning years. Because it contains two LP records, the first Anderson issue has a folding jacket, with program notes and the artist's picture on the insides of the folds. Volumes 28 and 29 have inserts with those items. All three Anderson volumes have a large photograph of the handsome Zumbro organ and its stoplist on the jacket backs.

In Conclusion

Aeolian-Skinner was not unique among organ companies in issuing recordings of its instruments; but, to the writer's knowledge, no other builder has ever come close to the sheer number of volumes that comprise *The King of Instruments* series. Those, like the writer, fortunate enough to possess the entire series doubtless realize what a treasure they have; and, if they have access to a computer that can "burn" compact discs, they may wish to follow the writer's example and copy the series to that format. (A tip: both of the releases featuring the organ in the Cathedral of St. John the Divine [Volumes 6 and 8] fit nicely on a single CD.)

To the writer's knowledge, three professionally issued compact discs containing parts of the series are available. JAV Records has issued their JAV-121, entitled *Studies in Tone & King of Instruments*, containing both Volume 1 and an early-1940s 78 r.p.m. recording entitled *Studies in Tone*. (John Kellner recollects of being told that *Studies in Tone* was narrated by an English organist who sounded very much like G. Donald Harrison; but, given the similarity of the verbiage to that of Volume 1 and the sound of the narrators' (?) voices, the writer is hard-pressed to detect that different persons narrated, respectively, the two recordings.) The William Watkins' Kilgore, Texas, performance of the Sowerby *Carillon*, which is part of Volume 2, *Organ Literature: Bach to Langlais*, is included on Raven OAR-310, *Lorenz Maycher plays Sowerby* (also recorded at Kilgore). Pierre Cochereau's improvised, four-movement *Triptych Symphony* at Boston's Symphony Hall is included on a two-CD set, Cochereau *Les Incunables*, available from the Organ Historical Society as SOCD-177/8.

Mr. William T. Van Pelt, of the Organ Historical Society, relates that Mr. Knutson "bequeathed" a large number of tapes, possibly including the masters of *The King of Instruments* series, to the Society. The tapes are apparently in very poor condition.

Those interested in the fascinating history of Aeolian-Skinner are urged to read the Charles Callahan book mentioned earlier and also his 1990 masterpiece, *The American Classic Organ—A History in Letters* (ISBN 0-913499-05-06, published by The Organ Historical Society).

A sad testament to Aeolian-Skinner's demise in the early 1970s exists at the bottom right-hand corner of the back of

the jacket of the writer's copy of Volume 30—the final issue. A small box declares that the record was "Produced for Aeolian-Skinner Organ Company, Inc., by King of Instruments Records," addressed at a post office box in Dallas. The name of the supposed record company and its address are rather crudely blocked by an office stamp giving the organ company's address as 29 Melcher Street, Boston. The once-great firm had degenerated to a small office that would soon also be only a memory. ■

Aeolian-Skinner presents The King of Instruments

Volume I - The American Classic Organ. G. Donald Harrison, narrator.

(Available, along with 78 r.p.m. recording, *Studies in tone*, compact disc JAV 121, from JAV Recordings.)

Volume II - Organ Literature: Bach To Langlais.

Johann Sebastian Bach: Three "Schübler" Chorales (1. *Kommst du nun, Jesu, vom Himmel herunter*, 2. *Meine Seele erhebt den Herren*, 3. *Wo soll ich fliehen hin*), Staff Organist, Symphony Hall, Boston.

Sir Henry Walford Davies: *A Solemn Melody*; Roy Perry, Organist, First Presbyterian Church, Kilgore, Texas.

Johann Sebastian Bach: *Sonata No. 1 in E Flat*; George Faxon, Organist, Cathedral Church of St. Paul, Boston.

Jehan Alain: *Litanies*; Staff Organist, Symphony Hall, Boston.

Antonio Vivaldi/transcribed by Johann Sebastian Bach: *Concerto in A Minor (Allegro)*; George Faxon, Organist, Cathedral Church of St. Paul, Boston.

Jean Langlais: *Hymne d'Actions de Grâces, "Te Deum"* from *Trois Paraphrases Gregoriennes*; Staff Organist, First Presbyterian Church, Kilgore, Texas.

Leo Sowerby: *Carillon*; Staff Organist, First Presbyterian Church, Kilgore, Texas.

Volume III - Organ Recital: Robert Owen. Christ Church, Bronxville, New York.

Johann Gottfried Walther: *Chorale variations on Meinen Jesum lass' ich nicht*
Johann Sebastian Bach: *Nun komm der Heiden Heiland*

George Frederic Handel: *Concerto No. II in B-flat*

Johann Sebastian Bach: *Nun freut euch, lieben Christen g'mein*

Louis Claude Daquin: *Noël Grand Jeu et Duo*

Louis Vierne: *Carillon de Westminster*

Oliver Messiaen: *L'Ascension*, Meditation Symphonique No. 4

Volume IV - Hilliar At St. Mark's. Edgar Hilliar, Organist, St. Mark's Episcopal Church, Mt. Kisco, New York.

Johann Pachelbel: *Was Gott tut, das ist Wohlgetan - Partita mit 9 Partiten*

Jean Baptiste Loeillet: *Air Tendre*

Johann Sebastian Bach: *Trio Sonata No. IV in E Minor*

François Couperin le Grand: *Offertoire sur le Grande Jeu*

Marcel Dupré: *Cortège et Litanie*

Thomas A. Arne: *Flute Tune*

Johann Sebastian Bach: *O Mensch, bewein' dein' Sünde gross*

Volume V - The Music of Richard Purvis. Grace Cathedral, San Francisco, California.

Partita on Christ ist Erstanden: Prelude-Kanzone-Capriccio-Lento-Toccata
Pastorale Forest Green

Adoration
Divinum Mysterium

Capriccio on the Notes of the Cuckoo from *An American Organ Mass*: Introit-Elevation

Volume VI - The Cathedral of Saint John the Divine, New York City. Alec Wyton, Organist.

Jan Pieterszoon Sweelinck: *Variations on My young life hath an end*

Johann Sebastian Bach: *Toccata in D Minor (Dorian)*

John Stanley: *Toccata for the Flutes*

Leo Sowerby: *Prelude on Deus Tuorum Militum*

Percy Whitlock: *Carol*

Benjamin Britten: *Prelude on a Theme by Victoria*

Herbert Howells: *Saraband (In Modo Elegiaco)*

Volume VII - Marilyn Mason in Recital. Groton School, Groton, Massachusetts.

Johann Walther: *Concerto del Signor Torelli*

Johann Kaspar Kerll: *Capriccio Cucu*

Johann Pachelbel: *Partita Christus der ist mein Leben*

Johann Sebastian Bach: *Prelude and Fugue in D Major*

Robert Crandell: *Carnival Suite for Organ*

Aaron Copland: *Episode*

Searle Wright: *Carol Prelude on Greensleeves, Prelude on Brother James' Air*

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Volume VIII - Norman Coke-Jephcott at Saint John the Divine. Norman Coke-Jephcott, Organist.

Henry Purcell (?): *Trumpet Voluntary*
Johann Sebastian Bach: *Prelude and Fugue in E Minor (The Cathedral)*

Norman Coke-Jephcott: *Toccata on Saint Anne*

Johann Sebastian Bach: *Ich ruf zu dir, Herr Jesu Christ*

Henry Purcell (?): *Trumpet Tune and Air*
Johann Sebastian Bach: *Heut' triumphiret Gottes Sohn*

Norman Coke-Jephcott: *Bishops' Promenade*

Louis Vierne: *Canzona, Prelude*

Volume IX - The Mother Church, Boston. First Church of Christ, Scientist, Boston. Ruth Barrett Phelps, Organist.

Dietrich Buxtehude: *Prelude and Fugue in G Minor*

Johann Sebastian Bach: *In Thee is gladness*

César Franck: *Pièce Héroïque*
Richard I. Purvis: *Tallis' Canon (from Seven Chorale Preludes)*

Johann Sebastian Bach: *Fantasia and Fugue in G Minor*

Charles-Marie Widor: *Symphony VI, Adagio*

Johannes Brahms: *Chorale Prelude, Lo, a rose is blooming*

Volume X - Music of the Church. Roy Perry and the Organ and Choir of First Presbyterian Church, Kilgore, Texas, with the Austin College Choir, Robert W. Bedford, Director.

C. Hubert H. Parry: *I was glad when they said unto me*

John Ireland: *Greater love hath no man*
arr. Ralph Vaughan Williams: *Hymn: All people that on earth do dwell*

David McK. Williams: *In the year that King Uzziah died*

Bruce Simonds: *Prelude on Iam Sol recedit igneus*

Volume XI - Henry Hokans at All Saints'. All Saints' Church, Worcester, Massachusetts.

William Walond: *Introduction and Toccata*

Percy Whitlock: *Fantasia Chorale in F-sharp minor*

Marcel Dupré: *Variations sur un Noël, Opus 20*

César Franck: *Chorale No. 2 in B minor*

Volume XII - Pierre Cochereau at Symphony Hall. Symphony Hall, Boston.

Pierre Cochereau: *Triptych Symphony for Organ, in Four Movements*

André Fleury: *Modéré et Expressif*
Marcel Dupré: *Filieuse (Spinning)*

Louis Vierne: *Adagio, Symphony III*

Volume XIII - Organ Music and Vocal Solos. (Stereo). Ruth Barrett Phelps, Organist, Frederick Jagel, Tenor; First Church of Christ, Scientist, Boston.

Felix Mendelssohn: *Elijah: Then shall the righteous shine forth, If with all your hearts*

César Franck: *Fantasia in A*

Felix Mendelssohn: *St. Paul: Be thou faithful unto death*

Dietrich Buxtehude: *Ciacona in E minor*

Samuel Liddle: *Thy faith hath saved thee*

Gene Bone and Howard Fenton: *Thy word is a lamp*

G. O'Conner-Morris: *Fulfillment*
Nancy Plummer Faxon: *Adagio espressivo*

Katherine J. Davis: *The Raising of Lazarus.*

(Volume XIV, featuring Catharine Crozier playing the organ in the Auditorium, World Headquarters, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri, was issued in conjunction with Washington Records. The partnership was unsuccessful. The pieces on this volume were included in Volumes XV and XVI, issued by Aeolian-Skinner.)

Volume XIV - New Dimensions in Organ Sound (Washington Records was XIV). Catharine Crozier, Organist. Auditorium, World Headquarters, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri.

Julius Reubke: *Sonata on the Ninety-Fourth Psalm*

Jean Langlais: *Arabesque sur les Flûtes, Dialogue sur les Mixtures*

Jehan Alain: *Deuxième Fantaisie*

Volume XV - Catharine Crozier, Program I. Auditorium, World Headquarters, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri.

Julius Reubke: *Sonata on the Ninety-Fourth Psalm*

Jean Langlais: *Arabesque sur les Flûtes, Dialogue sur les Mixtures*

Jehan Alain: *Deuxième Fantaisie, Postlude pour l'Office de Complies*

Volume XVI - Catharine Crozier, Program II. Auditorium, World Headquarters, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri

Marcel Dupré: *Prelude and Fugue in G Minor*

José Lidon: *Sonata de 1º Tono*
Herman Berlinski: *The Burning Bush*

Leo Sowerby: *Toccata, Fantasy for Flute Stops*

Louis Couperin: *Chaconne in G Minor*

Louis Claude Daquin: *Noël Etranger*

George Frederick Handel: *Concerto in F Major, Opus 4, No. 5*

Johann Sebastian Bach: *Sonata No. 5 in C Major*

Volume XVII - Phillip Steinhaus. All Saints' Church, Pontiac, Michigan.

