

THE DIAPASON

JULY, 2003



William Jewell College, Liberty, Missouri
Specification on page 23

Here & There

The 13th annual **Brazilian Organ Conference** takes place July 3–6 at the Colegio Piracicabano in Piracicaba, state of São Paulo, Brazil. The theme of the conference is "Brazilian Society and Its Organ Culture." Presenters include Any Raquel de Carvalho, Leonildo Silveira Ramos, Dorotéa Kerr, Moacyr P. Rigueiro, Amaral Vieira, Calimerio Soares, Warwick Kerr, and Lauro Both. For information: <junia@mackenzie.com.br>.

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, continues its summer recital series, which began on June 1: July 6, Maxine Thevenot; 7/13, Mickey Thomas Terry; 7/20, Neil Weston; 7/27, Steven Fischer; August 3, Gail Archer; 8/10, Ronald Stolk; 8/17, Louis Perazza; 8/24, Patricia Schrock; 8/31, Samuel Schmitt. For information: <www.nationalshrine.com>.

Holy Name Cathedral, Chicago, Illinois, presents its 8th annual Summer Sundays Organ Series. The series began on June 29 and continues: July 6, David White; 7/13, Thom Gouwens; 7/20, Eric Budzynski; 7/27, H. Ricardo Ramirez with various instrumentalists; August 3, Larry Long; 8/17, Wayne Wyrembelski; 8/24, Brandon Spence. Programs begin at 4 pm. For information: 312/664-6963; <holynamecathedral.org/music>.

The Fettes College Chapel Choir (Edinburgh, UK), as part of its North American tour, will present a concert on July 8 at 7:30 pm at the Church of the Advent, Boston, featuring works of Tallis, Byrd, Elgar, Wood, and Brewer. The choir will sing for choral evensong on July 9 at 5:15 pm at St. Paul's Episcopal Cathedral, Boston, featuring music of Richard Lloyd and Charles Wood. For information: <www.fettes.com>; <da.goodenough@fettes.com>.

The Ocean Grove (New Jersey) Auditorium will celebrate its 95th summer organ festival series during the months of July and August. Recitals are held on Wednesdays at 7:30 pm and on Saturdays at noon with resident organist Gordon Turk. Guest recitalists for this season include John Tuttle, July 9; Paul Martin Maki, July 23; and James Bigham, August 13. For information: 732/775-0035.

The 22nd St. Albans International Organ Festival takes place July 10–19, with a schedule of concerts, a masterclass, exhibitions, talks, demonstrations, and competitions. Presenters include Simon Johnson, Peter Hurford, David Higgs, Thomas Trotter, James O'Donnell, David Briggs, Ben van Oosten, Hans Fagius, and others. For information: <www.organfestival.com>.

St. James United Church, Montréal, Québec, continues its summer recital series on Tuesdays at 12:30 pm: July 15, Jacques Boucher; 7/22, L'Ensemble La Rota; 7/29, Monique Gendron; August 5, soprano and piano; 8/12, Marc-André Doran; 8/19, Vincent Boucher; 8/26, Erik Reinart; and September 2, Kurt-Ludwig Forg. For information: 514/739-8696; <philipcrozier@sympatico.ca>.

Music Unlimited & Malecki Music, Inc., present sacred choral reading sessions: July 19, Southfield, Michigan; July 26, San Diego, California; August 9, Grand Rapids, Michigan; and October 4, Woodbury, New Jersey. Clinicians include Audrey Grier, Gene Grier, Michael Mitchell, Gary Matthews, Lowell Everson, Mark Paterson, Keith Pagan, Melva Morrison, Bob Batastini, and Larry DePasquale. For information: 248/625-7057; <MUworkshops@aol.com>; <www.GeneGrier.com/MU.html>.

The 2003 Ecumenical Conference on Worship and Music takes place July 20–25 at Immanuel Presbyterian Church and the University of New Mexico, Albuquerque, New Mexico. Entitled "Singing the Songs of Zion—Worshiping with the Psalms," this event marks the 10th anniversary of the Albuquerque Conference. Faculty includes David Cherwien, Hal Hopson, Constantina Tsolainou, Janet Loman, Alan Barthel, and many others. The schedule includes seminars on choirs, handbells, organ, art, liturgy, drama, and other topics. For information: 505/892-6664, <bhusler@juno.com>, <www.pam.pcusa.org>.

St. Augustine's Church, Vienna, Austria, presents its annual organ festival July 25–September 26 on Fridays at 7:30 pm. The recitals feature the church's "Vienna Bach Organ" (Reil 1985, II/25) and main organ (Rieger 1976, IV/47): July 25, Michael Gailit; August 1, Thomas Schmögner with percussion; 8/8, Andreas Liebig; 8/15, Tomomi Kakuta; 8/22, Thomas Murray; September 19, Johannes Wenk; and 9/26, Michael Gailit. For information: <gailit@aol.com>; <http://members.aol.com/gailit/>.

The International Festival of Historic Organs in Biella, Italy, takes place July 26–September 27, sponsored by the Associazione Culturale Storici Organi del Piemonte. The schedule features an international roster of recitalists playing historic organs in Salussola, July 26, Sergio de Pieri; Sostegno, 7/31, Juan Paradell-Solé; Rosazza, August 14, Matti Hannula and Mario Duella; Trivero/Bulliana, 8/16, Michael Colin; Pralungo, September 5, Joyce Robinson; Coggiola, 9/6, Jaroslav Tuma; Vigliano, 9/16, Sâsa Frelüh; Cavaglia, 9/21, Elmar Jahn; and Portula, 9/27, Sergio Militello. For information: <http://utenti.tripod.it/storiciorgani>.

The Vancouver Early Music Programme & Festival takes place July 27–August 17. The schedule offers courses in medieval music, baroque vocal and baroque instrumental music, a lute workshop, and one-week early music workshop for singers and instrumentalists, and a series of concerts including a fully staged production of Monteverdi's *The Coronation of Poppea*. For information: 604/732-1610; <www.earlymusic.bc.ca>.

The National Association of Pastoral Musicians (NPM) is presenting summer schools and institutes: for organists/choir directors, July 28–August 1 at the University of St. Thomas in St. Paul, Minnesota; children's choirs, July 28–30 at Villanova University, Philadelphia; and choir director institute, August 11–15 at the Shrine of Our Lady of the Snows, Belleville, Illinois. For information: 240/247-3000; <www.npm.org>.

The Texas Choral Directors Association presents its 48th annual convention and new music reading clinic July 29–August 1 at the San Antonio Convention Center. The schedule includes reading sessions of over 300 new music titles, concerts, clinics, workshops, and a trade show with more than 350 exhibit booths. For information: 512/474-2801; <www.ensemble.org/tcda>.

Ars Musica Chicago, in cooperation with DePaul University, presents a symposium on Gregorian chant July 31–August 2 at St. Vincent de Paul Church and Richardson Library (DePaul University), Chicago. The schedule includes papers on the Gregorian chant collection at DePaul, workshop sessions and a concert. Workshop leader is Robert Finster; director of the concert is Andrew Schultze; and speak-

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Editor & Publisher
JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor
JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors
LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

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

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ers at the symposium include Fr. Edward Udovic, Jeffrey Wasson, and Enrique Alberto Arias. For information: 312/409-7874; <www.arsmusicachicago.org>.

Eastman School of Music, Rochester, New York, presents ImprovFest: Organ Improvisation Workshop, July 31–August 2, with Gerre Hancock, David Higgs, Hans Davidsson, William Porter, Jeffrey Brillhart, and Tony Caramia. Masterclasses will focus on three tracks: pedagogy of improvisation; beginning improvisation; advanced improvisation. Faculty concerts will take place at Eastman and at local churches. For information: 585/274-1400; <www.rochester.edu/Eastman/summer>.

The 28th annual **Classical Music Festival** takes place July 31–August 16 in Eisenstadt, Austria, with Don V. Moses, founding director and founding conductor, and Michael Deane Lampkin, artistic director and principal conductor. Featured performances include Beethoven's *Ninth Symphony* and Haydn's *Creation Mass* at St. Stephen's Cathedral, Esterházy Palace, The Bergkirche, and other venues. For information: 909/626-3302; <http://cmf.scrippscollege.edu>.

The Hymn Society has announced a

search for a new hymn that "fills the gaps" in current hymnody. The purpose of the search is to identify where the greatest needs lie and to begin to provide new hymns that speak to these needs. The search is primarily for a new text, which may be submitted either with an original tune or with an indication of a suitable existing tune. The winning hymn will receive a prize of \$500. The deadline for entries is August 1, and the winning text will be published in the January 2004 issue of *The Hymn*. For information: <www.thehymnsociety.org>.

The Georgia Baptist Convention presents a Church Music Leadership Conference August 1–2 at First Baptist Church, Jonesboro, Georgia. Presenters include Larry Black, Kelly Stephenson, Milburn Price, Keith McBroome, Jeff Cranfill, David Carnes, Phillip Allen, and many others, in sessions on music ministry, children's choirs, instrumentalists, and technology. For information: 770/936-5265.

The Dennis Keene Choral Festival takes place August 1–3 at the Church of the Ascension, New York City. The schedule includes rehearsals, masterclasses and performances of works by Durufle, Ireland, Haydn, and Fauré. For information: 212/358-1469; <www.keenefest.com>.

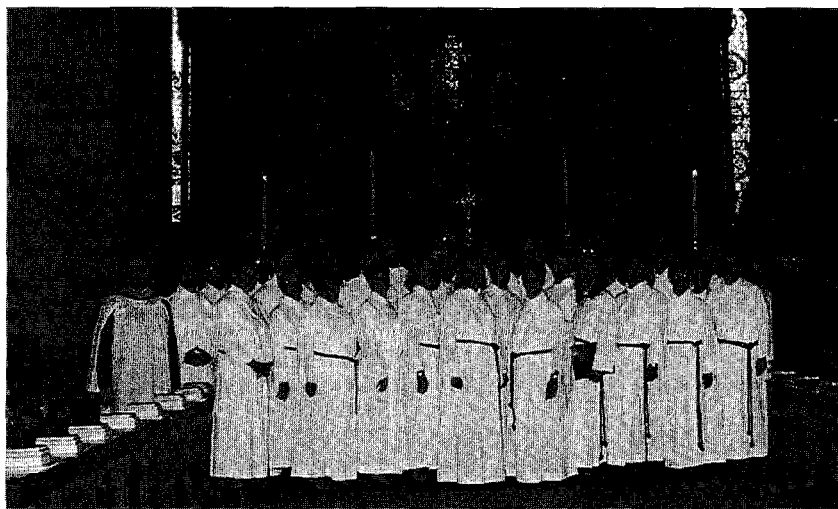
The 48th annual **Richner-Strong Church Music Institute** takes place August 3-9 at Hope College in Holland, Michigan. Huw Lewis is course director, and the faculty includes Jane Anderson, Rebecca Gruber, Wayne Leupold, Carole Terry, and Malcolm Archer, with sessions on handbells, children's choirs, beginning and advanced organ. For information: 616/395-7650; <waterstone@hope.edu>.

The **United Church of Christ Musicians National Network** presents its 2003 Conference August 3-6 at St. Thomas University, St. Paul, Minnesota. The schedule includes workshops, lectures, mini plenary sessions, concerts, worship services, and exhibits; presenters include Anton Armstrong, Bruce Bengtson, Barbara Hamm, Ann Graves, Arthur Clyde, Lloyd Larson, and many others. For information: 216/736-3874; <www.ucc.org/musicarts>.

Dale Warland Singers has announced New York composer **Martha Sullivan** as winner of the 2003 Choral Ventures program. Selected from 149 applicants in 36 states, Sullivan was one of four finalists commissioned to write a 5-7 minute choral work for the Choral Ventures Reading Session. She was awarded a \$6500 commission to write a 10-15 minute work to be premiered during the Dale Warland Singers

2003-2004 season. The winning entry, *Nocturne I*, is from Edmund Spencer's *Epithalamion*, a poem he composed for the occasion of his marriage to Elizabeth Boyle in 1594. Sullivan's works have been commissioned by such groups as the Dale Warland Singers, the Gregg Smith Singers, Chicago A Cappella, various college and church choirs in the northeast, in addition to organ recitalist Stephen Tharp. For further information: <www.dalewarlandsingers.org>.

The **St. Giles International Organ School**, directed by Anne Marsden Thomas, is raising funds for the St. Giles Organ Project at St. Giles Cripplegate Church, London, England. The goals of the project include 1) to clean and overhaul the historic organ at St. Giles (Jordan & Bridge 1733, Willis 1872, Jones 1902, Mander 1970), 2) to provide a small pipe organ at the east end and to acquire an additional small practice organ, and 3) to provide a soundproofed room under the tower for the small practice organ, with a total cost for the project at £300,000. The organ school has trained over 700 organists since its foundation in 1992; there are currently over 250 students and 10 teachers across the country and over 35 annual group events. For information on the school and contributions to the project: <admin@organschool.com>; <www.organschool.com>.



Canterbury Singers at Salisbury Cathedral in 2001

Canterbury Singers USA, Toledo, Ohio, will sing for services at Durham Cathedral, Durham, England, August 11-17. The choir will sing Choral Evensong on Monday, Tuesday, Wednesday, Saturday and Sunday, as well as for services of Holy Eucharist on Friday (Feast of Saint Mary the Virgin) and Sunday morning, with Choral Matins on Sunday prior to the Eucharist. This will be the choir's ninth choral tour to England,

having previously sung for more than 60 services at Westminster Abbey, St. Paul's Cathedral, Canterbury Cathedral, York Minster, Norwich Cathedral, Salisbury Cathedral, Guildford Cathedral and St. Martin-in-the-Fields (Trafalgar Square). James R. Metzler has directed the choir since its inception, and Henry Hokans serves as organ accompanist.



Poister Competition finalists and judges, (l to r) front row: Rico Contenti, Christopher Petit, Yoon-mi Lim (2nd place), Daniel Tappe, John Eric Gundersen, Thomas Fielding (1st place); back row: judges Jonathan Biggers, Ann Labounsky, Christopher Marks

The **Arthur Poister Competition** finals took place on March 29 at St. Paul's Episcopal Cathedral, Syracuse, New York. **Thomas Fielding** was named first place winner. Fielding is a DMA candidate at Indiana University, where he studies with Larry Smith. He completed his MMus at Indiana, studying with Christopher Young and Marilyn Keiser, and he earned the BMus from Valparaiso University as a student of Martin Jean. He is currently organist and choir director at St. Mark United Methodist Church in Bloomington.

Second place went to Yoon-mi Lim, also a DMA candidate at Indiana University, where she studies with Christopher Young. She holds BMus and MMus degrees from Yonsei University, Seoul, Korea, where she studied with Kyung-Hee Jung and Ton-Soon Kwak, and is organist at Fairview United Methodist Church in Bloomington and on the faculty of the Young Pianist Program at IU.

The other finalists, selected from a field of 19 applicants, were Rico Contenti, John Eric Gundersen, Christopher Petit, and Daniel Tappe. Rico Contenti is a junior at the Eastman School of Music, where he studies with David Higgs, and director of music at Reformation Lutheran Church in Rochester. John Eric Gundersen is a senior at Utah

State University, Logan, Utah, studying with James Drake, and is one of the guest organists at the Mormon Tabernacle in Salt Lake City. Christopher Petit is in the master's program at the Eastman School of Music, where he studies with David Higgs, and is director of music at St. Paul's Lutheran Church, Pittsfield, New York. Daniel Tappe is an undergraduate at the Oberlin Conservatory of Music and studies with James David Christie. From Anröchte, Germany, he studied with Martin Haselböck at the Musikhochschule in Lübeck.