Dietrich Buxtehude: *Prelude and Fugue in C# Minor*

Paul de Maléingreau: *Tumult in the Praetorium*

Max Reger: *Benedictus*

Jean Langlais: *Cantilène*

Johann Sebastian Bach: *Passacaglia and Fugue in C Minor, Trio Sonata VI*

Volume XVIII - Two Great Organs. Albert Russell, Organist. Philharmonic Hall, Lincoln Center, New York City.

Marcel Dupré: *Preludio, Deuxième Symphonie*

Dietrich Buxtehude: *Prelude and Fugue*

in D Major

Johann Sebastian Bach: *Kyrie, God Celestial Fire*

Jean Langlais: *Ave Maria, Ave Maris Stella*

Asylum Hill Congregational Church, Hartford

Healey Willan: *Introduction, Passacaglia, and Fugue*

George Frederick Handel: *Suite in G Minor*

Volume XIX - Duruflé: Requiem. Albert Russell, Organist/Director, Asylum Hill Congregational Church, Hartford.

Myron Roberts: *Prelude and Trumpetings*

Maurice Duruflé: *Requiem, for Soloists, Chorus, and Organ*

Volume XX - John Weaver playing Liszt and Mozart. Lutheran Church of the Holy Trinity, New York City.

Franz Liszt: *Fantasia and Fugue on the Choral, Ad nos, ad salutarem undam*

Wolfgang Amadeus Mozart: *Fantasia in F Minor, K.594*

Volume XXI - Music at St. Luke's. Organ and Choir of St. Luke's Episcopal Church, San Francisco. Bob Whitley, Organist and Choirmaster.

Sidney Campbell: *Gaudeamus*

Leo Sowerby: *Arioso*

Frederick Karam: *The Modal Trumpet*

Helmut Walcha: *Chorale, If Thou but suffer God to guide thee*

Jean Langlais: *Incantation for a Holy Day*

Searle Wright: *The Green Blade Riseth*

Volume XXII - Maurice and Marie-Madeleine Duruflé. Christ Church Cathedral, St. Louis.

Maurice Duruflé: *Prelude, Adagio, and Choral with Variations on Veni Creator*

Louis Nicholas Clérambault: *Caprice sur les Grands jeux, Basse et dessus de Trompette*

Played by Maurice Duruflé:

Maurice Duruflé: *Prelude in E-flat Minor*

Charles Tournemire: *Improvisation on the Te Deum, Petite Rhapsodie*

Olivier Messiaen: *Le Banquet céleste*

Volume XXIII - Ronald Arnatt. Christ Church Cathedral, St. Louis.

Johannes Brahms: *Prelude and Fugue in A Minor*

Johann Sebastian Bach: *Fantasia in G Major (BWV 571), Trio Sonata No. 3 in D Minor*

Ronald Arnatt: *Procession, Plainsong Prelude No. 3*

Leo Sowerby: *Sonatina*

Volume XXIV - Paul Van Veelen. Sipe & Yarbrough Mechanical Action Organ, St. Stephen United Methodist Church, Mesquite, Texas.

Anonymous: *Suite de Faux-bourbons*

Francisco Peraza: *Tiento Primer Tono*

Christian Ritter: *Sonatina*

Jan Pieterzoon Sweelinck: *Balletto del Cranduca*

Girolamo Frescobaldi: *Toccata IV*

Johann Sebastian Bach: *Prelude in C Major, BWV 547*

Paul Van Veelen: *Fantaisie*

Piet Kee: *Triptych on Psalm 86*
Jehan Alain: *Berceuse, Ballade en Mode Phrygien*

Volume XXV - Clyde Holloway. National Presbyterian Church, Washington, D.C.

Franz Liszt: *Prelude and Fugue on BACH*

Wolfgang Amadeus Mozart: *Fantasia in F Minor, K.608*

Julius Reubke: *Sonata on the Ninety-Fourth Psalm*

Volume XXVI - Alexander Boggs Ryan. Cathedral Church of Christ the King, Kalamazoo, Michigan.

Bells of the Cathedral

Louis Couperin: *Chaconne in G Minor*

Louis Nicholas Clérambault: *Basse et Dessus de Trompette*

César Franck: *Choral III in A Minor*

Jean Langlais: *Chant de Paix*

Johann Sebastian Bach: *Triple Fugue in E-flat Major (BWV 552)*

Max Reger: *Phantasia und Fugue über den Choral, Wachet Auf!*

Volume XXVII - Disc One: Robert Anderson in a Program of 20th Century Organ Music. Zumbro Lutheran Congregation, Rochester, Minnesota.

Hermann Schroeder: *Zweite Sonate*

Anton Heiller: *Ecce Lignum Crucis (A Meditation)*

Luigi Tagliavini: *Passacaglia per Organo su Tema di Hindemith*

Jehan Alain: *Trois Danses, Joies - Devils - Luttes*

Volume XXVII - Disc Two: Robert Anderson in a Program of 20th Century Organ Music. Zumbro Lutheran Congregation, Rochester, Minnesota.

Carel Brons: *Invenzione*

Ton Bruyn: *Relief (Organ and Four Electronic Sound Tracks)*

Vincent Persichetti: *Shimah B'Koli, Opus 89*

Olivier Messiaen: *Verset pour la Fête de la Dédicace*

Gaston Litaize: *Prelude et Danse Fugée*

Volume XXVIII - Robert Anderson in a Program of 19th Century Organ Music. Zumbro Lutheran Congregation, Rochester, Minnesota.

Robert Schumann: *Six Fugues on the Name BACH, Opus 60 (1845)*

César Franck: *Prière, Opus 20 (from Six Pieces, 1862 - No. 5)*

Charles-Marie Widor: *Andante Sostenuto, from Symphonie Gothique*

Charles Ives: *Variations on America*

Volume XXIX - Robert Anderson in a Program of 18th Century Organ Music. Zumbro Lutheran Congregation, Rochester, Minnesota.

Jean Bautista José Cabanilles: *Batalla Imperial (V Tono)*

Josef Ferdinand Norbert Seger: *Fuga in Fa Minore*

Domenico Zipoli: *4 Versos and Canzona in G Minor*

Maurice Greene: *Voluntary XIII in G Major*

Carl Philipp Emanuel Bach: *Fantasia und Fuga C-moll*

Jean-François Dandrieu: *Suite in D Major*

Johann Sebastian Bach: *Chorale Prelude, An Wasserflüssen Babylon, BWV 653b, Ricercar a 6 (Musical Offering), BWV 1079*

Volume XXX - Music of the Church. The Combined Bach Choir of Zumbro Lutheran Congregation and Parish Choir of Calvary Episcopal Church, Rochester, Minnesota.

Gerald Near, Conductor/Merrill N. Davis III, Organist. Anne Suddendorf, Soprano Soloist. Zumbro Lutheran Congregation, Rochester Minnesota.

Louis Vierne: *Maestoso in C-sharp Minor*

Paul Felter: *Hosanna*

Richard Felciano: *God of the Expanding Universe*

Alan Hovhaness: *Out of the Depths*

Gerald Near: *O Magnum Mysterium*

Ralph Vaughan Williams, *O Clap Your Hands*

Samuel Scheidt: *Magnificat Noni Toni*

Heinz Werner Zimmerman: *Psalm 23*

Ralph Vaughan Williams: *God be with you till we meet again*

Charles Ives: *Abide with me*

John A. Hansen, a native of Council Bluffs, Iowa, began his pipe organ career at the Aeolian-Skinner Organ Company in Boston in May of 1961, working in the console shop. Most of his time at the firm was spent in the Engineering Department. Sensing trouble in the distance, he left the company in 1965, returning to the Omaha, Nebraska, area (of which Council Bluffs is a part) to become a tuning and service technician. In 1985 he became Regional Representative of Austin Organs, Inc., for Nebraska and Western Iowa.

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WICKS PIPE ORGAN COMPANY

New Organs

Cover

H. J. Ebert Organ Company, Pittsburgh, Pennsylvania
St. John the Baptist Roman Catholic Church, Plum Borough, Pennsylvania

St. John the Baptist Church in Plum Borough, Pennsylvania, which is just outside Pittsburgh, got tired of spending money on their ailing 30-year-old electronic instrument, and as a result of our building a large 2-manual organ for St. Bernadette Church in Monroeville, just a few miles from St. John's, asked us to design a pipe organ for them. Since cost was a factor, we suggested using some recycled ranks and a refinished console case from our inventory. The console was completely gone over and new solid-state keying and combination installed. One note of interest is that we had several old sets of ivory-covered keys, which we used for this organ.

After working up a specification, we met with the organist, Mrs. Sandy Bach, and the pastor of the church, Rev. Charles Spickher. There was no chamber space in the very 1960s building, so we had to design a free-standing organ. As can be seen by the photos, we had a nice location for the organ without disturbing the choir. All chests are new, using our version of electric magnetic valve actions and built-in wind regulators. All case finishing, pipe racking, expression box construction and minor parts were done in our shop by John Nestor and Brian Burns. Wiring, relay layout and chest wiring was performed by Harry J. Ebert, son of H. J. Ebert. New ranks were obtained from A.R. Schopp's. H. J. Ebert did all new flue voicing and revoicing.

This instrument turned out very well. The room has quite a bit of reverberation when empty, but when filled is just right. All persons involved at the church were pleased and that makes for a happy organ builder. Mrs. Bach played the dedication recital on September 13, which was just about four weeks from delivering her third child.

We feel that there is much to recommend using good older pipe work. Not only is the cost lower, but also the craftsmanship and materials that were used in past times could be of the highest quality—it would be a great waste of resources to throw away these ranks. I once remarked to a pipe maker that the pipes she was making, which may be just a job to her, would be praising God in some church for many years after she and I were gone. And this is the reason for all this effort isn't it?

Thanks to the following suppliers for their attention to detail and dedication to providing excellent workmanship of all parts supplied: A. R. Schopp's Sons, Peterson Electro-Musical Products, Syndyne Corporations, Trivo, Inc., Organ Supply Products, Arndt Organ Supply, Inc., and Helmut Hempel.

We thank the people of St. John the Baptist Church for the opportunity to be of service to them and God in being able to build this pipe organ.