Judges for the finals were Ann Labounsky, Jonathan Biggers, and Christopher Marks. Members of the panel for the taped preliminary round were Bonnie Beth Derby, Allison Evans Henry, and Glenn Kime.

In this 28th year of the Poister Competition, the prize monies have been raised and both first and second place winners will play winner's recitals. Thomas Fielding is scheduled for September 30 in Crouse Auditorium at Syracuse University on the historic Holtkamp organ built for Arthur Poister in 1950. Yoon-mi Lim will play as part of the Malmgren Concert Series at Hendricks Chapel in late January or early February 2004 on the 1952 Holtkamp there.



Trinity Episcopal Cathedral Choir

Trinity Episcopal Cathedral Choir, Little Rock, Arkansas, will sing for services at St. Paul's Cathedral, London, England, from August 4-8. The ensemble will sing Choral Evensong on Monday, Tuesday, Thursday and Friday at 5:00 pm, as well as for a Choral Eucharist for the Feast of the Transfiguration

on Wednesday at 5:00 pm. This will be the choir's second choral tour to England, having previously sung for a week-in-residence at Norwich Cathedral in July 1999. James R. Metzler has served as Organist & Director of Music at Trinity Episcopal Cathedral since 1996.

Appointments



Iain Quinn

Iain Quinn has been appointed to the organ faculty of the Sessione Senese per la Musica e l'Arte in Siena, Maestro Joseph Del Principe, artistic director, beginning August 2004. Based at the University of Siena, 30 miles south of Florence, the international summer

course attracts performers in various disciplines from around the world. A graduate student of Thomas Murray at the Institute of Sacred Music, Yale University, Iain Quinn serves as director of music, Trinity Episcopal Church, Hartford, Connecticut.

Quinn's new recording on the Chandos Records label, *The Isar of Instruments*, recorded on the Willis/Harrison organ of Winchester Cathedral, is devoted to the Russian organ repertoire. The disc includes premiere recordings of works by Gretchaninov, Rachmaninov and Shostakovich, in addition to works by Glazunov, Glière, Glinka and Taneyev. In the 2003-2004 season, Iain Quinn will be giving a series of lectures and recitals devoted to this repertoire at the Sarum College Centre for Liturgical Organ Studies, Salisbury, UK; The Queen's College, Oxford University, UK; St. John's Smith Square, London, UK; Grace Cathedral, San Francisco; Princeton University Chapel, King's Chapel, Boston; University of Michigan Organ Conference, Peabody Institute, University of Iowa, University of Connecticut, Brooklyn AGO chapter

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in art, consists
in knowing
how far we
may go too far.

Jean Cocteau

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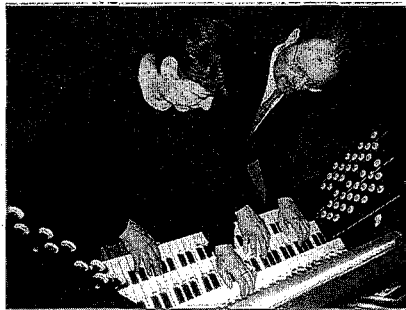
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and other chapters across the country. Further recordings include *The Organ Works of C. Czerny* and *The Organ Works of Amal Vieira* for Paulus Records, *Eppur si muove* by Robert Simpson for Hyperion Records, and for Raven Recordings *The Great Organ at Methuen*.

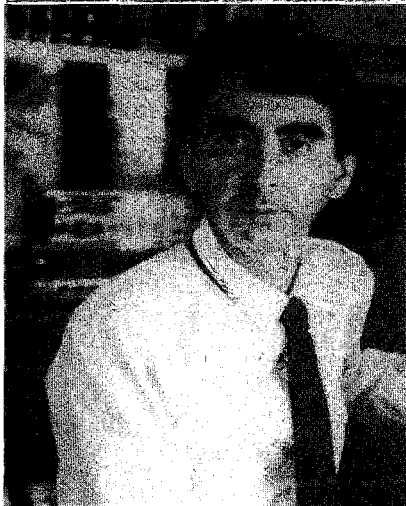
Here & There

Marianna Abrahamyan recently played the premiere of *Fanfare on Terra Beata* by Craig Phillips. The work was commissioned by First Presbyterian Church, Lockport, New York, recognizing the pastorate of Maltbie Babcock, whose poem "This Is My Father's World" is closely associated with the hymn tune. Ms. Abrahamyan is a master's student of John Mitcheener at North Carolina School of the Arts. Jeffrey A. Seekins is the church's organist and director of music.



Sylvie Poirier & Philip Crozier

Philip Crozier & Sylvie Poirier are playing 12 concerts during a summer tour to Europe July 16-August 25, with programs in Germany, Estonia, and France. The concerts in Germany include July 19, Limburg Dom; 7/25, St. Clemens Kirche, Rheda-Wiedenbrück; 7/27, Barockkirche St. Franziskus, Zwillbrock August 2, St. Laurentii Kirche, Itzehoe; 8/13, St. Christian-skirche, Garding; 8/16, Basilika St. Johannis, Saarbrücken; 8/17, St. Bonifatius Kirche, Wiesbaden; 8/21, Stadtkirche, Heiligenhafen; in Estonia (Tallinn International Organ Festival): 8/3, Pärnu Concert Hall; 8/7, Raptina St. Michael's Church; 8/10, Tallinn St. Nicholas Church; and in France, 8/24, Eglise de La Madeleine, Paris.



Mario Duella

Mario Duella plays recitals in the United States this month: July 7, Trinity Lutheran Church, St. Joseph, Michigan; 7/11, St. Mary's Cathedral, Memphis, Tennessee; 7/13, St. Louis Cathedral, St. Louis, Missouri; 7/15, St. Luke's Lutheran Church, Park Ridge, Illinois; 7/17, First United Church, Oak Park, Illinois; and 7/19, Our Savior's Lutheran Church, Rockford, Illinois. Mr. Duella is chair of music education at the public Scuola Media of Trivero and is organist and choir director at the parish church of Portula. He has concertized throughout Europe and in Japan, Argentina, Uruguay, Brazil, Canada, Australia, New Zealand, Hong Kong, Mexico, Iceland, Malta, and the United States. He has recorded several LPs and CDs as well as



The St. Louis AGO chapter has announced its 2003 honorees, (l to r) back row: William "Pat" Partridge, Concert Series; Rev. Msgr. Nicholas Schneider, Religious Leader; Dan Presgrave, Educator; and A. Dennis Sparger, Choir Director; (l to r) front row: John Obetz, Avis Blewett Award; Richard Wappel, Composer; Mary Lieber, Advocate for the Arts; and Bro. Steve Erspamer, Artisan.

for various radio and television stations, and is a member of the Commissione Diocesana di Musica Sacra as a consultant for the restoration of historic organs.

Dan Locklair's new work *Celebration (Variations for Organ)* has been published by Subito (Theodore Presser, agent). The work was premiered by Patrick Murphy at First Presbyterian Church, Greensboro, North Carolina, on May 11. Locklair's earliest published organ work, *Triptych for Manuals*, has been taken over from H.W. Gray by Subito, and is available from Theodore Presser or directly from Subito: <www.subitomusic.com>.

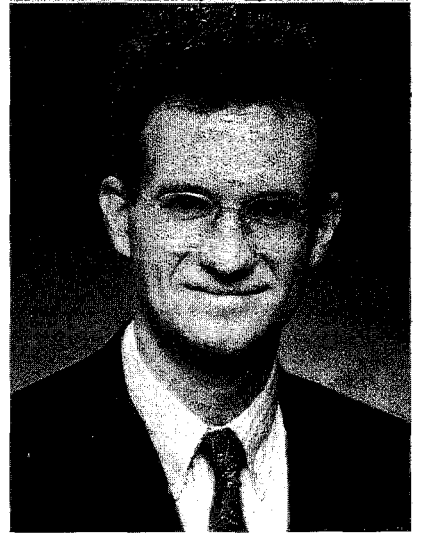


The Murray/Lohuis Duo

All American, a CD of American works for violin and organ performed by The Murray/Lohuis Duo is now available. Ardyth Lohuis, organist, and Robert Murray, violinist, recorded the works on two organs in Richmond, Virginia: the 1951/1968 Aeolian-Skinner at St. Stephen's Episcopal Church and the 1954 Austin organ at Reveille United Methodist Church. The 78-minute disc contains music by Peter Mathews, Nevett Bartow, John Weaver, Gaston Dethier, Derek Healey, Gardner Read, Richard Wienhorst, Charles Callahan, John Corigliano, a previously unpublished work by Leo Sowerby, and works by Wilbur Held and Lewis Whitehart composed for the Duo: *All America*, Raven OAR-650, is available from the Organ Historical Society <www.ohscatalog.org> and Raven Records <www.ravencd.com>.

Michael Murray's first new recording since 1996 is an all-French program on the Cavaille-Coll organ at St. Sulpice in Paris (Telarc CD-80516). The recording, featuring music of Dupré (with whom Murray studied), Franck, and Widor, uses new Direct Stream Digital technology. Carefully restored about ten years ago, the five-manual, 102-stop St. Sulpice organ is one of only a few Cavaille-Coll masterpieces to remain intact. For information: <thorson@telarc.com>.

Bruce Neswick recently conducted children's choir festivals at St. Timothy's Episcopal Church, Signal Mountain,



Bruce Neswick

Tennessee, and at First Presbyterian Church, Wilmington, North Carolina, and for the Three Choirs' Girl Chorister Festival at St. Peter's Episcopal Church, Morristown, New Jersey. His 60-voice Cathedral Choir at St. Philip's Cathedral, Atlanta, Georgia, recently sang the principal Sunday services at St. Thomas Episcopal Church, New York City. Mr. Neswick was one of the guest conductors for the festival services held at Washington Cathedral to celebrate the 75th anniversary of the Royal School of Church Music.



Carol Williams

Phillip Truckenbrod Concert Artists has announced representation of Carol Williams. Dr. Williams is the first woman to hold the organist position at the Spreckels Organ Pavilion in Balboa Park, San Diego, California, as San Diego Civic Organist and Artistic Director of the Spreckels Organ Society, and she is the first female civic organist appointed anywhere in the United States.

English by birth, Williams studied at London's Royal Academy of Music (later being elected an Associate of the Royal Academy: ARAM), receiving diplomas and prizes in both organ and piano. She also spent time studying in Paris with Daniel Roth at St. Sulpice. After moving to the United States, she

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The Chenaults



Janice Beck



Jonathan Biggers



David Briggs



James David Christie



Peter Richard Conte



Lynne Davis



James Diaz



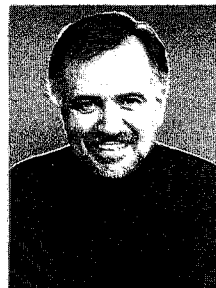
Clive Driskill-Smith



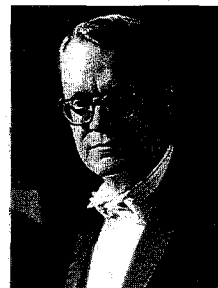
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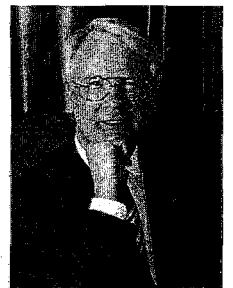
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Pierre Pincemaille



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Carol Williams

served as Yale University Chapel Organist while earning an Artist Diploma and the school's Charles Ives Prize. She later accepted an associate organist's position at the Cathedral of the Incarnation in Garden City, Long Island, while completing work for her DMA degree at the Manhattan School of Music.

Carol Williams has performed in the USA, Europe, and Asia, and appeared with orchestras such as the BBC Concert Orchestra and the Beijing Symphony Orchestra at the Forbidden City Concert Hall. Her video, *Carol Williams: A Musical Tour of Blenheim Palace*, and CD, *Music from Blenheim Palace*, have earned praise from critics and public alike.



Lionel Dakers

Church in Frindsbury, Rochester from the age of 15, at Cairo Cathedral during his war service, and at Finchley Parish Church in London following the war. After five years as assistant to Sir William Harris at St. George's Chapel, Windsor, he directed the music at Ripon Cathedral from 1954 to 1957 and then at Exeter Cathedral from 1957 to 1972. During his first year at Exeter, he was appointed Special Commissioner to the Royal School of Church Music. In 1973 he succeeded Gerald Knight as the third director of the RSCM, retiring in 1989 at the age of 65. Dakers, elected an FRSCM in 1969, was the first married director of the RSCM, and his wife Elisabeth was awarded an ARSCM in 1989 for her work there. During his directorship, he made 60 tours around the world—an average of four a year. Lionel Dakers was also president of the Incorporated Association of Organists (IAO) from 1972 to 1975.

Following retirement, the Dakers lived in Salisbury, where he was a lay canon of the cathedral and chairman of the Diocesan Advisory Committee. He also continued to be very active as deputy president of the Royal College of Organists, and as a director of *Hymns Ancient and Modern*. His wife Elisabeth died in 1997.

Church Music at the Crossroads, the first of his many books about changes in church music, was published in 1970 during his Exeter years, and throughout retirement he continued to lecture and write about church music. His last publications were *Beauty beyond Words* and a chapter in the *IAO Millennium Book* both published in 2000. He was editor of *The New Church Anthem Book* published in 1992. A Requiem Mass was held on March 21st at Salisbury Cathedral.

Michael Perrault
January 4, 1947–February 21, 2003

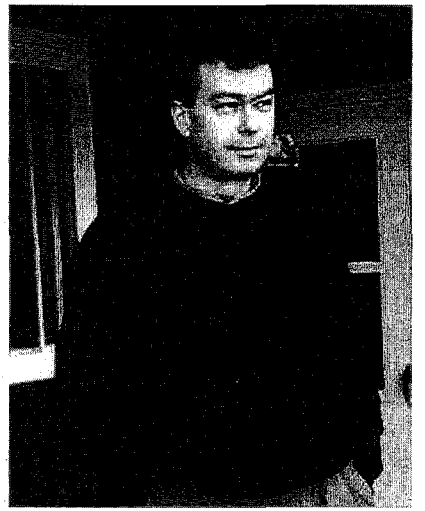
Words, so important in our everyday existence, are so feeble when we attempt to express the enormous range of emotions we have upon the death of a colleague. In February we lost our long-time friend and associate, Michael Perrault. For the last six months Michael remained in incredibly positive spirits as the cancer that paralyzed his body took its toll. With family, friends and his faithful cat Mozart at his feet, Michael died at his father's home in Turtle Lake, Wisconsin on February 21, 2003.

Michael was born on January 4, 1947 in Turtle Lake where, as a young boy, he discovered a passion for music and one day announced that he wanted a piano, something that he paid for by getting a paper route. Other early musical activities included playing the saxophone and bassoon in the Turtle Lake Band. His interest in the organ led to lessons in a neighboring town and the position as organist of St. Ann's Catholic Church in Turtle Lake while in high school.

Little known to those of us who knew Michael professionally was his early interest and considerable knowledge of chemistry, especially concoctions that "go bang in the night." He became friends with area farmers who made use of his expertise in removing stumps from their fields, not to mention all of the youthful adventures that fortunately he was able to escape serious injury from during a more innocent time in history. His early university studies found him majoring in chemistry and music before his musical interests demanded a reversal in the order of those two fields.

Michael's first connection with Casavant Frères was in the summer of 1966 following his freshman year at the University of Wisconsin in Eau Claire when he began working with Arthur Fellows, the Minnesota Casavant representative. To paraphrase Ernest Skinner, the orange shellac of organ building got into his blood and he found his life's work. During the time when Michael continued his musical studies in Toronto at Trinity College and the University of Toronto, he worked with Alan T. Jackson, the Metropolitan Toronto representative for Casavant. After returning to the United States, Michael formed Perrault Pipe Organ Services and began to do service work in the Chicago area, as well as represent Casavant Frères in Michigan, Illinois, Indiana and Ohio.