—H. J. Ebert

(photo credit: Al Blosser)

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GREAT

- 8' Principal (new)*
- 8' Hohl Flute (inventory)*
- 8' Gemshorn (new)*
- 8' Gemshorn Celeste T.C. (inventory)*
- 4' Octave (new)*
- 4' Flute (12 pipes, ext Hohl Fl)
- 4' Spitz Flute (12 pipes, ext Gems)
- 2' Super Octave (12 pipes, ext Oct)
- 2' Block Flute (12 pipes, ext Gems)
- III Mixture (183 pipes, new)*
- 8' Trumpet (new)
- 8' Krumhorn (Sw)
- Tremolo
- Gt/Gt 4
- Sw/Great 16-8-4
- MIDI to Great
- * exposed ranks

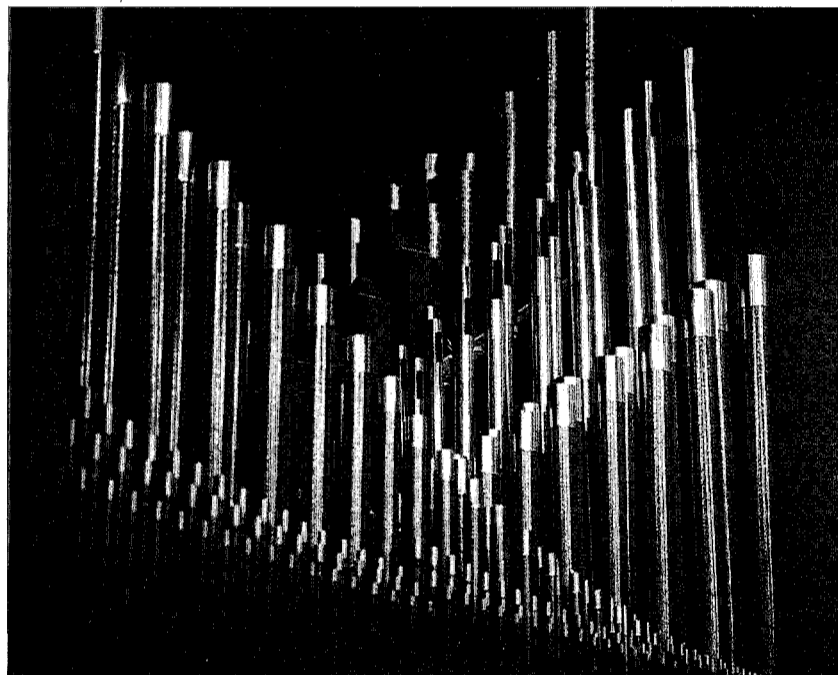
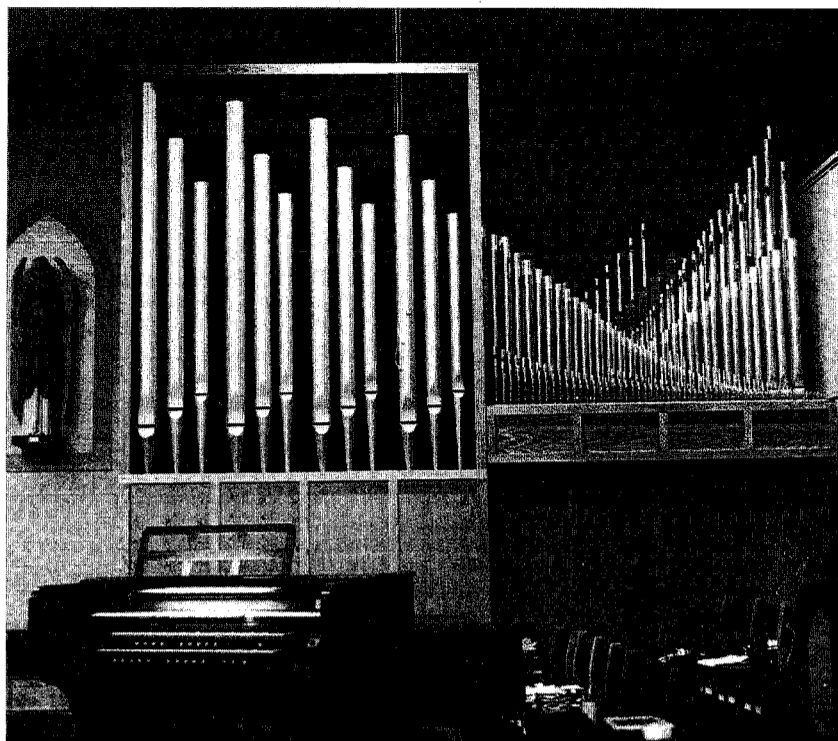
SWELL

- 8' Geigen Diapason (inventory)
- 8' Stopped Flute (inventory)
- 8' Salicional (inventory)
- 8' Vox Celeste T.C. (inventory)
- 4' Geigen Octave (12 pipes, ext Geigen Diap)
- 4' Koppel Flute (new)
- 2 1/2' Nazard (new)
- 2' Principal (12 pipes, ext Geigen Diap)
- 2' Piccolo (12 pipes, ext Koppel Fl)
- 1 1/2' Larigot (from Nazard)
- 1 1/2' Tierce (new)
- 1' Fife (from Koppel Fl)
- 16' Contra Trumpet (12 pipes, ext Gt Trumpet)
- 8' Trumpet (Gt)
- 8' Krumhorn (inventory)
- Tremolo
- Sw/Sw16-4
- MIDI to Swell

PEDAL

- 16' Contra Principal (1-12 electr; ext Gt)
- 16' Bourdon (inventory)
- 8' Octave (Gt Principal)
- 8' Bass Flute (12 pipes, ext Bourdon)
- 8' Spitz Flute (Gt Gems)
- 4' Choral Bass (Gt Principal)
- 4' Flute (Gt Hohl Fl)
- 16' Contra Trumpet (ext, Gt)
- 8' Trumpet (Gt)
- 8' Krumhorn (Sw)
- 4' Clarion (Gt)
- Gt/Ped 8
- Sw/Ped 8
- MIDI to Pedal

Combination action: 8 levels of memory controlled by digital read-out; 5 pistons controlling Great and Pedal; 5 pistons controlling Swell and Pedal; 8 general pistons duplicated by toe studs
 Reversibles: Great to Pedal piston and toe stud, Sforzando piston and toe stud
 Transposer: 6 steps sharp, 6 steps flat; controlled by digital read-out
 Swell expression pedal, crescendo pedal
 Two manuals and pedal, 18 ranks (10 new and 8 from inventory), electric magnetic valve action windchests, solid-state relays



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Dodington & Dodington Pipe Organ Services, Inc., Western Ontario regional representatives for Casavant Frères of St. Hyacinthe, Québec, Canada, has assembled a 3-manual pipe organ for Lundy's Lane United Church in Niagara Falls, Ontario. Resources for this instrument have been blended together from five Casavant organs: Op. 475, 1809, 2027, 2522 and 2664. Also included are a new Festival Trumpet and four new Mixture stops designed by Jacquelin Rochette of Casavant Frères. The chorus reeds on the Great were designed in 1912 by Claver Casavant for Op. 475. The pipes on the Choir division were designed by Casavant tonal director Stephen Stoot in 1950 for Casavant Op. 2027. The majority of the pipework for the Great, Swell and Pedal divisions was designed by tonal director Lawrence Phelps for Op. 2522 in 1959.

The 3-manual drawstop console is from Op. 2664 built by Casavant in 1962. The manual windchests are primarily pitman action located in a large chamber high at the front of the church stretching the full width of the "shoe-box" designed sanctuary. This excellent location for the organ permits uninhibited sound transmission directly over the chancel and down the nave. The plaster-covered chamber walls and ceiling provide an excellent encasement for the pipes for optimum focus of sound. The recently installed air conditioning system will help provide a stable tuning environment for Canada's radical climate changes.

The dedication for this instrument is scheduled for April, 2003 and the inaugural recital will be given on May 9, 2003 by Frederick Swann.

—Dodington & Dodington Pipe Organ Services Inc.

**GREAT (Op. 2522 and 475)
12 stops, 18 ranks, 1086 pipes**

- 8' Principal
- 8' Rohrflöte
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Octave Quint
- 2' Super Octave
- 1 1/2' Fourmixture IV (new)
- 3/4' Scharff IV (new)
- 16' Double Trumpet (Op. 475)
- 8' Trumpet (Op. 475)
- 8' Festival Trumpet (Fanfare) (new)

**SWELL (Op. 2522)
13 stops, 15 ranks, 868 pipes**

- 16' Bourdon
- 8' Geigen Principal
- 8' Gedeckt
- 8' Viola da Gamba
- 8' Voix Celeste (GC)
- 4' Principal
- 4' Flauto Traverso
- 2' Octave
- 2' Plein Jeu III
- 16' Contra Fagotto
- 8' Trompette
- 8' Oboe
- 4' Clarion
- Tremulant
- Sub
- Super

**CHOIR - enclosed (Op. 2027)
5 stops, 5 ranks, 328 pipes**

- 8' Rohrflöte
- 8' Erzähler
- 8' Erzähler Celeste (TC)
- 4' Prestant
- 8' Trumpet
- Tremulant
- Unison Off
- Sub
- Super
- Carillon

POSITIV (floating) (Op. 2027 and 1809) 7 stops, 11 ranks, 699 pipes

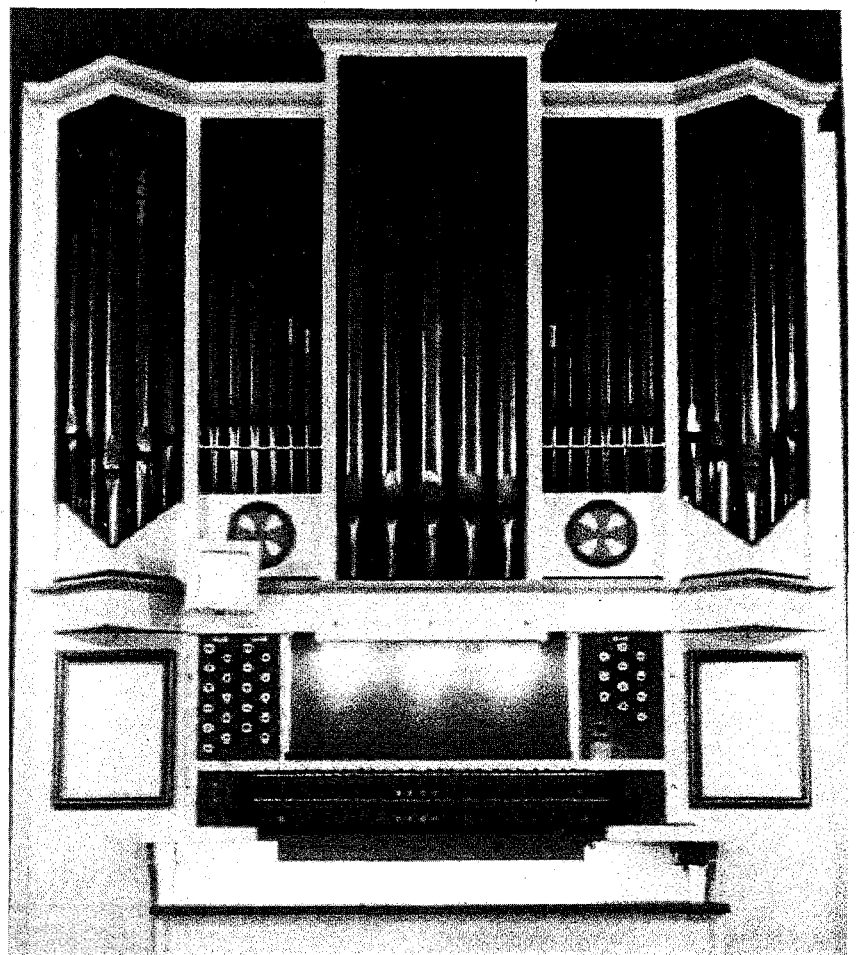
- 8' Bourdon
- 4' Principal
- 4' Bachflöte
- 2' Blockflöte
- II Sesquialtera 2 2/3 / 1 1/2
- 1' Zimbel IV
- 8' Krummhorn
- Tremulant

**FANFARE
(3 stops, 1 rank, 85 pipes)**

- 16' Festival Trumpet (new)
- 8' Festival Trumpet (new)
- 4' Festival Trumpet (new)

**PEDAL (Op. 2522 and 2027)
14 stops, 17 ranks, 284 pipes**

- 32' Resultant
- 16' Contrebasse
- 16' Bourdon
- 16' Bourdon Douce
- 16' Gedeckt (Sw)
- 16' Soubasse (Ch)
- 8' Principal
- 8' Stopped Flute
- 4' Choral Bass
- 2 1/2' Mixture IV (new)
- 16' Bombarde
- 16' Trombone (Ch)
- 8' Trumpet (new)
- 4' Clarion (new)



Fowler Organ Company, Lansing, Michigan, has rebuilt the organ at St. John Lutheran Church, Marion Springs, Michigan. Originally built by Robert Fouser of Birmingham, Michigan, in 1960, the organ comprises two manuals and pedal, 4 ranks. St. John's is a small country church, a "gothic" influenced white frame structure with bell tower and a simple but dignified interior with pine floor and clear windows with antique glass panes. Fowler Organ Company has cared for the Fouser organ for 20 years and was commissioned to rebuild it, which resulted in replacing just about everything except the pipework and case. The case was restored, fitted with improved service access, and refinished with two shades of ivory with gold accents. The expression shades, behind the façade, are finished in deep blue which offsets the polished tin pipes of the 4' Principal. The console is integral with the case and was fitted with new keyboards and stop jambs using natural finished mahogany to complement the ivory casework.

The operating system is now solid state which affords superior reliability and provides for the convenience of a transposer control. A simple combination action having 8 general pistons and 8 memory levels is also provided. Expression is direct mechanical, and the windchest action is electro-mechanical.

Voicing of the four existing ranks required some re-scaling to achieve a more balanced blend, and the façade pipes were hand polished and lacquered to prevent discoloration. The voicing style is decidedly North German, as was the original, which suits the congregation's musical heritage.

Given the church's small size and nicely resonant acoustic, this small instrument easily fills the space. The tonal design, while unified much more than we would normally prefer, affords a good palette of color for interpretation

of historic literature. In addition to the four completed ranks, space is provided for the addition of a reed.

—Brian Fowler

GREAT

- 16' Violone (TC)
- 8' Principal*
- 8' Gedeckt
- 4' Octave
- 4' Rohrfloete
- 2 1/2' Nazard
- 2' Blockflute
- III Mixture
- Preparation
- Sw/Gt

SWELL

- 8' Gedeckt
- 8' Viola da Gamba
- 4' Prestant
- 4' Rohrfloete
- 4' Viola
- 2' Principal
- 1 1/2' Quinte
- Preparation
- Tremulant

PEDAL

- 16' Bourdon
- 8' Octave*
- 8' Gedeckt
- 8' Viola da Gamba
- 4' Choralbass
- 4' Flute
- II Rauschquinte
- Preparation
- Gt/Ped
- Sw/Ped

*first octave derived of 8' Gedeckt and 8' Viola da Gamba in unison

Cymbelstern, 4 bells, reversible

Summary

- 16' Rohr Gedeckt, 92 pipes, 1-32 wood, balance 50% tin
- 8' Viola, 68 pipes, 50%
- 4' Principal, 68 pipes, 70% tin, in façade
- 1 1/2' Quinte, 54 pipes, 50% tin



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- R** **The Pipes of Philadelphia - #0316** . . . vintage instruments in the City of Brotherly Love are explored during a national convention of the Organ Historical Society (www.organsociety.org).
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Summer Institutes Workshops & Conferences

Organ Masterclasses

May 29-June 1, Cathedral of St. Denis, Paris, France.

Led by Pierre Pincemaille, the schedule includes daily lessons, a concert, and tour of organs in Paris; selected works by Widor, Vierne, Dupré, Duruflé, and improvisation.

Contact: <www.mg-music.com>.

Berkshire Choral Festival

June 1-8, Santa Fe, New Mexico.
July 6-13, 13-20, 20-27, 27-August 3, 3-10, Sheffield, Massachusetts.
August 3-10, Canterbury, England.
September 14-21, Salzburg, Austria.

Rehearsals, classes, lectures, concerts; Dennis Keene, John Alexander, Robert Page, David Hill, Brian Kay, Gary Wedow, Frank Nemhauser, Herbert Böck.

Contact: Denise Carlson, registrar, 413/229-8526, <www.choralfest.org>.

Herbert Howells Society Conference

June 13-15, Cathedral of St. Philip, Atlanta, Georgia.

Music of Howells in concert and liturgy, lectures and demonstrations by American musicians and scholars; choral works sung in context of Anglican liturgy, chamber music, solo song cycles, organ music.

Contact: Jason Abel, 256/533-2455, <jason.abel@nativity-hsv.org>; or Bruce Neswick, 404/365-1051, <bneswick@stphilipscathedral.org>.

Montreat Worship & Music Conferences

June 15-21, 22-28, Montreat Conference Center, Montreat, North Carolina.

"The Great Ends of the Church." Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. Martin Jean, Emily Brink, Bradley Almqvist, many others.

Contact: Presbyterian Association of Musicians, 888/728-7228 x5288, <www.horeb.pcusa.org/pam>.

Midwestern Organ Academy

June 15-28, The University of Kansas, Lawrence, Kansas.

Masterclasses, private lessons, classes in organ registration; James Higdon, Michael Bauer, Elizabeth Berghout; Bales Organ Recital Hall.

Contact: Professor Michael Bauer, 785/864-9744; <mbauer@ku.edu>; or camp office, 785/864-4730, <www.MusicCamp.ku.edu>.

Summer Study

June 16-July 25, St. John's School of Theology-Seminary, Collegeville, Minnesota.

Liturgical music seminar, Gregorian chant, applied organ and voice; Anthony Ruff, Kim Kasling, others.

Contact: 800/361-8318; <www.csbsju.edu/sot>.

OHS National Convention

June 19-26, South Central Pennsylvania

Recitals, lectures; organs by Barckhoff, Bohler, Brunner, Casavant, Diefenbach, Durner, Felgemaker, Marklove, Miller, Skinner, Steere, Steinmeyer, Tannenberg, others. Performers include Erik Suter, James Darling, Agnes Armstrong, Lorenz Maycher, Mark Brombaugh, Justin Hartz, Rosalind Mohansen, Peter Stoltzfus, David Dahl, Ken Cowan, Lois Regestein, others.

Contact: 804/353-9226; <www.organsociety.org>.

National Catholic Youth Choir

June 20-29, St. John's Abbey and University, Collegeville, Minnesota.

Open to boys and girls entering grades 10, 11, and 12; intensive music rehearsal, music and religion classes, daily prayer and worship, sports and recreation; Anthony Ruff, Axel Theimer, Michelle Plombon.

Contact: 320/363-2062; <www.CatholicYouthChoir.org>.

ISU Keyboard Explorations

June 23-28, Iowa State University, Ames, Iowa.

Summer camp to explore different keyboard instruments: 50-bell carillon, French double harpsichord, Steinway grand pianos, and 50-rank pipe organ. Open to keyboard students entering grades 7-12 and playing IMTA level C or higher; private lessons, piano ensembles, MIDI computers, etc; Lynn Zeigler, Tin-Shi Tam, others.

Contact: 515/294-3831, <tstam@iastate.edu>.

La Musica Lirica

June 30-July 25, Urbana, Italy.

Immersion in choral music of Italy and the surrounding cultures through study and ensemble performance; sacred and secular literature of all periods; individual voice study, choral rehearsals and classes; performances and excursions; choir division headed by Brad Holmes.

Contact: <www.lamusicalirica.com>.

International Choral Conducting Workshop

July 2-15, Biarritz, France.

Daily conducting instruction and masterclasses, score study, nonverbal communication, rehearsal techniques, etc. Rodney Eichenberger, June Hinckley, David Frego, and Robert Culver.

Contact: 262/377-7062; <www.internationalworkshops.org>.

Summer Harpsichord Workshops

July 7-11, 14-18, University of Michigan, Ann Arbor.

July 7-11: early French harpsichord music (Chambonnières, L. Couperin, D'Anglebert); July 14-18: J.S. Bach; lectures, performance classes, informal concerts; Edward Parmentier.

Contact: <eparment@umich.edu>; <www.music.umich.edu>.

Long Island Choral Festival & Institute

July 8-11, 14-19.

Festival chorus, advanced conducting, repertoire, children's choirs, vocal jazz; Frances Roberts, Ann Jones, Brady Allred, others.

Contact: <lichoralfest@aol.com>;

<www.lichoralfest.org>.

Handbell Exploration International

July 8-12, Concordia College, Mequon, Wisconsin.

Three courses in one week: conducting handbells, composing for handbells, handbell performance; graduate credit available.

Contact: 262/243-4248; <www.handbellexploration.com>.

Ogontz Choral Symposia

July 12-18, 19-26, Lyman, New Hampshire.

Sponsored by The Chorus of Westery, week I: Howells, Honegger, Palestrina, Mendelssohn, and Poulenc, with Sir David Willcocks, George Kent, Paula Rockwell; week II: Bach, *B-Minor Mass*, with Richard Marlow, George Kent, and Paula Rockwell.

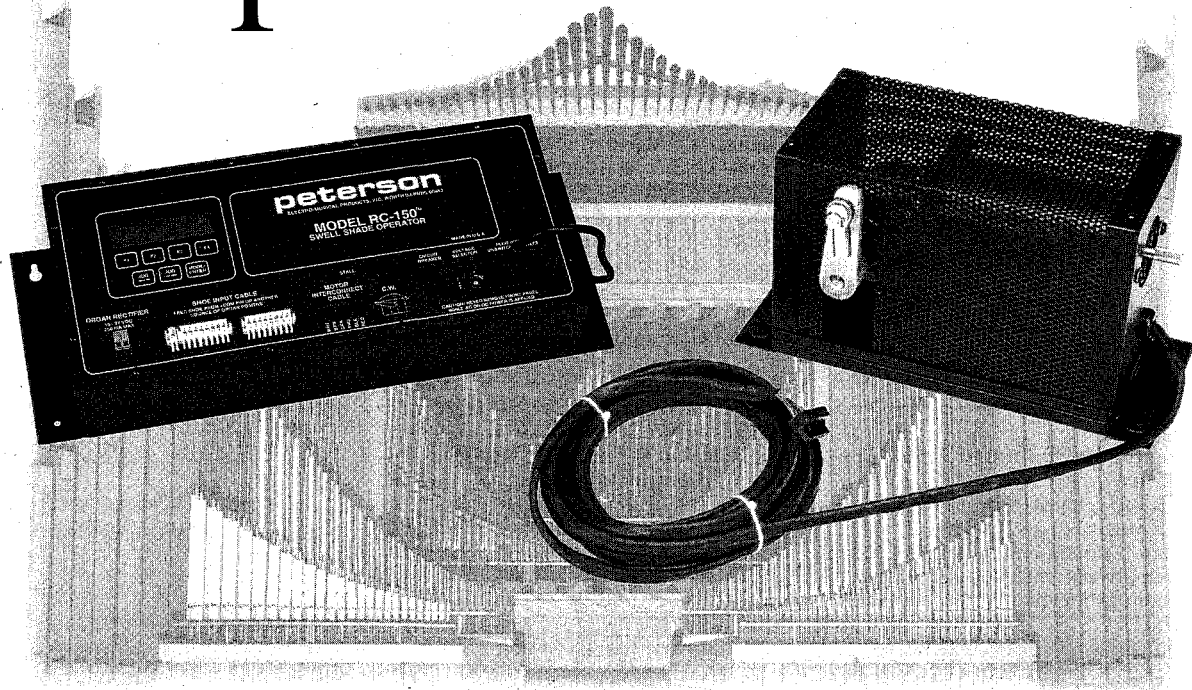
Contact: Peggy Middleton, 401/596-8663; <www.chorusofwestery.org>.