Another of Michael's interests was photography, which, like music, he poured himself into, studying and practicing this visual art form to perfection. Michael took many photographs of Casavant installations during the past



Michael Perrault

twenty-some years, many of which can be seen in articles, advertisements and on five covers of *The American Organist* magazine. His knowledge of the instrument and photography, coupled with his patience to find the right angle while dealing with the often dark interior of churches, produced beautiful images that not only met the requirements of critical editors, but also continue to grace the walls of the offices and corridors at Casavant Frères.

Michael had a love for the good things in life and was a gourmet cook in addition to his many other talents. His ready smile, delightful sense of humor—usually dry like his martinis—and incredibly good timing resulted in hearty laughs, not to mention memorable one liners. While we mourn the all-too-soon loss of such a talented and good friend, we consider ourselves privileged to have had the opportunity to work with and know him during his lifetime.

The following tribute, expressing appreciation for his talent and work, was inscribed on a large montage of his photographs and sent to him last November.

To Michael Perrault
With great admiration for your artistic talent in music and photography
In recognition of the many years of association with Casavant Frères in the creation of numerous instruments installed in churches and concert halls throughout the Midwestern United States
With the realization that this work will continue to inspire all who see and hear these instruments for generations
We celebrate your friendship and the valued contributions that have made this work successful

—Stanley Scheer
Vice President, Casavant Frères



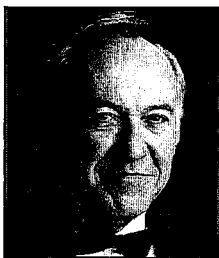
Left to right) Henry Glass, representative of Kevin Mayhew Publishing Company; Mark E. Gifford, Dean of the Springfield, Illinois AGO chapter; and Dale Thomas Rogers, host for the March 23 AGO meeting. Former Dean Rogers demonstrated the new Robert Dial organ at Westminster Presbyterian Church with an overview of Mayhew products.

Nunc Dimittis

Lionel Frederick Dakers died on March 10 in Salisbury, Wiltshire, UK. Born on February 24, 1924, in Kent, Dr. Dakers studied at Rochester Cathedral and with Sir Edward Bairstow in York. Following military service in the Royal Army Education Corps, he studied at the Royal Academy of Music in London and earned a BMus from the University of Durham in 1951. He received an honorary DMus from Exeter University in 1982, and he was appointed CBE in 1984.

As organist he served at All Saints'

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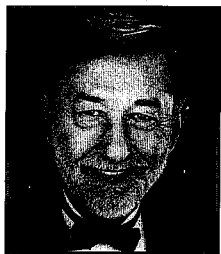
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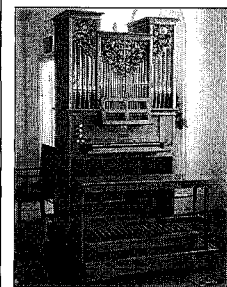
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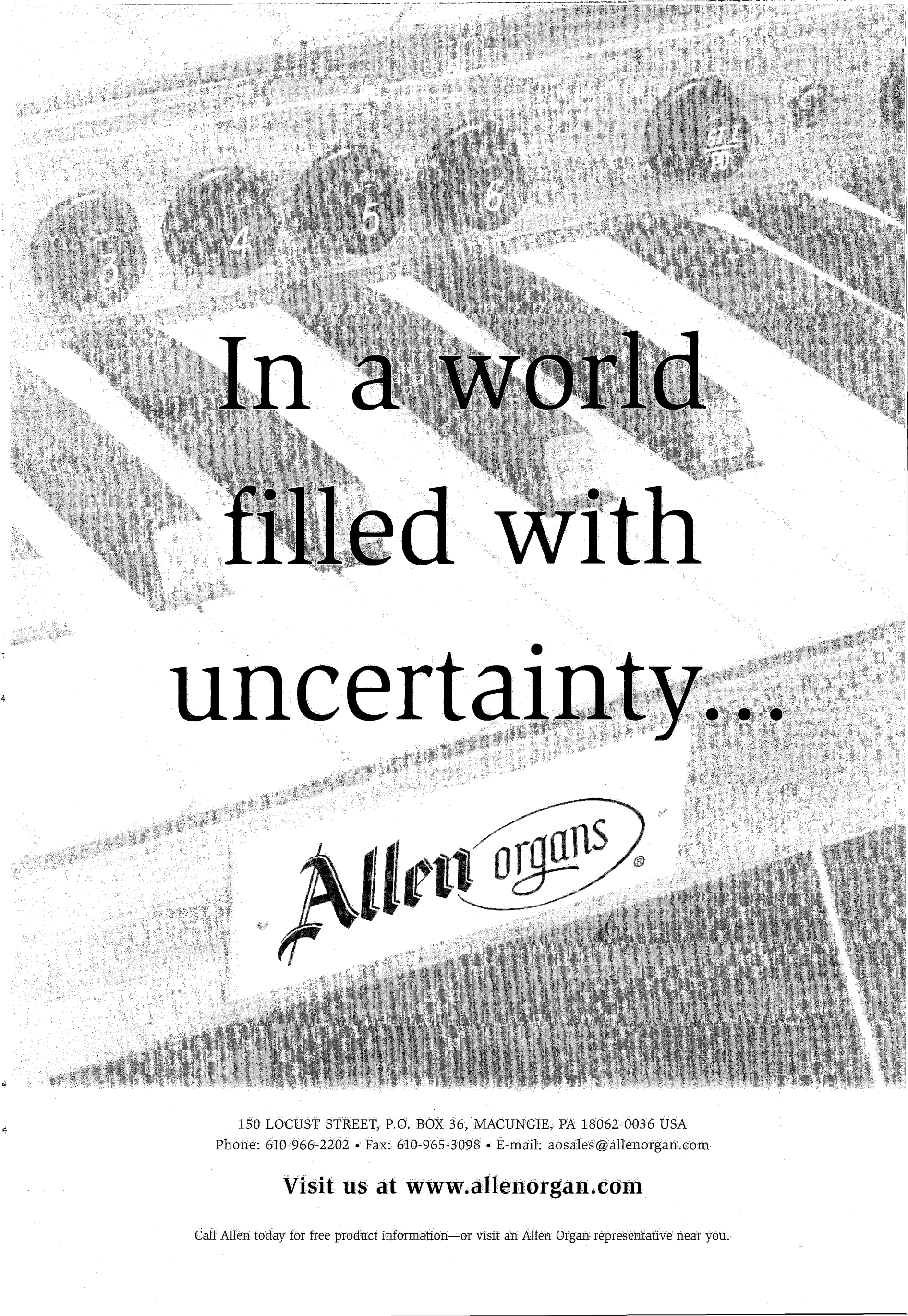
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Here & There

Colonial Williamsburg musicians and interpreter Michael Monaco recently recorded *Keys of the Palace*, a CD featuring colonial keyboard music. The CD was recorded using 18th-century instruments that are a part of Colonial Williamsburg's collections, including a 1758 Jacob Kirckman harpsichord, a ca. 1780 James Ball pianoforte and a 1750 Adcock and Pether bureau organ. Composers represented include Handel, Bremner, Wesley, and Peter Pelham, Williamsburg's chief musician during the second half of the eighteenth century. The CD is available at <www.williamsburgmarketplace.com>, or by phone at 800/770-5938.

Bärenreiter-Verlag announces the release of a new edition of Froberger's keyboard partitas and partita movements, Volume IV/1 in a six-volume complete edition of Froberger's music. For the first time, keyboard players will have access to every work attributed to Froberger, including numerous pieces discovered by the editor, Siegbert Rampe. Each bilingual (German and English) volume in the series contains a critical report and a detailed preface covering the scope of the edition, editorial method, performance practice, and biographical notes. Volume IV/1, BA8066, is priced at €49.90. Volume 5 will contain a complete catalogue of Froberger's music, and the Froberger-Werkverzeichnis (FbWV) numbers have been added to the pieces in each volume. For information: <www.baerenreiter.com>.

The Organ Literature Foundation announces two new publications. *The Organ Yearbook Volume XXXI*, a journal for players and historians of keyboard instruments, is now available. The 211-page volume contains essays by Barbara Owen, W.D. Jordan, Thomas Emmerig, Umberto Pineschi, Nicholas M. Plumley, Barrie Clark, Antonius Bittmann, Austin Bruach, and reviews of books, music, and recordings. Also available is the new *Bach Tempo Guide* by Clemens-Christoph von Gleich and Johann Sonnleitner, containing 200 practical exercises, music examples, references to the *Neue Bach-Ausgabe*, and a CD of selected Bach organ works played by Jacques van Oortmersen. The Organ Literature Foundation, 781/848-1388, e-mail: <organlitfnd@juno.com>.

Carl Fischer has released *The Hall Johnson Collection*. One of the great

African-American musicians of the 20th century, Hall Johnson (1888–1970) achieved national and international fame with the ensemble he founded, The Hall Johnson Choir. The collection (over 50 classic favorites for voice and piano including two performance CDs) is a compilation of Johnson's settings of traditional African-American spirituals and original songs. In addition to the music there are introductory essays by Julius Williams, John Motley and Eugene Thamon Simpson on Hall Johnson's career and significance to American culture, performance style, and a two-CD set of performances of the material by soprano Louise Toppin and tenor William Brown, accompanied by pianist Joseph Joubert. For information: 800/762-2328; <www.carlfischer.com>.

UCLA Extension offers online courses entitled *Mastering the Fundamentals of Computer-Based Electronic Music* and *Nine Centuries of Music: Composers from Leonin to Lennon*, taught by NPR commentator Linda Kobler. Call 800/554-UCLA for a free catalog, or visit <uclaextension.org/onlineStudy> for complete course descriptions and online enrollment.

Mid-Atlantic Pipe Organ Company, Charlotte, North Carolina, chose **Solid State Organ Systems** for their recent project at Macedonia Lutheran Church, Burlington, North Carolina. The SSOS MultiSystem was used for relay and coupling functions with a MultiLevel Capture Combination action with 32 memory levels and 4 programmable crescendi. MIDI for MultiSystem is used for performance record and playback and total control over remote sound modules. Solid State Organ Systems, 4900 Seminary Rd., Suite 560, Alexandria, VA 22311; 800/272-4775; <www.ssoosystems.com>.

The Organbuilder Newsletter (Spring 2003), by **Dobson Pipe Organ Builders, Ltd.**, includes a tribute written by Lynn Dobson in memory of his mother, Muriel Dobson, who died on February 3; a profile of Meridith Blanchard who has worked for the company since 1985 building windchests, rackboards, pipes, consoles and key actions, among other tasks; an update on the Op. 75 organ for the new cathedral in Los Angeles (IV/105), Op. 78 (III/42) for St. John United Methodist Church, Augusta, Georgia, Op. 81 (II/29) for Kenilworth Union Church, Kenilworth, Illinois; a look at the concert series at Trinity Lutheran Church, Manhattan Beach, California (Op. 56, II/17); "Newsbits" of

activities featuring various Dobson installations; and a look back at the company 10, 20 and 25 years ago. For information: 712/464-8065; <www.dobsonorgan.com>.

The Pipeline (Vol. 14, No. 1), newsletter from **C. B. Fisk, Inc.**, includes news, photos and entries from the installation crew's logbook for the company's Opus 120 (5 manuals, 100 stops, 122 ranks) at the Cathedral of Lausanne, Switzerland, along with updates on Opus 121 (III/42) for Furman University; a listing of new recordings made on Fisk organs; a list of concerts and recitals on Fisk instruments; and a profile of Will Finch, who has worked for the company since 1995 as a woodworker and now a pipemaker. For information: 978/283-1909; <www.cbfsk.com>.

Harpichord News

by Larry Palmer

A Silent H

Another H went silent two years ago when Harold (Hal) Haney (born May 23, 1926) died in Denver, Colorado, on July 30, 2001. Creator of the International Society of Harpsichord Builders (later The International Harpsichord Society) and publisher of a quarterly journal, *The Harpsichord*, Haney preserved a rich slice of harpsichord revival history that otherwise might have been lost.

Haney's career was in advertising, but his several avocations brought him special renown. In 1970 he became the first chairman of the board for "Historic Denver, Inc" and continued as a leader in that city's efforts at historic preservation. The proud owner of a classic Harley, he enjoyed riding it, and, at his death, he willed it to the Rocky Mountain Motorcycle Club. With the eight-year run of *The Harpsichord* (1968–1976) Haney combined an amateur's enthusiasm and an advertiser's expertise in the dissemination of information about the expanding harpsichord scene in the United States.

Toting his trusty tape recorder he trotted off to interview builders John Challis (spelled Challas in the first issue of the magazine), William Dowd, Frank Hubbard, Sigurd Sabathil, and David Way. Noted players who shared reminiscences on tape for his editing included Lady Susi Jeans, Sylvia Kind, Isolde Ahlgrim, Fernando Valenti, Igor Kipnis, E. Power Biggs, Sylvia Marlowe, Malcolm Hamilton, Claude Jean Chiasson, Alice Ehlers, Rosalyn Tureck,

Hilda Jonas, and Denise Restout, recounting her association with Wanda Landowska.

Hal didn't always get it exactly right. There were, often enough, strange phonetic renderings of proper names. Several figures of little import to the musical scene made surprisingly lengthy appearances in the pages of his magazine, but, all in all, there was an abundance of useful information to be found in these thirty-two issues of *The Harpsichord*.

When the Midwestern Historical Keyboard Society presented Haney with a special citation during its 16th annual meeting (in Boulder, 20 May 2000) he shared wide-ranging memories with the group, noting that there were further interviews as yet unpublished. These additional biographies "will appear later in a comprehensive book covering both early and current performers and builders," he announced. Since Hal did not live to complete this project, we must remain grateful for the legacy that does exist, while regretting those ephemeral tapes, unedited and unpublished.

Thanks to Seattle's David Calhoun for reporting Haney's demise, and for scouting out his elusive birth and death dates.

Christmas in July: *The Alto Wore Tweed (A Liturgical Mystery)* by Mark Schweizer

Here is the answer to all your gift needs: buy a copy of this slim paperback for every person on your Christmas list. Any 144-page book that manages to include references to Charles Wood, Charpentier, Mendelssohn, Hugo Distler, bagpipes, an anthem text in which "Holy Jesus" rhymes with "moldy cheeses," and "Martin Luther's Diet of Wurms" ("the only Diet of Wurms with the International Congress of Church Musicians Seal of Approval") gets my vote for book of the year.