Westminster Worship & Music Conference

July 13-18, Westminster College, New Wilmington, Pennsylvania.

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Contact: Presbyterian Association of Musicians: 888/728-7228 x5288, <www.horeb.pcusa.org/pam>.

International Summer School for Young Organists

July 13-20, Oundle, Northamptonshire.

July 22-26, Oxford.

Sponsored by the Oundle School, classes in repertoire, style and technique, and advanced academy; David Sanger, Jon Laukvik, Loïc Mallié, Jeremy Filsell, Kevin Bowyer, Stephen Farr, Peter Hurford, others; organs by Frobenius, Bower, Woodstock, Harrison, von Beckerath, Mander, Metzler, Walker, Létourneau, others.

Contact: <www.oundlefestival.org.uk>.

Romainmôtier Interpretation Course

July 13-27, Romainmôtier, Switzerland.

Marie-Claire Alain, Luigi Ferdinando Tagliavini, Rudolf Lutz, and Guy Bovet; courses on Frescobaldi and early Italian music, Jehan and Albert Alain, F. Couperin, private lessons, improvisation, and concerts; Lhôte 4-manual organ in the abbey church and many organs in the neighborhood.

Contact: Mme Marisa Aubert, 41 32 721 27 90; <bovetaubert@hotmail.com>.

Summer Institute for French Organ Studies

July 14-25, Souvigny and Lyon, France.

Led by Gene Bedient and Jesse Eschbach, first week with 1783 Clicquot organ in Souvigny and second week with 1880 Cavallé-Coll in Lyon; classes, individual practice time, concerts, excursions.

Contact: <BedientORG@aol.com>; <www.Bedientorgan.com>.

NPM 26th National Convention

July 14-18, Cincinnati, Ohio.

National Association of Pastoral Musicians; lectures, classes, worship services, demonstrations, concerts, organ tour, church tour; Carol Doran, Bob Strusinski, Marie Kremer, Paul Skevington, Lynn Trapp, others.

Contact: 240/247-3000, <www.npm.org>.

International Summer Organ Conservatoire

July 15-27, Saint-Antoine l'Abbaye, Isère, France.

Ewald Kooiman and Nigel Allcoat; classes, private instruction, concerts, excursions; Aubertin organ in the Abbey church.

Contact: 44 (0)1455 632464; <sec@isoc.demon.co.uk>; <www.isoc.demon.co.uk>.

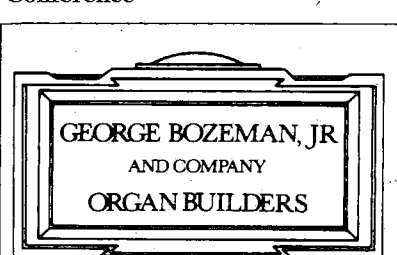
International Summer Music Academy

July 16-August 5, Leipzig, Germany.

Organ study with Michael Radulescu and Ullrich Böhme; lessons and performances on organs in Leipzig and on historical organs such as the Bach organ in Naumburg.

Contact: <www.hmt-leipzig.de>.

Albuquerque Worship & Music Conference



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July 20-25, University of New Mexico and Immanuel Presbyterian Church, Albuquerque, New Mexico.

"Singing the Songs of Zion." Classes, rehearsals, concerts, worship services; Bonnie Husler, Hal Hopson, David Cheriwen, Margaret Tucker, others.

Contact: Presbyterian Association of Musicians: 888/728-7228 x5288, <www.horeb.pcusa.org/pam>.

Réne Clausen Choral School

July 22-26, Concordia College, Moorhead, Minnesota.

Rehearsals, classes, technique, repertoire, interpretation; Réne Clausen, André Thomas, Paul Nesheim, Lucy Thrasher, June Rauschnabel.

Contact: 218/486-5601; <info@reneclausen.com>.

Organ Academy

July 24-31, Saessolsheim (Alsace), France.

Classes on Bach, Bruhns, Purcell, Tomkins, and repertoire of choice; Jean Boyer, Jan Willem Jansen, Claude Roser, and Francis Jacob; 1995 organ by Bernard Aubertin.

Contact: <http://perso.wanadoo.fr/asamos/>.

40th Early Music Festival

July 26-August 9, Bruges, Belgium.

Lunchtime and evening concerts, seminars, exhibition, 14th international organ competition, and competition for ensembles. Johannes Geffert, Johan Huys, Andrea Marcon, Joris Verdin, David Yearsley, others.

Contact: <www.musica-antiqua.com>.

Organ Institute

July 27-30, House of Hope Presbyterian Church, St. Paul, Minnesota.

The life and music of Louis Vierne; presenters include Martin Jean, Ben van Oosten, and Brigitte de Leersnyder; lectures, masterclasses, panel discussions, concerts including the *Messe Solennelle* sung by the House of Hope Motet Choir, conducted by Thomas Lancaster, with organists Nancy Lancaster and Dee Ann Crossley. Organs by Merklin (1878), Ducroquet (1852), Jaekel, and Fisk.

Contact: 651/223-7550; <nancyl@hohchurch.org>; <www.hohchurch.org>.

Bach Academy

August 10-16, Porrentruy, Switzerland.

Led by Michael Radulescu, sessions take place on the Ahrend organ (Silbermann reproduction) at the Jesuit Church in Porrentruy; several organs are available for practice; schedule includes classes, lectures, and concerts.

Contact: 41 32 466 51 09; <www.promusica.ch>.

International Organ Week

August 11-16, Vlaardingen, The Netherlands.

Organ by Pieter van Peteghem (1763) in the Grote Kerk; courses by Jean Boyer (de Grigny, Bach) and Andrés Cea Galan (Arauxo, Sessé); concerts each day including one by participants on final day.

Contact: (0)10 435 6177; <www.orgelvlaardingen.nl>.

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Calendar

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

Mozart, *Requiem*; St. Bartholomew, New York, NY 7:30 pm
College of Charleston Madrigal Singers; Medical University of South Carolina, Charleston, SC 12:15 pm

18 APRIL

Bach, *St. Mark Passion*; First Church of Christ, Wethersfield, CT 7 pm
Stainer, *The Crucifixion*; St. Peter's Episcopal, Bay Shore, NY 8 pm
MacMillan, *Seven Last Words from the Cross*; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Evensong; Emmanuel Church, Chestertown, MD 6 pm
Scarlati, *Stabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm
Thomas Weisflog; Rockefeller Chapel, Chicago, IL 7 pm

19 APRIL

Choir of the Advent; Church of the Advent (Episcopal), Boston, MA 6:30 pm

20 APRIL

Judith Hancock & Brian Harlow; St. Thomas, New York, NY 2:30 pm
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

22 APRIL

Dong-Il Shin; King's Chapel, Boston, MA 12 noon
Seung-ran Kim, with flute; Medical University of South Carolina, Charleston, SC 12:15 pm
John Gouwens, carillon; Ball State University, Muncie, IN 5 pm

23 APRIL

Michael Smith; United Church, New Haven, CT 12:30 pm
Symposium; OHS American Organ Archives, Princeton, NJ (through 4/27)
Cj Sambach; Christ Church, New Brunswick, NJ 12:15 pm

24 APRIL

Lynn Butler; Christ Church, New Brunswick, NJ 8:15 pm

25 APRIL

Douglas Major; Trinity Church, Boston, MA 12:15 pm
Paul Jacobs; Church of the Advent, Boston, MA 8 pm
Chandler Noyes, silent film accompaniment; Memorial Music Hall, Methuen, MA 7:30 pm
Cj Sambach, Informances; St. Dominic's Church, Shortsville, NY 9 am, 11 am, 1 pm
Organ research symposium; Christ Congregation, Princeton, NJ 9 am
Joan Lippincott; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 8:15 pm
William Gudger; St. Helena's Episcopal, Beaufort, SC 12 noon
UAB Chamber Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Choral Concert; North Park University, Chicago, IL 7:30 pm

26 APRIL

+Cj Sambach; St. Dominic's Church, Shortsville, NY 7:30 pm
John Ferguson, workshop; Camp Hill Presbyterian, Camp Hill, PA
Phyllis Bryn-Julson & Donald Sutherland; Seventh-Day Adventist Church, Midland, MI 5:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

27 APRIL

Andrew Sheranian; Woolsey Hall, New Haven, CT 8 pm
Todd Wilson; First Presbyterian, Binghamton, NY 4 pm
+Cj Sambach; St. Dominic's Church, Shortsville, NY 5 pm dedication ceremony, 8:30 pm demonstration concert

Karl Moyer; St. Thomas, New York, NY 5:15 pm

Kent Trittle, Nancianne Parrella, Andrew Henderson & Scott Warren; St. Ignatius Loyola, New York, NY 8 pm

Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 4 pm

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

John Ferguson, hymn festival; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am

Voices of the Children; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am

Edward Nassor, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

Antioch Vocal Ensemble; St. Paul's, Doylestown, PA 5 pm

Craig Cramer; Zion Lutheran Church, Hummelstown, PA 7 pm

Stephen Tharp; National Shrine of the Immaculate Conception, Washington, DC 7 pm

Choral concert; Old Presbyterian Meeting House, Alexandria, VA 3 pm

Frederick Swann; Greene Memorial United Methodist, Roanoke, VA 4 pm

Susan Moeser; North Carolina School of the Arts, Winston-Salem, NC 3 pm

David Schrader; Jacoby Symphony Hall, Jacksonville, FL 4 pm

John Weaver; First Presbyterian, Delray Beach, FL 4 pm

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

Peter Richard Conte; Broad Street Presbyterian, Columbus, OH 4 pm

Clairence Cloak; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Donald Sutherland, masterclass; Central Michigan University, Mount Pleasant, MI 1 pm

William Aylesworth; Cathedral of the Holy Angels, Gary, IN 3 pm

Diane Belcher; Bartlett United Methodist, Bartlett, TN 7 pm

David Christiansen; St. Andrew's Lutheran, Park Ridge, IL 4 pm

28 APRIL

Paul Weber; St. Mary's, New Haven, CT 8 pm

Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 8 pm

Thomas Wikman; The Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL

Andreas Meisner; King's Chapel, Boston, MA 12 noon

Frederick Swann; Asbury First United Methodist, Rochester, NY 7:30 pm

30 APRIL

Charles Burks; Dwight Chapel, New Haven, CT 12:30 pm

Bach, *Missae Breves*; St. Bartholomew, New York, NY 6:30 pm

1 MAY

Jason Charneski; First Church of Christ, Hartford, CT 12:10 pm

2 MAY

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm

Daniel Hahn; United Church, New Haven, CT 8 pm

Bruce Neswick; St. John's Episcopal, Niantic, CT 8 pm

Jeremy Filsell; Wesley Methodist Church, Bethlehem, PA 7:30 pm

Frederick Swann; St. John's Evangelical Lutheran, Allentown, PA 7:30 pm

Joan Lippincott; Trinity Evangelical Lutheran, Cleveland, OH 7:30 pm

Clay Christiansen & Jean Smith, Robert & Eloise Noehren Remembrance; First Baptist Church, Ann Arbor, MI 4 pm

Margaret Kemper, with chorus and orchestra; St. Luke's Church, Evanston, IL 8 pm

Mathias Tacke, Kirsten Johnson, Marc Johnson, harpsichord; St. Luke's Church, Evanston, IL 10:15 pm