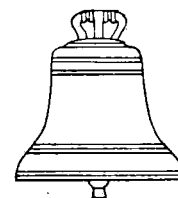
Combining a Raymond Chandler-style novel-in-progress with an organist-choirmaster's church-related murder mystery, author Mark Schweizer (his wildly-varied professional background includes waiting tables, earning several music degrees, raising hedgehogs and potbellied pigs [as detailed in "About the Author"]) has written a madcap page-turner that keeps the reader in suspense as to "whodunit" while frequently causing an explosion of laughter. It's definitely a bargain at \$10 (from St. James Music Press, P.O. Box 1009,

► page 10

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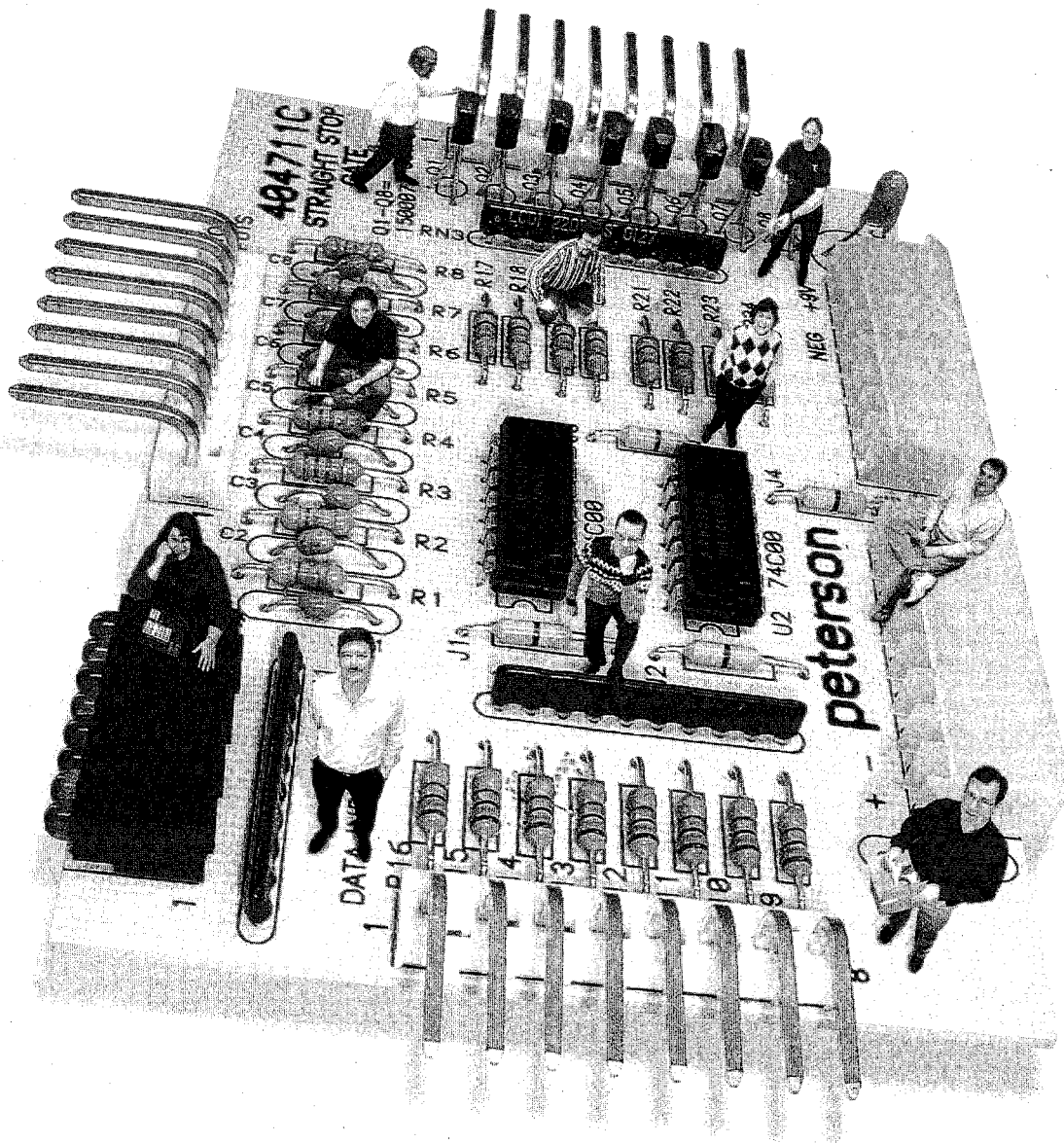


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Hopkinsville, KY 42241-1009; <www.sjmp.com>. While visiting their website, be sure to sample Schweizer's *Weasel Cantata* (the only anthem based on the dietary laws of Leviticus)!

Send news items or comments about Harpsichord News to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75229; <lpalmer@mail.smu.edu>.

Music for Voices and Organ

by James McCray

Handbells and Choir

Bells, the poor man's only music.
Samuel Taylor Coleridge (1772-1834)
Frost at Midnight

Handbells have enjoyed a surge of activity and interest during the past few decades. Churches have embraced them almost as much as they have the organ. Groups of players of all ages have thrived and continue to spark interest in the concept. What was once a rare ensemble has now become commonplace in churches. In many situations they rotate into the services on a regular, often monthly, basis. Their rehearsals are met with enthusiasm; anyone planning on a career in church music as a choral director is strongly advised to prepare for the eventuality of having to direct a handbell choir.

Naturally, the increase in handbell ensembles has had an impact on the amount of music published for them. Although handbell choirs prefer to perform alone, they are often pressed into service with the singing choir. This necessitates additional rehearsals to accommodate both groups, but in the end, the congregation is appreciative of their efforts.

Workshops on handbell techniques and repertoire are popular, as are large festivals where multiple choirs of handbells get together to play. Although there are standard ways of working with and preparing handbell ensembles, directors often develop their own methods. Since handbell choirs can vary in size (two octaves, five octaves, etc.), ringers do not always get to play the same bells. The lower, larger bells need people with strength to ring them, and they are rarely used with children's ensembles.

Compared to some instruments, bells

are not overly expensive. An ensemble can start with a limited range of them and add an octave or two later. Purchasing an octave of handbells for the church is something contributors particularly like to do; they can see and hear their contribution! In many churches this is the way the group grows in size; having lots of players and interest can often be a stimulant to raising funds for additional bells. On the other hand, a confident handbell director will start with a wide range of bells, and then seek out players so that more possibilities of music are immediately available for performance. Except for a minimal knowledge of reading music, a strong involvement in music is not necessary although welcomed. Performers who come to handbell choirs with solid musical background and experience are frequently given the task of helping to train the beginners, much as Vivaldi's "angels" (older, experienced girls in the orphanage) trained the newer ones, thus freeing Vivaldi to compose.

Handbell choirs have an immediacy of beautiful sound (unlike orchestras or bands). The bells produce instant sonorous beauty from even the most inexperienced players. There are special needs such as covered tables for the bells and a place for safe storage. They do need a modicum of maintenance such as cleaning, tuning, repairing clappers and handles, etc., but those costs are minimal over the life of the bells. Robes for handbell ringers are slightly different than singers' robes; the ringers need to have a tighter wrist accommodation, and sometimes the flowing sleeves are minimized. Budget concerns about the costs of the music are always a factor, but since bell choirs usually perform far less frequently than the vocal choir, they require less music; generally 10-12 works a year will suffice. Also, their numbers are smaller so the purchase of separate scores of music is also less.

Good handbell ensembles are a solid addition to a church program. They will enhance it and add a special variety. Small vocal choirs have balance problems (too many women compared to men for example), but a handbell choir knows no gender and has the greater flexibility of redistributing the bells as needed. However, there is that particular problem if just one person is ill and does not show up for the performance. Asking a soprano to sing bass is not possible so there are limitations when there are emergencies; with accomplished ringers, substitution at the last minute is easier.

For those truly accomplished ringers, solo ringing is a very attractive activity. As one ringer performs, it is easy to see

the congregation enjoy watching the ringer. When bells are used with the vocal choir there is a sense of festivity, especially when the bells are on one side of the church away from the choir.

The music this month is for handbell choirs with and without vocal groups.

The Lord Is My Light and My Salvation, Robert Powell. SATB, organ, and three-octave handbells, Concordia Publishing House, 98-3695, \$1.60 (M).

The handbell music is primarily a series of block chords in selected places. The organ part is on two staves and relatively easy. The chorus is unaccompanied in one section, but often sings in unison or two parts. The music is simple throughout, with a text based on Psalm 27.

Come Ye Thankful People, Allèn Pote. SATB, treble choir, organ, optional handbells, brass quartet, and congregational refrain, Flammar (Shawnee Press), A7583, \$1.75 (M).

Based on Psalm 67 and incorporating the tune "St. George's Windsor," this celebrative anthem is perfect for Thanksgiving. The treble choir has a solo area and later sings with the adult choir. Three octaves of handbells are needed, and their part is included separately in the score. The congregational refrain of the familiar melody is also on the back cover for duplication. The choral score does not indicate the brass music, but a separate full score and parts are available (LB5697). Choral parts are on two staves. This spirited setting is certain to please everyone and is highly recommended.

How Lovely Is Your Dwelling Place, Carlton R. Young. SATB and three-octave handbells, Abingdon Press, No. 0687025222, no price given (M-).

Designated as an anthem or introit, this setting is somewhat unusual since it does not include keyboard. The handbell music is on two staves and consists of a melodic line punctuated by chords in various places while the choir sings in unison. There is a shift to a more rhythmic texture when the choir moves into four parts; that is followed by a slower harmonic rhythm section which returns to the opening mood.

The Church's One Foundation, S.S. Wesley, arr. by Stan Pethel. SATB and keyboard with optional 3 B-flat trumpets, trombone, bass trombone or tuba, suspended cymbal, and five-octave handbells, Coronet

Press (Theodore Presser Co.), 392-42362, \$1.50 (M).

Instrumental parts are available separately (\$10.00 set with \$1.50 each for handbell part). This majestic, celebrative setting is filled with bravura brass outbursts which provide a fanfare feeling. There is an unaccompanied choral verse that leads to a closing section which returns the fanfare material and adds a soprano descant; this builds to a climactic ending. Here is a setting that will be easy for the singers, yet sound impressive and thrill the congregation.

Gloria, Debra Lynn. SAB, piano, optional handbells, Santa Barbara Music Publishing, SBMP 480, \$1.45 (M-).

The score indicates that the handbells may play with or in place of the keyboard; their music is available separately (480.1). This joyful music in 6/8 is canonic with each of the choir parts having a repeated ostinato pattern above a somewhat static harmonic pattern in the accompaniment. Later the sopranos are divided into two parts as the piece builds to a loud ending.

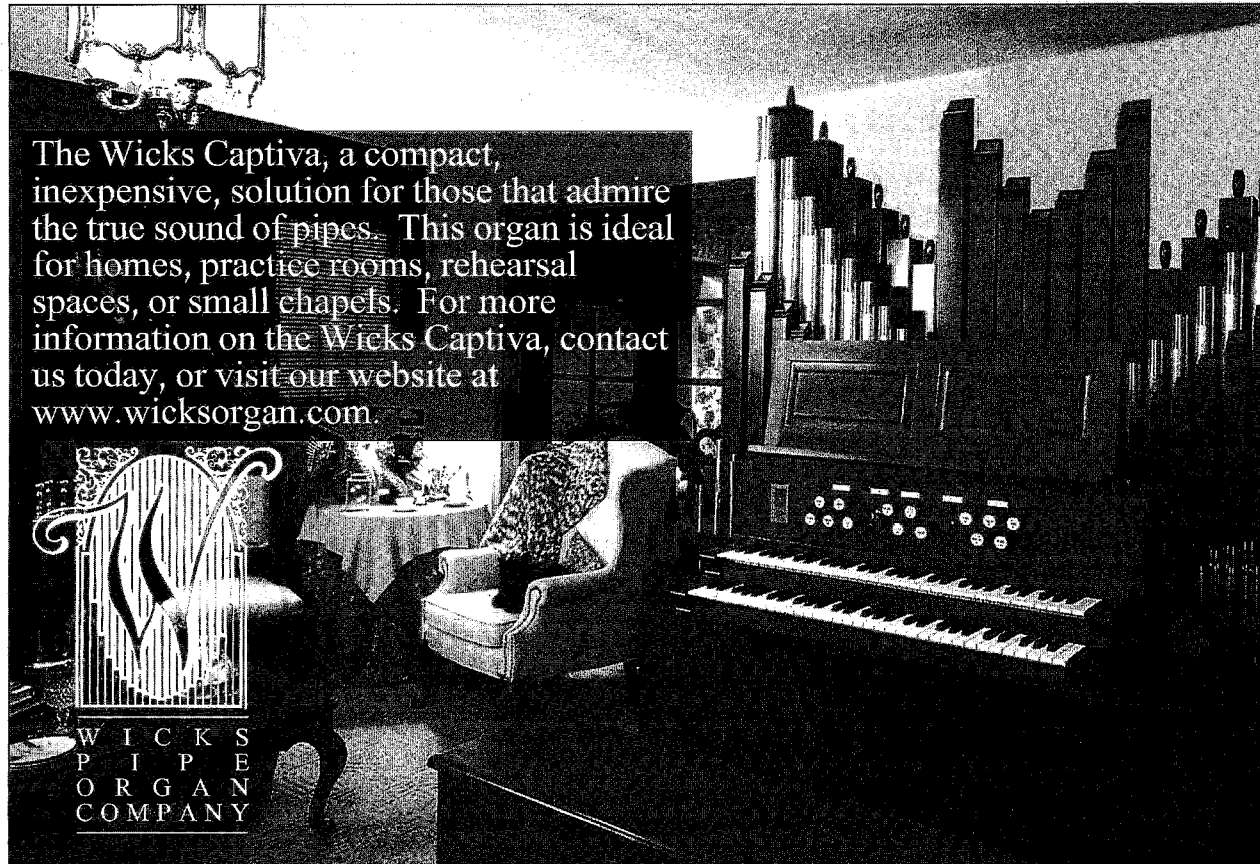
Great God, We Sing That Mighty Hand, Fred Gramann. SATB, organ, and optional handbells, ECS Publishing, No. 5478, no price given (M).

The choral score does not contain the handbell music; a full score (No. 5478a) is required for that. The organ part, on two staves, has registration suggestions and is an important part of this setting. The music dances along in 9/8 with limited use of the full SATB voices. There are brief unaccompanied areas. Solid, well-crafted music.

Come, Teach Us, Spirit of Our God, Anna Laura Page. Combined intergenerational choirs, flute, three-octave handbells, and piano, Choristers Guild (Lorenz Corp.), CGA 9444, \$1.60 (E).

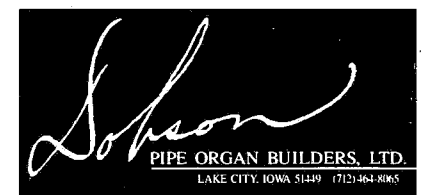
There are sections for adult, children, and youth ensembles; eventually they all sing together. The flute part is included separately on the back cover, with the handbell music both in the score and as a separate part (CGB 297). Much of the music is in unison or two parts. Handbells play an important role and are used throughout; the flute is a counter-melody with solo passages. The music is gentle, somewhat flowing, and very tuneful.

Ring Out, Wild Bells, Bradley Ellingboe. SSAA, SA soli, and handbells, Neil Kjos Music Company, Ed. 6309, \$1.40 (M).

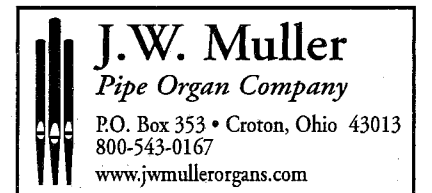


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Three octaves of bells are needed, and their music is predominantly chordal; there are unaccompanied choral passages. The SA solos are very brief and are used to extend choral chords. The lyric music is suitable for Advent, Christmas, or Epiphany on the Tennyson text.

Be Watchful, Be Ready, John Behnke. Two-part choir and three-octave handbells or piano, Concordia Publishing House, 98-3665, \$1.60 (M).

Using a paraphrased First Corinthians text, children's choir, and special handbell techniques (mallets), this fast setting is an energetic anthem. The choral parts are easy, often in unison or as an echo, and they employ limited ranges. Effective music.

The Lord's My Shepherd, Susan Geschke. Three-octave handbells with optional chimetree or wind chimes, Choristers Guild, CGB 243, \$3.95 (M).