Tallis Scholars; Rockefeller Chapel, Chicago, IL 8 pm

4 MAY

Ken Cowan; First United Methodist, Schenectady, NY 3 pm

John Cantrell; St. Peter's Episcopal, Bay Shore, NY 4 pm

Frederick Swann; Reformed Church of Bronxville, Bronxville, NY

Andreas Meisner; Cathedral of St. Patrick, New York, NY 4:45 pm

Maxine Thévenot; St. Mary the Virgin, New York, NY 4:45 pm

Judith Hancock; St. Thomas, New York, NY 5:15 pm

Felix Pachlatko; St. Stephen's Episcopal, Millburn, NJ 4 pm

Robin Austin, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Karl Moyer; Grace Lutheran, Lancaster, PA 4 pm

W. Dudley Oakes & J. Thomas Mitts, complete Duruflé organ works; Ascension and St. Agnes, Washington, DC 3 pm

Laszlo Fassang; St. Anne's, Washington, DC 4 pm

Gerre Hancock; Washington National Cathedral, Washington, DC 5 pm

National Spiritual Ensemble; First Evangelical Lutheran, Ellicott City, MD 3 pm

Cantate; First Presbyterian Church, Lynchburg, VA 3 pm

Duruflé, *Requiem*; First Presbyterian, Gainesville, FL 11 am

Andrew Clarke, with Jacksonville Symphony Chorus; Jacoby Hall, Jacksonville, FL 4 pm

David Fishburn, with soprano; St. Philip, Atlanta, GA 5:15 pm

Laughton & O'Meara; Nardin Park United Methodist, Farmington Hills, MI 3 pm

Christine Kraemer, with chorus and orchestra; St. Luke's Church, Evanston, IL 7 pm

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

5 MAY

Paul Bisaccia, piano; Bishop Seabury Home, Bloomfield, CT 7:30 pm

Allen Schaffer, Eric Plutz, Richard McPherson; Old Presbyterian Meeting House, Alexandria, VA 8 pm

Todd Wilson; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

6 MAY

Frederick Swann; St. Teresa Church, Staten Island, NY 7:30 pm

Huw Williams; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

7 MAY

Choral Society & Orchestra of St. Jean's; St. Jean Baptiste, New York, NY 3 pm

8 MAY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm, also 5/9

9 MAY

Ross Wood; Trinity Church, Boston, MA 12:15 pm

Jeremy Bruns; Immaculate Conception, Boston, MA 8 pm

Ken Cowan; Emmanuel Church, Chestertown, MD 8 pm

Choral concert; Cathedral of St. Philip, Atlanta, GA 7:30 pm

Hymn festival; First Presbyterian Church, Birmingham, MI 7:30 pm

Douglas Cleveland, David Schrader, harpsichord, with chorus and orchestra; St. Luke's Church, Evanston, IL 8 pm

David Schrader, harpsichord, with Second City Musick; St. Luke's Church, Evanston, IL 10:15 pm

10 MAY

Thomas Murray; St. Luke's Cathedral, Portland, ME 7:30 pm

The Women of CONCORA; South Church, New Britain, CT 8 pm

Choral Evensong; St. Peter's, Morristown, NJ 5 pm

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

Silent film accompaniment; Oriental Theatre, Mequon, WI 1 pm

11 MAY

Scot Turkington; Cathedral of St. Patrick, New York, NY 4:45 pm

Nicholas White; St. Thomas, New York, NY 5:15 pm

Gwendolyn Toth; Christ Church, New Brunswick, NJ 6:30 pm

Peter Richard Conte; Trinity Church, Bethlehem, PA 5 pm

Alan Morrison; The Curtis Institute of Music, Philadelphia, PA 3 pm

Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

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

Czech State Concert Choir; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Eric Budzynski, with chorus and orchestra; St. Luke's Church, Evanston, IL 7 pm

John W.W. Sherer, with Chicago Chamber Orchestra; Fourth Presbyterian, Chicago, IL 3 pm

12 MAY

Dale Warland Singers; Hamline University, St. Paul, MN 7 pm

13 MAY

Dale Warland Singers, reading session; Hamline University, St. Paul, MN 7 pm

16 MAY

Jared Johnson; Trinity Church, Boston, MA 12:15 pm

Carol Williams; Memorial Music Hall, Methuen, MA 8 pm

Cj Sambach; First Baptist Church, Providence, RI 9 am, 11 am, 1 pm INformances

Choral Concert; First Church of Christ, Hartford, CT 12:10 pm

Raritan Valley Choral Society; St. John's Episcopal, Somerville, NJ 7:30 pm

David Davies, with choir and orchestra; Church of the Nativity, Huntsville, AL 7:30 pm

Kola Owolabi; Fourth Presbyterian, Chicago, IL 12:10 pm

Children's choirs concert; Fourth Presbyterian, Chicago, IL 7 pm

17 MAY

Cj Sambach; First Baptist Church, Providence, RI 7 pm

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

Marilyn Keiser; First United Methodist, Brevard, NC 7 pm

John Mitchener; North Carolina School of the Arts, Winston-Salem, NC 8 pm

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

New Classic Singers; College of DuPage, Glen Ellyn, IL 8 pm

18 MAY

Marijim Thoene; Church of the Advent (Episcopal), Boston, MA 6 pm

Handel, *Messiah*, Part III; Church of St. Joseph, Bronxville, NY 3 pm

St. Andrew Chorale; Madison Avenue Presbyterian, New York, NY 4 pm

Renee Barrick; Cathedral of St. Patrick, New York, NY 4:45 pm

Ann Stephenson-Moe; St. Thomas, New York, NY 5:15 pm

Alan Murchie, with violin; St. Ignatius Loyola, New York, NY 5 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

Lee Milhaus; St. Paul's, Doylestown, PA 4:30 pm

Carole Terry; St. Paul Episcopal, Mt. Lebanon, PA 5 pm

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

South Bend Chamber Singers; St. Mary's College, South Bend, IN 7:30 pm

Choral Evensong, with brass; Independent Presbyterian, Birmingham, AL 4 pm

Mary Gifford; Our Lady of Sorrows, Chicago, IL 3 pm

David Higgs; St. Joseph Cathedral, Baton Rouge, LA 4 pm

19 MAY

Carole Terry; St. Paul Episcopal, Mt. Lebanon, PA 8 pm

Gerre Hancock, improvisation class; First Presbyterian, Charlottesville, VA 7:30 pm

David Christiansen; The Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY

Mark Walker; National City Christian Church, Washington, DC 12:15 pm

23 MAY

John Cummins; Trinity Church, Boston, MA 12:15 pm

Sanghwa Lee; Fourth Presbyterian, Chicago, IL 12:10 pm

William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

25 MAY

Liya Petrides; St. Thomas, New York, NY 5:15 pm

Karla Fowkes; Christ Church, New Brunswick, NJ 6:30 pm

Jane Parker-Smith; Severance Hall, Cleveland, OH 3 pm

Alan Morrison; Holy Trinity Episcopal, Decatur, GA 4 pm

Thomas Pavlechko; Washington National Cathedral, Washington, DC 5 pm

26 MAY

Harvard University Choral Fellows; St. Helena's Episcopal, Beaufort, SC 7:30 pm

28 MAY

Pamela Decker; Memorial Music Hall, Methuen, MA 8 pm

29 MAY

Virginia Bolena; National City Christian Church, Washington, DC 12:15 pm

Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm

Timothy Olsen; The Presbyterian Homes, Evanston, IL 7:15 pm

30 MAY

Jeff Wood; Trinity Church, Boston, MA 12:15 pm

Ray Cornils; Immaculate Conception, Boston, MA 8 pm

31 MAY

John Weaver; First Presbyterian, Skaneateles, NY 7:30 pm

John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

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UNITED STATES West of the Mississippi

15 APRIL

Kiyo & Chiemi Watanabe; Broadway Baptist
Church, Fort Worth, TX 12 noon

16 APRIL

Reggie Watkins; Grand Avenue Temple,
Kansas City, MO 12:10 pm

18 APRIL

Bach, *St. John Passion*; Christ the King
Lutheran, Houston, TX 3 pm
Pergolesi, *Stabat mater*; Cathedral of the
Madeleine, Salt Lake City, UT 3 pm

19 APRIL

Felix Hell; University of Redlands Memorial
Chapel, Redlands, CA 4 pm

20 APRIL

Ulrik Spang-Hanssen; St. Mary's Cathedral,
San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

21 APRIL

Dennis James, silent movie accompaniment;
Everett Theatre, Everett, WA 7 pm

22 APRIL

Jeremy Filsell; Wichita State University,
Wichita, KS 7:30 pm

25 APRIL

Felix Hell; Church of St. John the Evangelist,
Rochester, MN 7:30 pm
Martin Welzel; Church of the Ascension,
Seattle, WA 7:30 pm

27 APRIL

Dale Warland Singers; Ted Mann Concert
Hall, University of Minnesota, Minneapolis, MN
4 pm
Durufle, *Messe cum jubilo*; Episcopal School
of Dallas, Dallas, TX 7:30 pm
David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

28 APRIL

Dennis James, silent movie accompaniment;
Everett Theatre, Everett, WA 7 pm
Huw Lewis; Benaroya Hall, Seattle, WA 7:30
pm

30 APRIL

William Stewart; Grand Avenue Temple,
Kansas City, MO 12:10 pm

2 MAY

Fabio Ciofini; St. Mark's Cathedral, Seattle,
WA 7:30 pm
Joseph Adam; University of Puget Sound,
Tacoma, WA 12:05 pm

3 MAY

VocalEssence; Orchestra Hall, Minneapolis,
MN 8 pm
Kimberly Marshall, "Meet the King of Instru-
ments"; First Baptist Church, Los Angeles, CA
9:30 am

4 MAY

Beth Harrison; Pacific Lutheran University,
Tacoma, WA
Andrew Stewart-Cook; Central Lutheran,
Eugene, OR 4 pm
Susanne Shapiro, fortepiano; All Saints'
Episcopal, Beverly Hills, CA 4 pm
Childrens' Choir Festival; St. Mary's Cathed-
ral, San Francisco, CA 7:30 pm
S. Wayne Foster; St. Mark's United
Methodist, Sacramento, CA 4 pm

5 MAY

Geoffrey Morgan; St. Stephen's Presbyter-
ian, Fort Worth, TX 7:30 pm
Dennis James, silent movie accompaniment;
Everett Theatre, Everett, WA 7 pm
Alison Luedecke, harpsichord, with Cabrillo
Chamber Orchestra; May North Coast Reperto-
ry Theater, Solana Beach, CA 7 pm

6 MAY

Gillian Weir; Westwood United Methodist,
Los Angeles, CA 7:30 pm

9 MAY

Joseph Adam; St. James Cathedral, Seattle,
WA 8 pm

11 MAY

Alison Luedecke, with Millennia Tool; Moody
Methodist Church, Galveston, TX 3 pm
Alison Luedecke, with Millennia Tool;
Hosanna Lutheran Church, TX 7:30 pm
Robert Morgan; University of Washington,
Seattle, WA 3 pm
Dennis James, silent movie accompaniment;
Everett Theatre, Everett, WA 2 pm
Diane Belcher; Grace Cathedral, San Fran-
cisco, CA 3 pm
Raymond Garner; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

David Goode; St. James Episcopal, Los
Angeles, CA 5:45 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