This handbell work incorporates Pachelbel's popular *Canon*. Use of the chime tree is limited, with its part separate on the back cover. This peaceful setting also uses the Gardiner tune "Belmont." A quiet, somewhat meditative handbell choir work that is sure to please.

CD Review

Organ Database; CD-ROM, 114,000 records, 7,000 pictures; 25 Euro. H. D. Weisel, P.O. Box 505, D-56225 Ransbach-Baumbach, Germany; <info@orgeldatenbank.com>.

This CD of organ information is available from H.D. Weisel, a German author who circulates advertisements via e-mail on the German Internet service T-Online. It is available in a German edition with only the barest of English translations which rival the infamous Japanese translations of yore. ("Much joy with the data base wishes you," etc.)

There are a great many organs in this data bank, primarily from Europe and the USA. Unfortunately, all that is on the CD is site information—no specifications. About 30% have a picture included with a permanent stamp that reads that it is the property of H.D. Weisel.

This is something of a beginning, though the software is crude and difficult to load on an ordinary PC. I shall digress. As editor of *The Osiris Archive* and *The Diapason Index*, I have been there and done that. Some years ago, I circulated these databases in a "beta" edition, much to the consternation of music librarians who could not get my effort at "run time" software to work on back room computers. Fortunately, they let me know that my software was a very bad joke and forthwith provided the impetus to put the whole thing on the Internet courtesy of the Vienna School of Economics. This is a public admission that I cannot and should not try to write software. Fortunately, FTP (File Transfer Protocol) sites require no software for access and that was my salvation, even in the bad old DOS days. Of course FTP sites are for the most part, free. "Aye, there's the rub."

Mr. Weisel charges about thirty dollars for his CD, which includes some 7,000 pictures and over 16,000 organs. For the money, you will have access to these pictures and data which include the site for each organ, its builder(s), number of manuals and number of ranks. Without the specification and historical background, it is thin gruel, but nevertheless, useful information.

This proprietary software makes it painfully difficult to access data on each organ, with an awkward interface that keeps getting in the reader's way. I tried this software on three computers and had to keep guessing what steps it would take to obtain desired results, such as linking to photographs. There is

a problem with multiple screens, and the links to photographs tend to get hidden behind one screen or another. Ever heard of "Three Blind Mice?" Well, you have to work with a blind mouse!

I have no idea how accurate those photograph links are—if the pictures got mixed up, there is no integral label to identify them. They are all numbered with a code that Weisel has devised to keep users from scanning them with commercial software. One suspects that his desire to avoid copyright infringement or piracy will actually cost him lost sales; this is a delicate balance which may easily be tipped in the wrong direction. As you may surmise, I'm not very confident in the software, and I would run it on a spare computer!

How I do wish this database, simple as it is, were set up to run on Access, Foxpro or some other commercial software! As it is, it will take a dedicated user plenty of time and ingenuity to make good use of the information and photos. And alas! there is no way to print the results of a search, so that one might organize an itinerary of organs to visit, other than to bring the CD along with a laptop.

Nevertheless, this is a start. It is likely that several editors will emerge with CDs of organ data banks, and though this one is awkward to use, it is a beginning and a valuable tool for organ builders and enthusiasts who want basic

information on a large number of organs on this continent and abroad. Fortunately, there are data banks with organ specifications as well, and a good researcher will make use of all sources, including this one. I'm sure that given a year or two, the wrinkles in the software will be ironed out, and a translator will be hired to write instructions and documentation in English.

Oh, by the way, don't forget the Internet! There's a lot of free stuff out there.

—Herbert L. Huestis

Book Reviews

G.A. Audsley, *Organ Stops and Their Artistic Registration*. Mineola, NY: Dover Publications, 2002, ISBN 0-486-42423-5. Available from the Organ Historical Society, \$16.95 members, \$19.95 non-members, plus \$3.50 postage; 804/353-9226; <www.ohscatalog.org>.

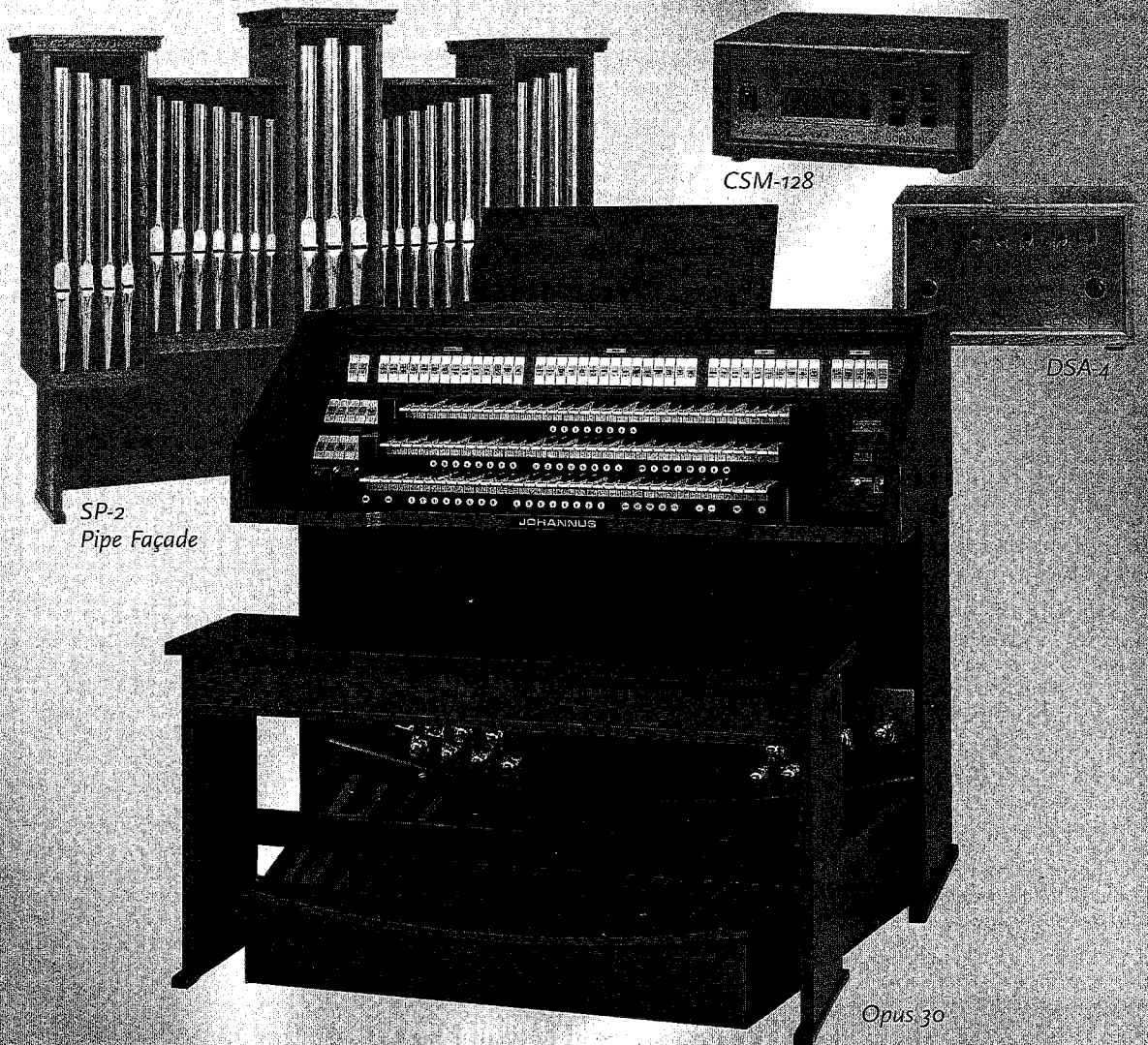
Not long ago, an organ builder confided that he had been commissioned to build a French Horn stop for a new instrument. Not having built such before and not being inclined to pass up the challenge by buying one from a supply house or competing builder, he was faced with a serious question. Where

would he find the pattern? Would he ask for advice from an older builder? Buy the plans? Research and develop his own? No, certainly not, he said. He'd simply consult Audsley!

With the renaissance of the romantic and symphonic ideals of organ building, those old reference works of our youth that had taken on the piquantly quaint character of an old uncle now farmed out to assisted living assume not only reinvigorated youth, but real authority and usefulness. George Ashdown Audsley, the architect by trade and organ designer by avocation, allows a commanding glimpse into the evolution of the symphonic organ from the inside out. *Organ Stops and Their Artistic Registration*, published by H.W. Gray in 1921, four years before its author died, is one of Audsley's last books about the organ. It is an expansion of a single chapter in Audsley's 1905 classic *Art of Organ Building*. In both, the author deems the organ a specifically tonal machine. He makes his case on a stop by stop basis and the meat of the book amounts to a dictionary of these with detailed descriptions of their construction and derivation.

This approach is all the more remarkable for an architect who created important churches, residences, and office skyscrapers (to the extent that 21 stories comprised such over 100 years ago). Audsley embraced a wide range of

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interests only two of which were his profession of architecture and his avocational fascination with the organ. One of his first publications, an illuminated folio of the Sermon on the Mount, arose from his passion for manuscript art. He published at least two volumes on traditional Japanese art. Perhaps more astoundingly, Audsley, beginning in 1863, penned three volumes concerning women's fashion. In addition, he published a plethora of texts on art and architecture. Given all this, Audsley's concern with the organ from the tonal standpoint rather than the notions of function, form, and design comes as a wonder.

One of the foremost features of this and other Audsley titles is the illustration. In a style that can only be termed "quintessential engineer," the author clearly draws pipes in cutaway or elevation with appropriate labels and functional descriptions. Important entries always include a paragraph of two on "formation." In describing a *Flauto d'Amore* stop, for instance, the caption reads: "it will be observed that the vertical perforation (Fr. *Cheminée*) does not extend through the entire length of the stopper, but opens into the larger transverse perforation, B." Vintage Audsley!

About the organ, and surely about his other varied interests, Audsley held stout opinions. He vociferated for a reclassification of the organ into types—the concert room organ, the church organ, the theatre organ, and even a Gregorian organ. He thought of keyboard divisions by tonal function rather than independence and completeness—the woodwind division, the accompanimental organ, the first expressive subdivision of the second organ of the concert room organ. He spoke his mind freely about examples, frequently citing Continental builders of the mid-19th century, often Swiss or German builders. But, he held them to task as well. "It is strange that the value of a soft-toned unison stop in the Pedal Organ has been so systematically overlooked by all Continental organ-builders and organists. It would seem that the desirability for refinement in Pedal Organ tone never entered their brains; yet on artistic grounds alone its necessity must be obvious to everyone endowed with musical sense and taste." One can only conclude, therefore, that Cavallé-Coll, among many, possessed neither of the latter virtues!

The exact place of Audsley in the organ literature introduces a curious twist. He could not be termed an organ builder, for he was responsible for only a few organs in his lifetime. The most prominent was the 1904 St. Louis Louisiana Purchase Centennial Exposition organ, which instrument became the heart of the Philadelphia Wanamaker's organ. He was not a musician at all. Perhaps the term favored by William H. Barnes and Emerson Richards, other contemporary avocational organ theorists who practiced other professions (Barnes was a printer and Richards a politician), fits best—organ architect. As such, readers should critically consider if what they read represents practice or creative imagination. Both slants on the topic are valuable and informative, but need to remain distinct.

George Ashdown Audsley contributed much to the organ literature.

What a pleasure to welcome the reprint of this seminal book and to commend it to yet more generations of organists and organ enthusiasts. As a footnote, those readers craving a bigger picture of Audsley's work might choose to consult an excellent biography by David H. Fox found on the Web at <<http://hometown.aol.com/gaaudsley/>>. That site includes descriptions of Audsley buildings (with photos), as well as a compendium of his writing on a range of subjects from fashion to design to the organ.

—Haig Mardirosian
American University
Washington, DC

The Organ as a Mirror of Its Time: North European Reflections 1610–2000, edited by Kerala J. Snyder. New York: Oxford University Press, 2002. xvii + 374 pages; plus compact disc. \$39.95. Orders: Oxford University Press, 2002 Evans Road, Cary, NC 27513; tel: 1-800/451-7556; fax: 1-919/677-1303. Refer to promotion number I999.

Kerala Snyder identifies the central thesis of this collection of 25 articles thus: "organs have stories to tell about the times in which they were built that go far beyond the music that was played on them" (1). The organs in this case consist of six selected instruments in churches in North Germany, Denmark, and Sweden (along with various other organs mentioned in passing) whose history spans four centuries. The builders and the organ locations are:

- Compenius - Frederiksberg Castle 1610
- Schnitger - St. Jacobi, Hamburg 1693
- Cahman - Leufsta Bruk 1728
- Cavallé-Coll - Jesus Church, Copenhagen 1890
- Marcussen - Oscar's Church, Stockholm 1949
- North German organ - Örgryte New Church, Göteborg 2000

This historic organ "tour" is conducted by 22 contributors, all qualified organ scholars from the United States (9), Canada (1), Sweden (8), and Germany (4), thus providing an appropriately international viewpoint.

Chapter 1, "Organs as Historical and Aesthetic Mirrors," is Kerala Snyder's opening "prolegomena." It introduces the collection by identifying the specific organs along with interesting interrelationships between the instruments and their builders. Patrons of the organs are described in their historical and economic contexts. The sound properties of the organs are identified in terms of changes in temperament and tuning systems through the centuries and how their design and specifications reflect the musical aesthetics of their times. The remainder of the book is organized into four parts.

Part I, "Court and City." Chapter 2 discusses the Compenius and Schnitger organs and how they symbolize the opposing secular and sacred realms of court and city. Chapter 3: Gisela Jaacks discusses the intricate political connections between cities and courts, showing how artistic expression and aesthetic sensibility converged in both contexts. Chapter 4: Harald Vogel explores significant tonal features of the Compenius organ and its relevance to organ design

and playing in the twentieth century. Chapter 5: William Porter provides insights into the composition methods and changing roles of Hamburg organists in the theological climate of the 1600s. Chapter 6: Hans Davidsson discusses the Compenius and Schnitger instruments in a broader cosmological context that encompasses both the cities and the courts. Chapter 7: In this first "interludium" David Yearsley approaches the notion of seamless progress through a discussion of the ideal organ and its experts across the seventeenth century.

Part II, "A Large European Organ in a Small Factory Town." Chapter 8: This introduction focuses on the Cahman organ at Leufsta Bruk (the factory town). Chapter 9: Göran Söderström introduces the De Geer family, wealthy patrons at Leufsta Bruk, and describes the architectural features of the organ. Chapter 10: Axel Unnerbäck describes the Cahman organ in its historical context within the Swedish organ tradition. Chapter 11: Eva Helenius-Öberg and Pamela Ruitter-Feenstra provide new information on organs and organ playing in Sweden in the eighteenth century, noting differences in hymn playing between city and country church organists. Chapter 12: Göran Blomberg relates the organ's decline and restoration in the twentieth century. Chapter 13: In this second "interludium" Celia Applegate discusses the musical cultures of eighteenth-century Germany within the context of economic and social life; Germany is identified as a "land of classical masters."

Part III, "A French Organ in Copenhagen." Chapter 14: This introduction focuses on the Cavallé-Coll organ in the Jesus Church, Copenhagen. Chapter 15: Sverker Jullander introduces the Jacobsen family as patrons of the arts in Copenhagen, and discusses the art and architecture of the church, the relation between the church pastor and the organist, and musical issues related to Danish organ building. Chapter 16: Barbara Owen discusses Cavallé-Coll's organs in the context of technological changes in nineteenth-century organ building. Chapter 17: Jesse Eschbach and Lawrence Archbold consider the factors that contributed to Cavallé-Coll's success in his own time and to his continuing reputation today. Chapter 18: Paul Peeters compares the careers of Cavallé-Coll and his German contemporary Eberhard Friedrich Walcker, noting similarities and differences in their concepts of organ building. Chapter 19: In this third "interludium" Fritz Heitmann's 1930 article, "On the Organ Problem," discusses the question of the performance of recent organ compositions on old instruments.

Part IV, "Revival and Renewal." Chapter 20: This introduction focuses on the Marcussen organ in Oscar's Church, Stockholm. Chapter 21: Bengt Hambraeus discusses the Marcussen organ and its predecessor by Åkerman & Lund (1903). Chapter 22: Kimberly Marshall covers the life, recordings, repertoire, and performance technique of organist Alf Linder. Chapter 23: Martin Herchenröder looks at the Swedish contribution to the development of a new organ style, along with the contributions of several outstanding composers and players. Chapter 24: Joel Speerstra interrelates interviews with Harald Vogel, Cornelius Edskes, and Axel Unnerbäck concerning manifesta-

tions of the organ reform movement of the 1920s and its relation to present-day culture of organ historicism. Chapter 25, "A New Organ for a New Millennium," is Kerala Snyder's "postludium," a brief overview of the broader implications of the preceding discussions and how they relate to the movement of organ culture across boundaries over the four centuries. This section ends with an account of the North German Organ in the Örgryte New Church, Göteborg (2000), a research project that aimed not at the reconstruction of a particular organ but of a particular organ sound.

The text is supplemented by 54 illustrations: church interiors and organ façades, historical drawings, and photographs or portraits of individuals. A separate bibliography of 278 titles—about one-third in English—that consolidates the footnotes and "selected literature" entries in each chapter is provided at the end of the book. The compact disc features performances by six organist-authors of relevant musical works played on the organs they discuss in the text.

The scope of the articles in this volume extends to social, cultural, political, economic, geographical, and architectural factors. This breadth of treatment, supported by close attention to expository historical detail, marks this book as a unique and valuable contribution to organ musicology and culture generally. The focus on the North European scene provides an appropriate contribution to the enlightenment of North American readers, geographically distant from the source of the activity, to whom the topic may be largely unfamiliar. The high density of information and diversity of topics that the book contains suggests that it may not be suitable for cover-to-cover reading but is best approached part-by-part or chapter-by-chapter over time. Each article is largely self-contained, with only infrequent cross-references or overlaps that appear to have been planned; for example, both chapters 17 and 18 deal with Cavallé-Coll.

Kerala Snyder's anticipatory remark in her opening chapter may also serve as an appropriate concluding observation on the implications of the whole collection: "To the aesthetic of our own time belongs the recognition that no one organ, no matter how large or eclectic, is adequate to the task of performing every part of the vast repertory for the instrument, which extends over seven centuries" (21).

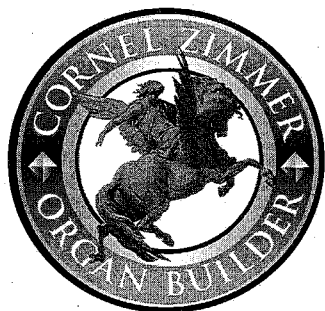
—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

New Recordings

Reubke: Sonata on The 94th Psalm and Liszt: Fantasy and Fugue on "Ad nos, ad salutarem." Played by **Roberta Gary at L'Église du Très-Saint-Nom-de-Jésus, Montréal. Arsis CD 128. Available from the Organ Historical Society, \$14.98 (plus \$3.50 shipping), 804/353-9226; <www.ohscatalog.org>.**

CD producers understandably like pairing these works. By now there are so many recordings of each of them that it is not really possible to speak of a "best" recording; one can only decide on a favorite.

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Roberta Gary, long-time professor of organ at the College-Conservatory in Cincinnati and at present head of the keyboard division there, is surely known to most American readers. She offers fairly standard performances of both works, technically above reproach and carefully crafted. The tempi (total time of the disc about 62 minutes) are about average. Gary's playing of the Reubke sonata seems just a little too placid; her playing of the Liszt is, to me, more exciting and more convincing.

The marvelous organ is perhaps the strong point of this disc. The instrument was built by Casavant in 1915 and restored by the same firm 1985-1999; the aim was to preserve and where necessary restore the original sound. The organ, one of several big Casavants installed in huge Montréal churches in the early 20th century, is a four-manual of 90 stops (about 110 ranks). This includes the II/21 chancel organ. The enormously wide organ façades and the huge vaulted church produce splendid acoustics. This is an example of the Canadian-modified French-sounding organs that Casavant produced at the time, at least for organs in French Canada. (It is instructive to listen to Casavants of similar size built for Toronto churches at about the same time!) The splendid reeds are definitely French in style, but they are far less overpowering than one would expect in French instruments. The pedal division is very highly developed. The range of solo stops and the dynamic range of the instrument are impressive; the engineers have captured a very wide range of sounds!

Even those who may have multiple recordings of the great showpieces featured here will enjoy this recording!

Storici Organi della Valsesia. Played by Mario Duella on the organs of Varallo Sesia and Campertogno. III Millennio CDCO143. Available from Edizioni Musicali III Millennio, Via Emilia, 81, 00187 Rome, Italy <www.IIIcenturia.it>; e-mail: <IIIcenturia@IIIcenturia.it>. No price given.

The disc (55 minutes) features two organs of the Valsesia region. On the organ in Varallo Sesia: 5 versets from *Messa Solenne per organo*, tratta da opere del celebre Verdi, by Carlo Fumagalli; 3 "Versetti per il Gloria" from *Messa Solenne in Re maggiore*, by Vincenzo Petrali. On the organ in Campertogno: *Andante con variazioni*, by Johann Georg Herzog; 5 of the *Douze Pièces pour orgue*, by Clément Loret; "Allegro marziale" from *Six Organ Pieces*, by Frank Bridge.

I have reviewed previous volumes in this series, most recently in *THE DIAPASON*, August 2001. Clearly, the aim is to offer recordings of as many organs from the region as possible. The result is that some of the discs feature organs of no great distinction. A great deal of information about the regional festival, some of the instruments, and Duella's activities can be found in the account of the 15th "Festival Internazionale Storici Organi della Valsesia," by Sarah Mahler Hughes (*THE DIAPASON*, February 2003).

The organ in Varallo Sesia was built in 1822 by Luigi Maroni Biroldi and renovated in 1999 by Cremoni Organi. It is a good, fairly late example of a traditional Italian instrument, a one-manual, divided of course, of 18 stops and

half stops. The two organ Masses were written for organs like this. The "Verdi Mass" by Fumagalli is a good example of the operatic style of much 19th-century Italian organ music. It is great fun to listen to, although most of us will have trouble taking seriously a Mass consisting of great moments from *Traviata* and *Sicilian Vespers* with the grand march from *Aida* as the final section! No elephants! Petrali's mass, in much the same style but using Petrali's own melodies, is more restrained and shows a greater awareness of the characteristics of the organ.

The Campertogno organ was built by Organo Krenghi in 1937 and renovated by the same firm in 2000. It is a two-manual and pedal instrument of 21 stops, 11 on the Grand' Organo, seven on the Organo Espressivo and three on the Pedale. This is a useful but not distinguished small organ. Full organ is more impressive than are any of the solo stops. Duella has found music that works nicely on the instrument: five pleasant but not very inspired pieces by Loret, a delightful little work by Herzog, and a cheerful march by Frank Bridge. The Bridge piece would benefit from more substantial principals—the Italian diapasons, true to their heritage, are relatively thin.

Duella is active as a church musician, recitalist, organ consultant, and festival organizer. He is a fine, tasteful per-

former with a knack for finding little-known and interesting repertory. I particularly liked his performances of the Italian Masses. He takes the music seriously and helps us to imagine it in its original setting.

The accompanying leaflet (Italian and English) contains useful notes on the music and good descriptions of the organs.

Like other discs in this series, this one can be recommended for its historical value and as a good example of what a fine performer can do with limited resources.

—W. G. Marigold
Urbana, Illinois

Improvisations aux grandes orgues Cavallé-Coll de la Cathédrale de Saint-Denis. Pierre Pincemaille, organ. Motette 12551; available from the Organ Historical Society, \$14.98 (plus \$3.50 shipping), 804/353-9226, <www.ohscatalog.org>.

This disc contains three large-scale improvisations: *Six chansons de France*; *Prologue et thème varié*; and *Prélude et fugue sur A.R.L.S.T.I.D.E.*

When the magnificent and innovative Cavallé-Coll organ of the cathedral basilica of St. Denis was formally received in September of 1841, it was essentially an instrument without a liter-

ature; its official christening consisted of a stop-by-stop improvised demonstration by Lefébure-Wély. Thus it is certainly fitting that the cathedral's present *organiste titulaire*, Pierre Pincemaille, combines his considerable skills as an improviser with his keen instinct for what this instrument wants to do in this tour (and *tour de force*) of this famous organ.

The disc opens with six free improvisations on traditional French folk tunes (the tunes are provided in the accompanying booklet). These range from rich harmonies and well-developed polyphony (1) to a jaunty scherzo (4), and a playful toccata (6). The *Prologue* builds considerable tension with blocks of chords that grow organically to a crashing climax only to subside to showcase the organ's gentle flutes. Many of the variations that ensue have a distinctly neo-baroque, even neo-renaissance accent (variations 3-7), bristling with mutations and short, dance-like rhythms. Still other variations strive for more sensual effects, such as the ninth variation, with the theme in canon against mystical chords, or the eleventh variation, with its serpentine ornamented soprano. The final improvisation is a tribute not only to the instrument's builder, but also to Maurice Duruflé, whose *Prélude et fugue sur le nom d'A.L.A.I.N.* (op. 7) was its clear inspiration. Particularly notable here is the closing fugue, replete with

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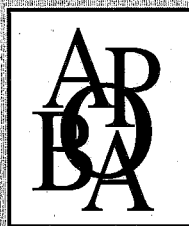
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countersubject, augmentation of the subject, and an impressive build to a final climax.

Mr. Pincemaille's performance does much to amaze the listener, but throughout it is the instrument that remains the star. Perhaps no finer compliment could be paid to the player.

—Gregory Crowell
Grand Rapids, Michigan

The First Australian Organ: Ancestral Spirit—An allegory of the Holy Communion. Played by David Kin-sella on the organ of St. Matthew's, Windsor, New South Wales. Organ.O ORO101. TT 74:40.

This CD contains 20 voluntaries by some of the major English composers of the first half of the 18th century, including Jeremiah Clarke's *Prince of Denmark's March*, four voluntaries by William Croft, two fugues by Handel, two voluntaries attributed to Handel in the posthumous publication, three pieces by Thomas Roseingrave, one voluntary by Maurice Greene and by William Boyce, and six voluntaries by John Stanley.

The accompanying booklet includes some excellent articles outlining the Communion service from the Book of Common Prayer, Augustan ethos and Australia, and the composers whose work is featured here. The 2-manual organ, built originally in 1840 by William Johnson (from London) and John Kinloch (from Perth, Scotland) is apparently the earliest of three organs by this partnership to survive. The Great has the extended compass to GG, while the Swell has the traditional short compass down only as far as f, which makes the Swell to Great coupler somewhat superfluous. A refurbishment of 1895 was fortunately reversed in 1986, new ranks matching the old in scaling and voicing; the Swell Trumpet was apparently not fitted until 1986. The five-stop Great includes Open and Stopped Diapasons, Principal, Twelfth and Fifteenth, the Swell being completed by Open and Stopped Diapasons plus Principal. A Bourdon at 16' is available on the pedal. I am not clear what the aligning of the pieces played with the text of the Communion Service is intended to achieve. An attractive painting of the church in 1822 is featured on the back of the booklet, its "negative" image on the front giving a most eerie effect.

With such a limited specification it is unfortunate that several of the pieces chosen cannot be played using the prescribed registration, doubly unfortunate when this changes the character of the piece. Three of the Stanley voluntaries call for the Vox Humana, and one by Croft requires a Cremona for a dialogue effect with the Trumpet; the lack of an Echo Trumpet also changes the effect in the Trumpet movements. The voluntary attributed to Handel which is marked for Cornet suffers similarly. Although it sounds attractive enough, there is no historic reason why the Roseingrave Fugue in G should be played on just the 4', there being enough pieces where such a registration is actually specified. The most successful pieces are the three voluntaries by Croft, the Voluntary in C minor by Greene, and the Voluntary in C attributed to Handel, as well as the Voluntary

in G by Stanley, both of which have a typically rhythmic fugue for the second movement. Also generally successful are the somewhat wayward fugues by Roseingrave, who deserves to be better known and more played than he is. The well-voiced Swell Trumpet cannot be coupled effectively for the reason mentioned above. The Handel Fugue in G minor is played with a somewhat subdued registration, while that in B-flat is somewhat more robust.

The playing itself is well articulated, though there are some rather strange decisions with regard to style and interpretation; in several pieces, especially those for solo stops, the first few bars of the bass are played as an "introduction" to the movement. The Croft voluntaries contain a lot of "notes inégales" which have no historical justification, as well as certain chords being repeated and altered rhythmically where there seems to be no textual justification. Several of the slow introductions are taken at a rather brisk tempo, as are some of the Trumpet movements, this being particularly noticeable in the Stanley Voluntary in C, op. 7, where the composer's carefully notated dotted quarter followed by 16th-note triplets are smoothed into quarter and 8th-note triplets. The final chord of two of the Roseingrave pieces, as played, does not respect the composer's intentions with regards to the quality of its third. There are several instances where chords are shortened excessively, giving a jerky effect alien to the spirit of the music. While there are some good cadenza flourishes, there are equally places which call for them where they are not applied; it is unusual to find a lengthy cadenza at the close of the flute section in the second movement of Stanley's Voluntary in C, op. 5, before the closing passage on the Echo. There is some tasteful added ornamentation, but even more could have been added.

The CD is well produced, and amply demonstrates the excellent tonal quality of this important instrument. However, given the limitations of variety imposed by the small number of registers, and the comments regarding interpretation, it may have been better to include a small selection of recordings using authentic registrations as part of a CD covering several instruments.

—John Collins
West Sussex, England

New Organ Music

Variations on Five Hymn Tunes for Organ, Austin Lovelace. Lorenz Publishing Company, 2000, No. 70/1289L, \$9.95.

Before retiring, Austin Lovelace (born 1919) had spent well over half a century as a church choir director and organist. Most of his 670 or so published compositions are sacred choral works with organ accompaniment, but he has also written many organ works. The latter are concerned with unsophisticated musical ideas that are usually expressed in the traditional early 20th-century harmonic vocabulary of his youth, and calling for little finger and pedal technique. Although brought up a Southern Baptist, and subsequently working as a musician mainly in Methodist and Pres-

byterian churches, the composer's organ works are ecumenical, so church organists from many denominations find them attractive.

Based on the well-known melodies *America, Deo Gracias, Hanson Place, Lake Enon, and Old Hundredth, Variations on Five Hymn Tunes* are all of about four or five minutes duration. About half the movements are for manuals only. The registrations provided for each movement are succinct, and help to clarify the composer's concept of the music. The form is not the traditional theme and variations, for they do not begin with the customary simple presentation of the theme, but with the first variation. Church organists might find them very useful, for not only could any of the five pieces be played effectively in a recital, but also the variety of moods and tempi of individual movements suggests that they might serve also as service preludes, offertories, and postludes.