12 MAY

Todd Wilson, masterclass; First Presbyter-
ian, Tulsa, OK

13 MAY

Todd Wilson; First Presbyterian, Tulsa, OK
7:30 pm

14 MAY

Carlene Neihart; Village Presbyterian, Prairie
Village, KS 12 noon

18 MAY

Bach Society; Christ the King Lutheran,
Houston, TX 5 pm
Madeleine Festival Choral Concert; Cathedral
of the Madeleine, Salt Lake City, UT 8 pm
David Hurd; St. Paul Episcopal, Bellingham,
WA 7 pm
Craig Phillips, harpsichord, with coun-
tertenor, cello, and archlute; All Saints' Episco-
pal, Beverly Hills, CA 4 pm
*AGO Members' Recital; San Roque Roman
Catholic Church, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm
Carol Williams; First United Methodist, San
Diego, CA 7 pm

23 MAY

Carlene Neihart, with quartet; New Reform
Temple, Kansas City, MO 6 pm

25 MAY

Dvorak, *Mass*; St. Mary's Cathedral, San
Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

30 MAY

David Schrader; St. Mark's Cathedral, Seat-
tle, WA 7:30 pm
Matteo Imbruno; Church of the Ascension,
Seattle, WA 7:30 pm

INTERNATIONAL

16 APRIL

Colin Walsh; Lincoln Cathedral, Lincoln,
England 6 pm

17 APRIL

Stephen Tharp; The Cathedral, Riga, Latvia
Jonathan Scott; St. John's Smith Square,
London, England 1 pm
The Lothbury Singers; St. Margaret Lothbury,
London, England 1:10 pm

20 APRIL

Gabriele Damiani; Westminster Cathedral,
London, England 4:45 pm

21 APRIL

Ian Tracey; Liverpool Cathedral, Liverpool,
England 11:15 am
Daniel Hyde; St. Edmundsbury Cathedral, St.
Edmundsbury, England 3 pm
Gordon Stewart; Beverley Minster, Beverley,
England 6 pm
Marcus Huxley; Lincoln Cathedral, Lincoln,
England 7 pm

22 APRIL

Stephen Tharp; Shostakovich Philharmonie
Hall, St. Petersburg, Russia

23 APRIL

Colin Walsh; Lincoln Cathedral, Lincoln,
England 6 pm

24 APRIL

Maurizio Croci & Maurizio Salerno, harpsi-
chord; Eglise des Capucins, Fribourg, Switzer-
land 8:30 pm
David Phillips; St. Giles Cathedral, Edin-
burgh, Scotland 1:10 pm
Richard Townend; St. Margaret Lothbury,
London, England 1:10 pm

25 APRIL

George McPhee; East Church Kirkwall,
Orkney, England 8 pm

26 APRIL

David Briggs & Wayne Marshall; Cathedral
Church of St. Mary the Virgin, Blackburn, Eng-
land 7:30 pm
Donald Mackenzie; Victoria Hall, Hanley,
Stoke-on-Trent, England 12 noon
Anne Marsden Thomas; All Souls, Langham
Place, London, England 7:30 pm
Adrian Gunning; St. John the Evangelist,
London, England 7:30 pm

27 APRIL

Luigi Tagliavini; St-Pierre-aux-Isens, Bulle,
Switzerland 5 pm
Jo Deen Davis; St. Andrew's Cathedral,
Brechin, Scotland, 4 pm

28 APRIL
Pieter Van Dijk; Cathédrale St-Nicolas, Fri-
 bourg, Switzerland 8:30 pm
Laurence Cummings, with instruments and
 voices; St. George's Church, London, England
 7 pm

29 APRIL
Jörg Böttcher; Eglise paroissiale, Payerne,
 Switzerland 8:30 pm
David Phillips; Chichester Cathedral, Chich-
 ester, England 1:10 pm
Andrew Lumsden; Winchester Cathedral,
 Winchester, England 7:45 pm
Wayne Marshall, with poets; Westminster
 Abbey, London, England 7 pm

30 APRIL
James Vivian; The Temple Church, London,
 England 1:15 pm

1 MAY
Richard Townend, with The St. Cecilia
 Singers; St. Margaret Lothbury, London, Eng-
 land 1:10 pm

3 MAY
Roy Massey; St. Peter's Church, Wood-
 mansterne, Surrey, England 7 pm

4 MAY
Jo Deen Davis; St. Giles' Cathedral, Edin-
 burgh, Scotland, 6 pm
Kathy Langston; Albert Hall, Nottingham,
 England 2:45 pm
Gabriele Damiani; Westminster Cathedral,
 Westminster, England 4:45 pm
Sam Hanson; St. Martin's Church, Salisbury,
 England 7:30 pm

5 MAY
Alan Spedding; Liverpool Cathedral, Liver-
 pool, England 11:15 am
Adrian & Michael Bawtree; St. Edmunds-
 bury Cathedral, St. Edmundsbury, England 3
 pm
Jeffrey Makinson; Lincoln Cathedral, Lin-
 coln, England 7 pm

6 MAY
David Sanger; Winchester Cathedral, Win-
 chester, England 7:45 pm

7 MAY
Peter Wright; The Temple Church, London,
 England 1:15 pm
Gabriele Damiani; Westminster Cathedral,
 London, England 4:45 pm
Jo Deen Davis; St. Asaph Cathedral, St.
 Asaph, Wales

8 MAY
Mark Wardell; St. Margaret Lothbury, Lon-
 don, England 1:10 pm

9 MAY
Frederick Swann; Lundy's Lane United
 Church, Niagara Falls, ON, Canada 8 pm
Denis Bédard & Rachel Alfatt; Holy Rosary
 Cathedral, Vancouver, BC, Canada 8 pm

10 MAY
Thomas Trotter; All Saints Margaret Street,
 London, England 3:30 pm
Simon Johnson; St. Albans Cathedral, St.
 Albans, England 5:30 pm
Roger Fisher; The Old Chapel, Trelogan,
 England 3:15 pm
Norman Harper; St. John the Evangelist,
 London, England 6:30 pm
David Phillips; Cultural Centre, Hong Kong 1
 pm

11 MAY
Craig Cramer; Evangelische Kirche, Wor-
 felden, Germany 3 pm
David Halls; St. Martin's Church, Salisbury,
 England 7:30 pm

12 MAY
Thomas Trotter; Birmingham Cathedral,
 Birmingham, England 1 pm
Donald MacKenzie; All Souls, London, Eng-
 land 7:30 pm

13 MAY
Sarah Baldock; Winchester Cathedral, Win-
 chester, England 7:45 pm
Gillian Weir, with dancers; Westminster
 Abbey, London, England 7 pm

14 MAY
Lionel Fotheringham; St. Albans Cathedral,
 St. Albans, England 1:05 pm
James Hearn; St. Matthew's Westminster,
 London, England 1:05 pm
Paul Griffiths; The Temple Church, London,
 England 1:15 pm

15 MAY
William Whitehead; St. John's Smith
 Square, London, England 1 pm
Richard Townend, with The Lothbury
 Singers; St. Margaret Lothbury, London, Eng-
 land 1:10 pm

16 MAY
Jo Deen Davis; Christ Church Cathedral,
 Oxford, England 12 noon

17 MAY
Colin Wright; Beverley Minster, Beverley,
 England 6 pm
Greg Morris, Poulenc *Organ Concerto*; St.
 Mary the Virgin, Blackburn, England 7:30 pm

18 MAY
Craig Cramer; Basilika Kloster
 Steinfeld/Eifel, Germany 4 pm
Carleton Etherington; St. Martin's Church,
 Salisbury, England 7:30 pm

19 MAY
Jo Deen Davis; Oxford Town Hall, Oxford,
 England 1 pm

20 MAY
Robert Quinney; Winchester Cathedral, Win-
 chester, England 7:45 pm
Simon Preston, with trumpet; Westminster
 Abbey, London, England 7 pm

21 MAY
Francis Jackson; The Temple Church, Lon-
 don, England 1:15 pm

22 MAY
Craig Cramer; Katholische Kirche, St. Ing-
 bert, Germany 7 pm
Betty Maisonnat; St. Margaret Lothbury,
 London, England 1:10 pm

23 MAY
Jo Deen Davis; Truro Cathedral, Truro, Eng-
 land 1:10 pm
Carlo Curley; Penrith Methodist, Penrith,
 England 7:30 pm
Gillian Weir; Bridgewater Concert Hall, Man-
 chester, England 7:30 pm

24 MAY
Jo Deen Davis; St. Andrew's, Castle Combe,
 England
Carlo Curley; Dumfries Ice Bowl, Dumfries,
 England 7:30 pm
Ian Tracey; Victoria Hall, Hanley, Stoke-on-
 Trent, England 12 noon

25 MAY
Craig Cramer; Katholische Kirche, Nieder-
 Ramstadt, Germany 3 pm
David Bednall; St. Martin's Church, Salis-
 bury, England 7:30 pm
Maxine Thévenot; St. Joseph's Basilica,
 Edmonton, AB, Canada 8 pm
Robert Batt; Holy Rosary Cathedral, Vancou-
 ver, BC 7 pm

26 MAY
Matthew Owens; Liverpool Cathedral, Liver-
 pool, England 11:15 am
Martin Baker; Lincoln Cathedral, Lincoln,
 England 7 pm

27 MAY
Andrew Reid, with choir; Westminster
 Abbey, London, England 7 pm

28 MAY
Jane Watts; Parr Hall, Warrington, England
 7:45 pm

29 MAY
Craig Cramer; St. Willibald Kirche, München-
 Laim, Germany, 7 pm
Richard Townend; St. Margaret Lothbury,
 London, England 1:10 pm

31 MAY
Nikiforos Kironomos; St. John the Evange-
 list, London, England 7:30 pm
 Handel, *Messiah*; All Saints' Hertford, Hert-
 ford, England 7:30 pm

Organ Recitals

JONATHAN BIGGERS, with the Ken-
 wood Chamber Orchestra, St. Olaf Catholic
 Church, Minneapolis, MN, November 9:
Prelude and Variations on Old Hundredth,
 Hampton; *Concerto for Organ and Strings*,
 Proulx; *Suite for Organ, Brass, and Percus-
 sion*, Phillips; *Concerto for Organ and
 Orchestra*, Paulus.

PETER RICHARD CONTE, Trinity
 Lutheran Church, Camp Hill, PA, Novem-
 ber 17: *Paeon*, Chuckerbutty; *March on a
 Theme of Handel*, Guilman; *Overture to the
 Merry Wives of Windsor*, Nicolai, transcr.
 Conte; *Aria*, Swinnen; *Finlandia*, op. 26,
 Sibelius, transcr. Fricker; *Overture to Can-
 dide*, Bernstein, transcr. Conte; *My Heart at
 Thy Sweet Voice (Samson and Delilah)*,
 Saint-Saëns, transcr. Lemare; *Overture to
 Pirates of Penzance*, Sullivan, transcr. Conte;
Graceful Ghost Rag, Bolcom, transcr. Conte;
Final, Franck.

ROBERT DELCAMP, with Susan
 Rupert, soprano, St. Mark's Episcopal
 Church, Jacksonville, FL, November 19:
 Gloria Laus (*Tre Cantiones*), Monnikendam;
Songs of Christ's Nativity, La Montaine;

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

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Gordon Young
 Mus. Doc., A.S.C.A.P.
 1919-1998

Schlafendes Jesuskind (*Mörke Lieder*), Ach, des Knaben Augen (*Spanisches Liederbuch*), Geber (*Mörke Lieder*), Wolf, arr. Reger; *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Tonant Coelum cum Furor*, Piazza; Allegretto, Allegro giocoso (*Seven Improvisations*, op. 150), Saint-Saëns; *A Song of Trust (Four Bible Songs)*, Stanford; *Psalm 13*, Wills; *Psalm 100*, Head.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, November 15: *Litanies*, Alain; *Choral in b*, Franck; *Christe*: Trio en Passacaille (*Messe du deuxième ton*), Raison; *Passacaglia*, BWV 582, Bach; *Prelude on Amazing Grace! How Sweet the Sound*, Shearing; *Intermezzo*, Alain; *Andante*, Final (*Symphonie I*, op. 14), Vierne.