Lovelace has taken advantage of his extensive knowledge of styles and compositional techniques here. *Variations on "Hanson Place,"* a nicely varied, well-balanced collection of movements illustrates this. At the start, the performer is asked to play "In relaxed hymn style" the slightly embellished Robert Lowry hymn tune in the soprano register in the right hand, accompanied by conventional, mellifluous, flowing harmonies below in the left hand and pedal. Variations 2-5 are for manuals alone and have more transparent textures. Variation 2 is in a faster tempo with left-hand motifs in the bass register from *Hanson Place* alternating with two-voice treble phrases from the American folk hymn *Promised Land* in the right hand on another contrasting manual. Then there is a gentle Viennese waltz, followed by a moderately paced neo-classical gigue with a wide-ranging, flowing arpeggio left-hand accompaniment. The close harmonies of the slow, sad, and chromatic Variation 5 are perhaps reminiscent of "barbershop" style. Up till now the dynamic level has been restrained, so that the unleashing of the Victorian hymn tune in the final Sixth Variation in broad, triumphant, barrel organ manner, played on the great full chorus with pedal, makes a very happy end.

In *Variations on "Old Hundredth"* Lovelace draws an even broader dichotomy of styles and techniques from his compositional arsenal. It opens with a *fortississimo* improvisatory passage in the grand manner and leads into a free harmonization of the old *Genevan Psalter* tune. Then a distinctly more academic, neo-baroque approach is taken in the three ensuing variations, titled "Bicinium," "Mirror Canon in Bass," and "Faux Bourdon." Beautifully polished miniatures, they may remind one of Flor Peeters' rather acerbic, matter-of-fact style of fifty years ago, though these little Lovelace movements are technically much easier than the Belgian's. The full tonal resources of the instrument are called for in the concluding Fifth Variation, which has the *Old Hundredth* tune thundered out in the pedal in long notes over a filigree of manual sixteenth notes. Though technically much easier than the prototypes, the movement is clearly cast in the style of the brilliant late nineteenth- and early twentieth-century French toccatas of such organ composers as Gigout, Widor, Boëllmann, and Vierne.

Variations on Five Hymn Tunes is

written principally, one suspects, for amateur church organists who are looking for melodious, conventional music that is fresh, easy, and sounds effective on the instrument. The print is large and the notes generously spaced, which makes for easy reading from the organ music desk, and the book is extremely reasonably priced.

64 Hymn Preludes for Mostly Manuals. Kevin Mayhew Ltd., 1998, Catalogue No. 1400175, \$29.95.

Many of the regular stable of Kevin Mayhew composers have contributed to *64 Hymn Preludes for Mostly Manuals*: Rosalie Bonighton, Adrian Vernon Fish, Andrew Fletcher, Andrew Gant, Richard Lloyd, Andrew Moore, June Nixon, Richard Pantcheff, James Patten, Richard Proulx, Betty Roe, Martin Setchell, Christopher Tambling, Quentin Thomas, and Stanley Vann. Although there is no acknowledgment of the fact, one should be alerted that a number of the works—including some of the best, one might observe—are not exclusively found in this anthology. Apart from the book titled *64 Hymn Preludes for Manuals*, which contains all these compositions arranged for manuals alone, with a little checking the reviewer discovered, for example, that the first work in the collection, Tambling's prelude on *Christ Arose* has appeared in two later Mayhew publications, *Preludes on the Great Hymn Tunes of Lent, Holy Week and Easter* (1999) and *Hymn Preludes for the Church Year, Book 1* (2001).

This is a useful source of short pieces based on hymn tunes for church organists who have limited manual dexterity and even less expertise on the pedals. Only one work is actually notated for manuals alone, but one might suspect that almost all were originally conceived for hands only, and that one or more phrases for the pedals were added later. The more advanced player will probably be able to play at sight most of the preludes, but this need not make them useless. The level of inspiration and originality is mostly of a modest order, but there are a number of exceptions.

Tambling is one of the composers who has written some of the most inspired, enjoyable organ music for Kevin Mayhew, and it is good to see that there are four of his pieces in the anthology: *Christ Arose, Gott will's machen, Pange lingua, and To God Be the Glory*. Glorious opening and closing full-organ fanfares, characterized by double dotted rhythms, set the victorious, rapturously energetic tone of the setting of *Christ Arose* most eloquently, and the whole piece proceeds with a sense of inevitability that is masterly. This is a musical canvas that is executed with broad brush strokes and vivid, bold colors, and can leave both player and audience breathlessly uplifted. The score calls for a large instrument with a solo trumpet stop.

In *To God Be the Glory*, which also requires an organ with lots of power, the composer immediately bursts ecstatically into the hymn tune, which is studded with joyous four-tone, sixteenth-note embellishments. The hands present the principal material, which is expressed in a traditional Romantic, chromatic idiom, while pedalpoints played by the feet provide tonal stability. One may sense this is the breathtaking, thrilling music of a committed Christian.

Like Tambling, Gant knows how to write very effectively for the instrument and has an individual, if not somewhat

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conventional, style. In *Londonderry Air* and *Will Your Anchor Hold*, he steers clear of the Romantic noble style of, say, some of the works by composers of pre-World War II England such as Percy Whitlock, of which traces may be felt in Tambling's pieces. Gant favors a more Neo-Classical idiom. He has no time for nostalgia and sentimentality, even when setting one of the traditional wistful melodies, *Londonderry Air*. Succinct cohesion is striking in the piece, for the *Air*, or least motifs of it, is always present, and there are no predictable empty sequential passages in the development of the theme, elaboration of the melody being achieved mainly through canon-like imitations which unfold in an interesting, inevitable fashion.

In *Will Your Anchor Hold*, Gant gives the vigorous rhythmic preexistent melody a military tone by means of a pervasive quarter-note marching bass accompaniment, but the playful sporadic appearances of motifs derived from the hymn tune suggest that he is also smiling slyly. It begins softly, with brief fragments of the hymn tune interjecting over the marching bass. Eventually, an impression of impending climax is suggested by the interjection of joyful sixteenth-note arabesques and wildly more and more chromatic, dissonant harmony, before the climax is reached with reminiscences of *Will Your Anchor Hold* being hurled about with abandon by the organ at full throttle. The work concludes with a rapid return to the opening's murmurings.

By and large, *Arioso* on "St. Patrick's Breastplate," *Cantique* on "Charity," *Trio* on "Montgomery," and *Variations* on "Veni, Creator Spiritus" illustrate Proulx's reputation as a competent craftsman who is not always in good form. In the case of the above four compositions, he may charm with piquant turns of phrase, and his adept use of transparent Neo-Classical counterpoint that may remind one a little of Hindemith, but there is no spark of life, and dullness hangs over the music.

For contrast, see Lloyd's *Battle Hymn*, *Eisenach*, *Lux Benigna*, *Southwell (Irons)*, and *Wychbold*, which are pleasantly old-fashioned in the tradition of pre-1950 English organist-composers such as Walter Alcock, William H. Harris, and Whitlock, whose works Lloyd (born 1933) probably would have heard as a boy in the choir of Lichfield Cathedral (1942-47). *Lux Benigna* is an outstanding example of his art, Lloyd's gently undulating phrases of basically homophonic texture, pervaded with touches of quasi counterpoint, matching beautifully the sentimental melody by the well-known English Victorian hymn tune composer John Bacchus Dykes.

64 Hymn Preludes for Manuals.
Kevin Mayhew Ltd., 1998, Catalogue No. 1400174, \$29.95.

This volume contains the same pieces as *64 Hymn Preludes for Mostly Manuals*, the only differences being that the pieces here are for performance on the manuals, and, compared with the "Mostly Manuals" volume, several titles have been altered. Thus, for instance, in this volume there is a *Chaconne* on "St. Patrick's Breastplate" by Proulx that is titled *Arioso* on "St. Patrick's Breastplate" in the "Mostly Manuals" anthology. But apart from the obvious loss of the deep tones that results from the absence of a pedal part, and the occasional manual problems that arise from the bass line not being played with the feet, little is lost in this edition compared with the other.

—Peter Hardwick
Brechin, Ontario

Johann Pachelbel: Complete works for keyboard instruments. Volumes III and IV, Magnificat Fugues from the Berlin Manuscript, First Series and Second Series. Edited by Michael Belotti. Published by Wayne Leupold Editions WL600129/136, 2002.

The two volumes reviewed here are part of a new ten-volume critical edition of the keyboard works of Pachelbel

(1653-1706), the Thuringian predecessor of J. S. Bach. Very few of his works, encompassing all genres of keyboard forms, were published during his lifetime, and the quality of the non-autograph manuscript copies is extremely variable. Michael Belotti provides in these two volumes two series of fugues on the Magnificat, eight on each tone, giving a total of 64. Max Seiffert included 95 such fugues in his edition published just over a hundred years ago, and further editions during the past thirty or so years were based on his monumental research. While Belotti includes the edition by Anna-Marie Gurgel in his critical commentary, it is strange that he does not mention the 2-volume edition of the fugues edited by Tamas Zaszkaliczky for Bärenreiter in 1981 in either the introduction or the commentary.

Each of these two volumes contains four fugues on each of the eight tones, taken from the now lost Berlin MS, the contents of which are fortunately mirrored in an MS preserved at Wolfenbüttel. Other sources consulted include a printed edition of c1839 (Franz Commer) and MSS at The British Library London and the Städtische Bibliothek, Leipzig. An interesting and valuable detailed description of the duties of the organist during Vespers is included in Volume IV, showing that for an *alternatim* performance of the Magnificat six

verses could be played, the first and last possibly being improvised toccatas or preludes. *Modulatio Organica*, Johann Kaspar Kerll's collection of versets published in 1686, includes seven versets for each tone, the final one being headed "in place of the Antiphon," this pattern also being followed in Murschhauser's *Octi Tonium* collection of 1696. The introduction to each volume offers a brief outline of Pachelbel's career and a description of each source examined. A detailed critical commentary is provided in each volume.

The fugues themselves, mainly in three parts, contain much variety, the subjects ranging from slower *ricercar*-like to 16th-note movement as well as some which are *gigue*-like in 6/8 and 12/8. There are several examples of the repeated notes formula more typical of the North German school, and number 6 on the seventh tone ("borrowed" from Battiferri's *ricercar* 7) contains chromatic intervals. A few in two parts are designated for two manuals. These pieces (like many of the other collections of versets by the South German composers) deserve to be far better known than they are; even with their inclusion in the "complete" Pachelbel recordings which are progressing, they still do not seem to be part of the general repertoire of younger organists. They are tricky enough to require careful study of

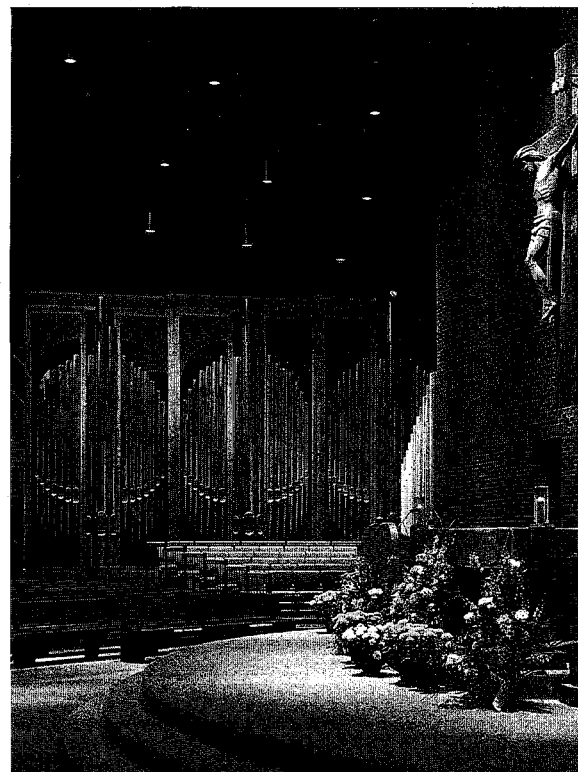
the part-writing in order to play it cleanly as it switches between hands, and of sufficient musical interest to make them enjoyable preliminaries to the greater fugues of Bach. Use of the pedals is limited, and even a small one-manual organ will enable a convincing performance of the great majority.

The printing is clear, but with generally only three bars to the line, there are some page turns impossible to negotiate without an assistant. Volume III contains two engravings of Nürnberg dating from 1756, and each volume contains facsimiles of pages from the sources. Volume IV also contains a short *Presto* movement found in two of the sources, although almost certainly not by Pachelbel himself.

Maybe some comments on appropriate registration and notes on "performance practice" to include fingering and ornamentation would have been beneficial, but this edition is certainly to be recommended to those who still do not have a copy of these fugues; volume V will presumably include the remaining 31 fugues also included in the other modern editions (in these the first tone has no less than 23 fugues in total), as well as any newly-discovered ones. I look forward to it, and to the other volumes in this series.

—John Collins
Sussex, England

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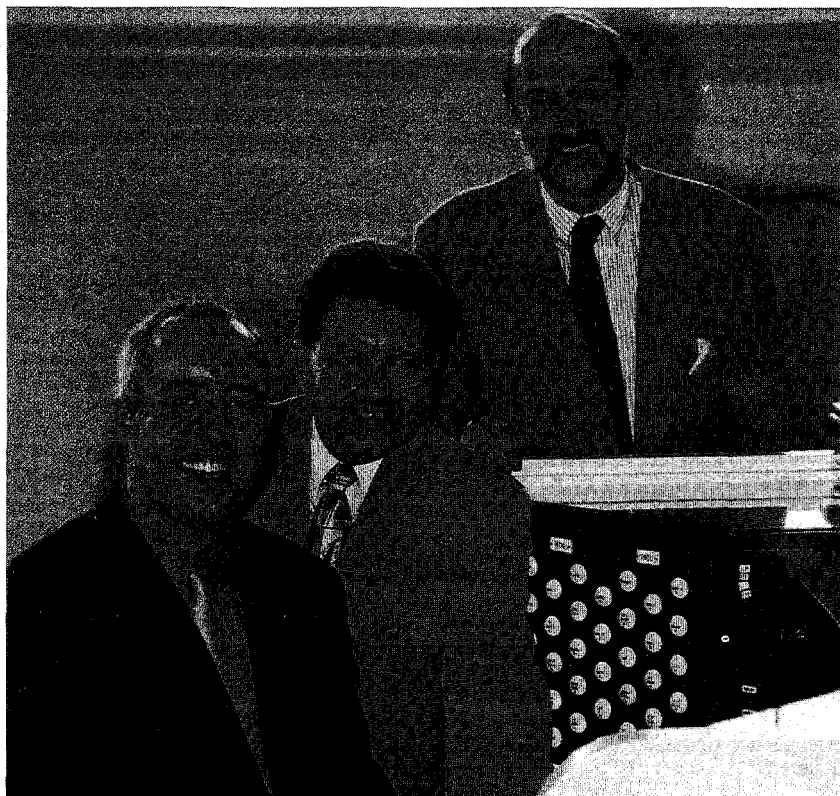
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Albert Schweitzer Organ Festival/USA



Albert Schweitzer Organ Festival / USA (left to right): Thomas Heywood (seated), Frederick Hohman and David Spicer

Newly reorganized to meet the needs of the 21st-century young organist

When the Albert Schweitzer Organ Festival/USA held its sixth annual festival in September of 2002, there was much discussion about the best means to encourage and support young organists in their musical careers and to increase appreciation for organ music.

The festival began in 1997 as a collaborative effort of the Albert Schweitzer Institute and First Church of Christ in Wethersfield, Connecticut. The Albert Schweitzer Institute has long promoted programs based on Schweitzer's lifelong interests: peace, humanitarian values, health, environmental concerns and music. Before traveling to Africa in 1913 to found a missionary hospital, Albert

Schweitzer was well known in Europe for his lectures on theology, philosophy, and music, especially the organ works of Bach. His own organ concerts in Europe were a source of support for his medical work. Likewise, the Albert Schweitzer Institute lives out the legacy of this great man through its many educational programs. The Institute chose First Church of Christ as the host for the Albert Schweitzer Organ Festival/USA with the hope that it could develop a musical outreach to benefit young organists throughout North America. In 1998, the first organ competition for high school and college-age organ students was held as part of the Albert Schweitzer Festival events.