MARY GIFFORD, Our Lady of Sorrows Basilica, Chicago, IL, November 10: *War March of the Priests (Athalie)*, Mendelssohn, arr. Dubois; *Solemn Melody*, Davies, arr. West; *Cantilène*, Allegro (*Symphony No. 2*, op. 37), Barnes; *Five Short Pieces*, op. 68, Parker; *Ave Maria*, Schubert, arr. Kümmler; *Chorale Prelude on Now Thank We All Our God*, Karg-Elert.

JON GILLOCK, Yale University, New Haven, CT, November 24: *Improvisation on the Te Deum*, Offertoire II (*L'Orgue Mystique*, Book III), Tournemire; *Prélude*, Messiaen; *Méditation*, Duruflé; *Choral (Symphonie II*, op. 20), Vierne; *Offrande au Saint-Sacrement*, *Sortie: Le Vent de l'Esprit (Messe de la Pentecôte)*, Messiaen; *Prière (Six Pièces*, op. 20), *Choral I*, Franck.

DAVID HATT, with Stuart Duke, baritone, Trinity Episcopal Church, Reno, NV, November 22: *Trumpet Tune in B-flat*, Johnson; *Capriccio on the Departure of His Most Beloved Brother*, Bach; *Prelude and Chorale on Een merkwaardig verhaal*, Journal, *Hail to Niels Bohr*, Hatt; *Evocation*, Dupré; *Introduction, Variations and Fugue on an Original Theme*, op. 73, Reger.

DAVID HURD, Mount Olive Lutheran Church, Minneapolis, MN, November 10: *Praeludium in C*, Leyding; *Sonate pour*

Orgue, Grunenwald; *Sonata III in A*, op. 65, Mendelssohn; *Toccata, Four Spiritual Preludes*, Hurd; *Pièce Héroïque*, Franck; improvisation.

PAUL JACOBS, Independent Presbyterian Church, Birmingham, AL, November 17: *Sinfonia (Cantata No. 29)*, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives.

MARTIN JEAN, North Christian Church, Columbus, IN, November 1: *Prelude in E-flat*, BWV 552, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Fugue in E-flat*, BWV 552, Bach; *Psalm Prelude, No. 1*, Howells; *Dieu parmi nous (La Nativité)*, Messiaen; *The 94th Psalm*, Reubke.

CALVERT JOHNSON, with Carl McCurdy, trumpet, Holy Family Episcopal Church, Jasper, GA, November 17: *Sonata IV*, op. 65, Mendelssohn; *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Kommst du nun, Jesu, vom Himmel herunter*, Bach; *Prayer of St. Gregory*, Hovhanness; *Three Spirituals for Palm Sunday*, Greenlee; *Voluntary in d*, op. 5, no. 8, Stanley; *Verge*, anonymous English; *Du, O schönes Weltgebäude (Chorale Preludes)*, Smyth; *Overture in Samson*, Handel; *Scherzo (Dix Pièces)*, Gigout; *Adagio, Toccata (Symphony V*, op. 42), Widor.

ROBERT BURNS KING, Milligan College, Milligan College, TN, November 8: *Prelude and Fugue in e*, Bruhns; *Concerto V*, Handel; *Jesu, Joy of Man's Desiring*, Bach, arr. Duruflé; *Toccata and Fugue in d*, BWV 565, Bach; *Fantasy in g*, Kuchar; *Boleto de Concert*, Lefebure-Wély; *Méditation*, Duruflé; *Theme and Variations (Homage to Frescobaldi)*, Langlais; *Final-Allegro assai (Sonata I in d)*, Guilman.

VOLODYMYR KOSHUBA, Church of St. John the Evangelist, Rochester, MN, November 10: *Pomp and Circumstance March in D*, op. 39, *Organ Sonata No. 2 in D*, op. 87a, Elgar; *Revelations*, Pinkham; *Pre-*

lude, Variations on a theme My love, Gershwin; *Variations on a theme of Paganini*, op. 68, Hesford; *Marche Funèbre et Chant Séraphique*, op. 17, Guilman; *Clair de Lune*, op. 53, *Carillon de Westminster*, op. 54, Vierne.

ALISON J. LUEDECKE, St. Anne's Catholic Church, Bethlehem, PA, November 10: *Fanfares*, Hampton; *Elegie*, Peeters; *Prelude and Fugue in G*, BWV 541, Bach; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Final (Symphonie I)*, Vierne; *Te Deum*, Tournemire, arr. Duruflé; *Salutation, Petition, and Acclamation*, Trapp; *Parce, Domine*, Tirro; *Ubi Caritas*, Bennett; *Fantasy on the Golden Sequence*, Hirten; *Choral varié sur le thème du Veni Creator*, Duruflé.

CHRISTOPHE MANTOUX, St. Paul's Episcopal Church, Richmond, VA, February 21: *Et in terra Pax à 5*, *Récit de Tierce en taille*, *Basse de Trompette ou de Cromorne*, *Fugue à 5*, *Dialogue (Gloria)*, de Grigny; *Cantabile, Pièce héroïque*, Franck; *Prélude et fugue sur le nom d'Alain*, Duruflé; *Trois Danses*, Alain.

DEREK NICKELS, Arizona State University, Tempe, AZ, November 17: *Tiento lleno de 4º tono*, de Heredia; *Tiento de medio registro de dos tiple de 2º tono*, de Arauxo; *Est-ce Mars*, Sweelinck; *Nun komm, der Heiden Heiland*, BuxWV211, *Praeludium in d*, BuxWV 140, *Buxtehude*; *Angels, Human Nature (Hildegard Organ Cycle)*, Ferko; *Deuxième Fantaisie*, Alain; *Ach bleib bei uns, Herr Jesus Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Improvisation (Second Sonata*, op. 60), Reger.

PIERRE PINCEMAILLE, Wesley Methodist Church, Bethlehem, PA, November 17: *Prelude and fugue in E-flat*, BWV 552, *Liebster Jesu, wir sind hier*, BWV 731, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wir glauben all in einen Gott*, BWV 680, Bach; *Prélude, Fugue et Variation, Choral No. 3 in a*, Franck; *Chorale (Symphonie II)*, Vierne; *Prélude et fugue sur le nom d'Alain*, Duruflé; improvisation.

MARY PRESTON, Holy Faith Episcopal Church, Santa Fe, NM, November 15: *Marcia (Symphonie III)*, Widor; *Pièce héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709, 655, Bach; *Sonata Erotica*, Jongen; *Variations on America*, Ives; *Clair de lune*, *Feux follets (Pièces de Fantaisie)*, Final (*Symphonie VI*), Vierne.

ELIZABETH STEPHENS, St. Paul Lutheran Church, Natrona, KS, November 10: *Festive Trumpet Tune*, German; *Carillon*, Sowerby; *Suite for Musical Clock*, Handel; *Fugue in C*, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Fountain Reverie*, Fletcher; *The Squirrel*, Weaver; *Beautiful Savior*, Good; *Simple Gifts*, Held; *O Sacred Head*, Near; *America the Beautiful*, Hampton.

CAROLE TERRY, St. Paul's Episcopal Church, Mount Lebanon, PA, November 18: *Prelude and Fugue in c*, BWV 546, Bach; *IV in A-flat (Studien für den Pedalfügel*, op. 56), *III in f (Skizzen für den Pedalfügel*, op. 58), Schumann; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Fantasia in A*, Franck; *Troisième Symphonie*, Franck.

FABIÁN TOLEDO, The Cleveland Museum of Art, Cleveland, OH, November 3: *Prelude, Fugue and Ciacona in C*, Buxtehude; *O Mensch beweine dein' Sünde gross*, *Prelude and Fugue in c*, BWV 546, Bach; *Requiescat in pace*, Sowerby; *Alleluia (Seven Concert Etudes)*, Langlais; *Intercession*, Guinardo; *Memor*, Hakim; *Pastorale*, op. 59, *Introduction and Passacaglia in d*, Reger.

JOHANNES UNGER, Christ Church, Pensacola, FL, October 27: *Passacaglia in d*, BuxWV 161, *Buxtehude*; *Duo (Hymnus Veni Creator)*, de Grigny; *Elevation*, *Tierce en taille*, Couperin; *Sonata in g*, WoQ 70/6, C.P.E. Bach; *Prelude und Fuge c-moll*, BWV 546, Bach; *Fantasia III pour orgue*, op. 57, Saint-Saëns; *Petite Pièce*, *Ballade en mode Phrygien*, Grave, Alain; *Andante*, Allegro assai vivace (*Sonata in f*, op. 65, no. 1), Mendelssohn.

JOHN WALKER, Calvary Presbyterian Church, St. Clairsville, OH, November 3: *Sortie in E-flat*, Lefebure-Wély; *Jesu, Joy of Our Desiring*, Bach, arr. Biggs; *Fugue in G*, BWV 577, Bach; *Now Thank We All Our God*, Bach, arr. Fox; *Prelude on Marion*, Messiter, arr. Travis; *Concert Variations on Old Hundredth*, Paine; *Grand-Choeur Dialogue*, Gigout; *Marche Religieuse sur un thème de Händel*, Guilman; *Variations on America*, Ives; *Carillon de Westminster (Pièces de Fantaisie)*, Vierne.

K. SCOTT WARREN, Church of St. Ignatius Loyola, New York, NY, November 3: *Ave maris stella*, de Grigny; *Agnus Dei*, Martin; *Combat de la mort et de la vie (Les corps glorieux)*, Messiaen; *Ich dank dir, lieber Herre*, BuxWV 194, *Ich dank dir, schon durch deinen Sohn*, BuxWV 195, *Buxtehude*; *Prelude and Fugue in E-flat*, BWV 552, Bach.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, November 1: *Magnificat Primi Toni*, BuxWV 203, *Nun komm, der Heiden Heiland*, BuxWV 211, *In dulci jubilo*, BuxWV 197, *Komm, heiliger Geist, Herre Gott*, BuxWV 199, *Buxtehude*; *Prélude, Fugue et Variation*, op. 18, Franck; *Prelude and Fugue in D*, BWV 532, Bach; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Dialog: Prelude with Choral*, Mägi; *Trivium for Organ*, Pärt; *Prélude et Danse fuguée*, Litaize.

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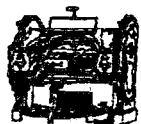
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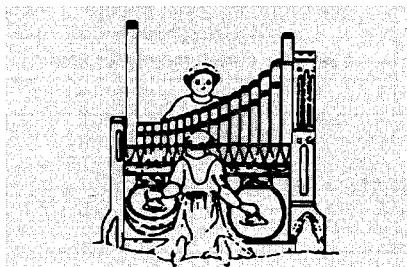
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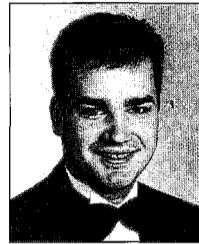
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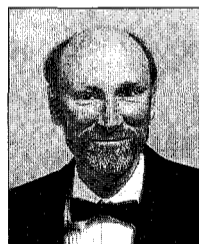
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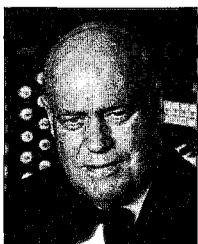
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