Since that time, the Wethersfield hosts have supported talented young organists and attracted a variety of outstanding guest artists to participate in the festival. David Spicer, co-founder of the festival, is looking forward to expanding the organ competition to better meet the needs of today's young organists.

In 2002, ASOF/USA brought the Art of Organ Transcription to the forefront by featuring the young Australian organ virtuoso Thomas Heywood. This talented and prolific transcriber dazzled the festival audience with his solo concert organ arrangements of famous classical and romantic music. His program included Overture to *The Barber of Seville* by Rossini, and the entire *Symphony No. 5 in C minor*, op. 67, by Beethoven. *Hebrides Overture (Fingal's Cave)* by Mendelssohn, Fantasy-Overture to *Romeo & Juliet* by Tchaikovsky, and *The Ride of the Valkyries* from *Die Walküre* by Wagner, all transcribed by Edwin H. Lemare, were also offered by American organist Frederick Hohman, known to audiences worldwide through concert performances, radio, recordings and television.

At this time, the Albert Schweitzer Organ Festival committee is preparing for ASOF/USA 2003, to be held in Wethersfield on September 5-7. Con-

cert organists Colin Andrews and Janette Fishell will join Frederick Hohman as this year's guest artists. Plans are underway to feature these organists in the opening concert of the festival on Friday evening, September 5, at 7:00 p.m. The committee is hoping to invite 6-10 qualified young organists to compete in two divisions on Saturday, September 6. Awards and requirements have been changed for this year, allowing the 20th-century repertoire category to include works by Marcel Dupré and Louis Vierne. The High School Division First Place Award has been raised to \$1500. To better meet the needs of today's young organists, the Undergraduate College Division has been changed to the "Post High School/Young Artist Division" allowing for all qualified organists up to age 26 to compete, with or without college enrollment. In addition to the Austin Organs, Inc. Grand Prize of \$2000, the First Place Young Artist will have the opportunity to present an organ recital during the 2003-2004 First Church concert season for an additional fee.

More information may be obtained about the festival by calling the ASOF/USA office at the First Church of Christ in Wethersfield, Connecticut: (860) 529-1575, ext. 209, or through the website:

<www.firstchurch.org/asof/asofinfo.htm>.

Postscript

In 1949, Schweitzer was invited by the Goethe Bicentennial Foundation to visit the USA and participate in a week-long festival of music and lectures in Aspen, Colorado. He donated his entire honorarium of \$5,000 to the purchase of new drugs for the sizable village of lepers that he maintained at Lambarene in Gabon, Africa. Schweitzer was able throughout his life to use his knowledge, creative ideas, gifts and talents to benefit many around the world.

—Nancy Andersen
(ASOF/USA Coordinator)

Institute for Sacred Music The University of Iowa

The University of Iowa, in conjunction with the River Valley and University of Iowa chapters of the AGO, sponsored their annual Institute for Sacred Music, February 22-24. This event, bringing together leading scholars in the field of church music with outstanding organists and choral conductors, has become an important addition to the academic and ecclesiastical landscape of the Midwest. The clinicians for this year's institute were Frank Burch Brown, the Frederick Doyle Kershner Professor of Religion and the Arts at Christian Theological Seminary in Indianapolis; Carol Doran, Professor of Music and Liturgy and Seminary Organist at Virginia Theological Seminary; and John Chappell Stowe, Professor of Music at the University of Wisconsin-Madison.

Frank Burch Brown is widely recognized as one of the foremost authorities on issues related to theology and the arts. His most recent book, *Good Taste, Bad Taste, Christian Taste*, is among the finest works of its kind. Brown's thoughtful and carefully nuanced approach to issues raised during the so-called "culture wars" is a welcome addition to what has become an intensely polemical debate. At Iowa, Brown spoke first on the topic "Ecumenical Taste and the Music of the Church." Brown views himself as a facilitator, helping the church find new ways to discuss taste as a factor in religious experience. His basic thesis during this talk was the need to be inclusive with respect to different musical styles, while at the same time maintaining a critical stance in regard to musical quality.

Brown believes that there is a tendency for musicians to universalize their own personal taste and attempt to make it normative for everyone. This is espe-



Participants at the University of Iowa Sacred Music Institute

cially true for highly trained specialists. It can lead to dogmatic elitism, dividing the specialist from other believers. The opposing viewpoint is represented by those who simply think that everyone has a right to their own opinion. Given this logic, an individual's likes and dislikes become the sole criteria employed when making aesthetic judgments. For Brown, in the final analysis, neither of these two options is adequate. Grounded in the moral imperative to love, Brown pushes the church to extend the boundaries of taste—to make taste itself more ecumenical. He also recognizes that the church must seek to offer its best gifts to God, always acknowledging that the finest human efforts still fall short of the mark. Grace is God's final response in the face of human frailty.

Brown's second lecture was entitled "Sacred Music and Secular Music—

What Is the Difference?" Citing numerous examples of "secular" music that later took on a "sacred" function, Brown discussed different ways that these terms could be applied. He suggested that the proper musical "tone of voice" might make a particular piece fitting for worship. This was demonstrated through recorded examples, many of which were taken from Handel's *Messiah*.

Finally, Brown focused on the question of religious meaning. He believes that human formation provided by the church can elicit religious potential from music in ways that would not otherwise be possible for the music alone. Two of the great tasks for the church are to discern the underlying religious potential in secular music, and to highlight the true religious dimension of the sacred music the church has called its own.

Carol Doran, well known for her con-

tributions in the field of hymnody, spoke on two topics, "The People's Song" and "Living into New Ways." In her lectures she outlined many of the purposes of congregational song. Doran spoke with great conviction about the need for church musicians to adapt to new circumstances, to imaginatively renew the people's song and make it meaningful once again. The means to this end is through the combination of pastoral and prophetic musicianship. This combination is difficult to balance, but an essential component of a church musician's mission in an era of great change. Doran reminded the participants that change is difficult, yet it is essential to good health and part of God's plan for the universe. In concert with Brown, she added that the church must develop a taste for diversity and be guided finally by love. The institute wor-

ship service gave Doran the opportunity to demonstrate many of the ideas she spoke about in her lectures.

John Chappell Stowe both played and spoke at the conference. Over the years Stowe has become known as an innovator in his recital programming and an authority on Italian baroque organ music. He demonstrated both qualities in a masterfully played recital.

Stowe presented lectures entitled "What Is Essential to the Training of Today's Church Musician" and "Authenticity, Performance, and Ministry: Can There Be a Blessed Trinity?" His first lecture was organized around Jesus's statement "I am the way, the truth, and the life" (John 14:6). This formed the foundation for a discussion of how to teach church music ("the way"), what should be taught to church

music students ("the truth"), and the contextual issue of how to integrate the job of a church musician with a faithful life ("the life"). Throughout his talks, Stowe called for the church to take Christ as a model, to ask serious questions about what and how we should be teaching the next generation of church musicians.

In addition to the foregoing events, students from the University of Iowa Organ Area performed a superb recital, and there was a closing panel discussion. The 2003 Institute was indeed a great success. Congratulations are due to coordinators Delbert Disselhorst, Brett Wolgast, Robert Triplett, and Andrew Hicks.

—Michael Bauer
Professor of Organ and Church Music
The University of Kansas

How to explore nearly equal temperament with your piano tuner

by Herbert L. Huestis

Most of the time, pipe organs and pianos share equal temperament—at least in theory. Compared to an average piano tuning, organ tuning is a massive job. Organs are relatively easy to touch up, but a major operation to tune thoroughly. A number of factors are critical for accurate organ tuning, including temperature, location and condition of the pipes, the accumulation of dirt, and wear and tear. In addition to these factors, it is just plain hard to get around in them. One must manage walkways, ladders and work in scary places. Hardly any piano tuners have fallen off a piano or dropped their tools in the strings, but we often hear of organ tuners taking fateful trips down ladders or worse, winding up in the pipes!

Some years ago, I learned that it was not a very good idea to change organ tunings on a whim. An organist might ask a tuner to lay on a Werckmeister III tuning, so they can hear what Bach should really sound like. After the enthusiasm for Bach has worn off, the next organist to take that job will insist that the organ be returned to equal temperament. (Don't ask me how I know that these things can happen.)

It is unfortunate that what passes for equal temperament on many instruments is really no temperament at all. The sound is all a jumble. Other situations occur, where tracker organs that should be well-tempered bleat unmercifully with equal thirds, and lovely turn-of-the-century heirlooms howl in baroque temperament. So often, the punishment really does not fit the crime, and perfectly good tunings are wasted in the wrong places.

More organists have come to realize that tuning is an art, and pleasing musical results come to those who invest time and attention to the details of a well constructed and pleasing tuning. A good tuning is more than theory and strategy and hard work. It is understanding of what is possible and taking some effort to achieve those possibilities.

This is where the piano tuner comes in. If an organist is going to understand temperament as it applies to his instrument, a good place to start is with pianos. Historic temperaments are manifold with many different names and variations. They are represented by lists of numbers that may defy rationality and sometimes beg the question of authenticity. Who is to say the numbers are right, when many versions of each temperament make their claim to be authentic? Scholarship is sadly lacking.

Machine tuning is often used to set temperament with varied results, depending on how good an aural tuner the technician is. The best tuners never abandon aural tuning—in fact tuning by ear is still the best source of a superior tuning. Both equal and historic temperaments can be set with an electronic tuning device, but the real test of any tuning is the way the intervals work. Theoretical tunings may be derived by study and transmitted by tuning charts,

beat rates, or deviations from a theoretical point. But in the final analysis, it is the ear of the technician that makes the decision to go flat or sharp. In my own experience, I look for logical relationships between intervals, no matter what the name of any tuning.

This is the direction in which organists can go as well. When they hear a fine instrument, the tuning should also make an impression. It's not a matter of sour notes, but how the stops of the organ sound both in the quality of the pipes and the tonality of the ensemble. Temperament contributes purity, harmonicity, and overall aesthetic satisfaction. The sound of the finest organs will contribute immensely to an individual's musical understanding and appreciation.

In addition to listening to fine organs, some experiments can be made with pianos in a church setting. When these instruments are tuned, purely equal temperament can be set aside in favor of historically derived tunings. This does not mean that they must be severe. In fact, some of the most delicate temperaments are very close to an equal distribution of intervals. However, the deviations they display are intentional and often the result of the best tunings of bygone technicians. If nothing else, they displace random errors in favor of intervals that lean the right way for a musical result. A good example of this type of tuning are "Viennese" or "Victorian" temperaments. They are found on reed organs and other 19th-century instruments.

In addition, there are well-tempered tunings of a more moderate nature that are appropriate for romantic or classic (but not baroque) organs. They are

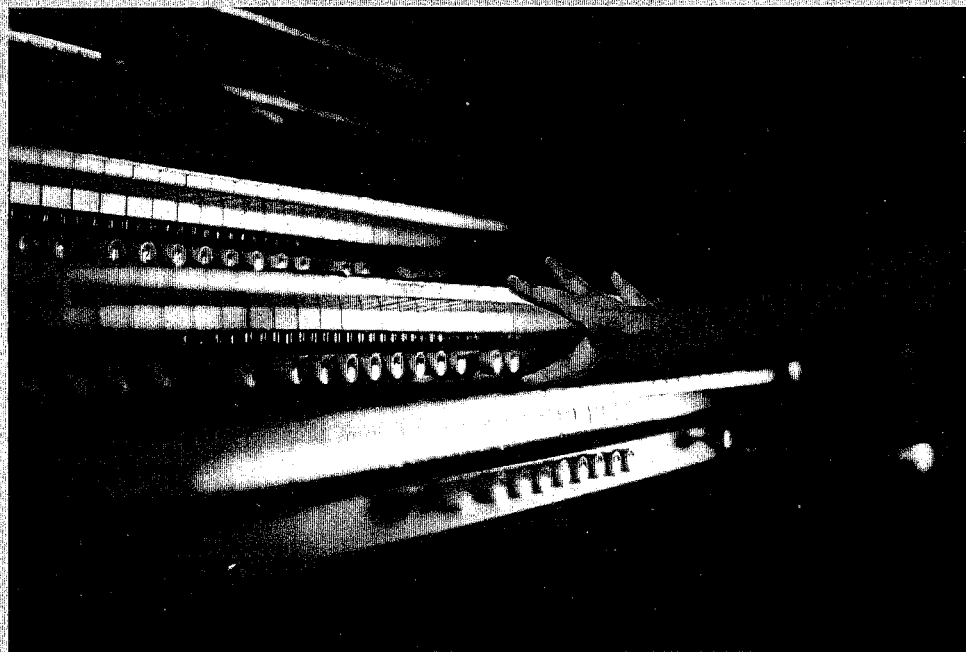
often derived from English sources, such as "Broadwood's Best" and "Handel's Well-Temperament." These tunings give good key color and favor the white note triads. They also have the excellent feature of providing consistent ear tests and do not require the uncritical setting of pitch according to the dial on a machine. Yes, you can use your ears when tuning these temperaments. And your ear will reward you when you play the music.

Organists can open up aural vistas with pianos at hand by arranging for their tuner to assist with well-tempered tunings. This is not to be confused with changing pitch. Piano tuners are taught to maintain pianos at A=440 and should be encouraged to do so. It is not hard to find a tuner who has an active interest in historic temperaments, since this subject is an area of lively scholarship and discussion in conferences of the Piano Technician's Guild, the parent organization for most piano tuners. A search for the right technician will be well worth the effort. Organists will be rewarded with instruments that "teach" them how to listen to music.

After some time with pianos, the question of the ultimate tuning of the organ can be considered with much more clarity and logic than "tuning on a whim." It is far more likely that good insight and perceptive decisions will prevail. ■

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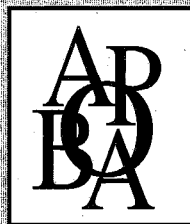
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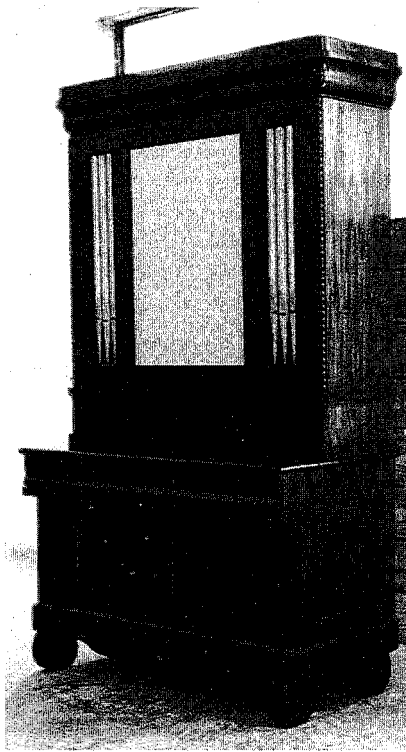
While completing the installation of a new organ in the Tennessee Valley Unitarian Universalist Church in late 1998, I was drawn into a conversation between Will Dunklin, the organist, and Marian Moffett, a viol da gamba player who is a member of a local early music ensemble. Marian indicated an interest in acquiring a small chamber organ for her home, which would be appropriate as a continuo instrument for early (particularly English) music. After briefly discussing prices, both Will and myself commented that an early American organ (pre-1860) would possess many of the tonal characteristics required for such a use, as well as providing its own historical interest. Besides, restoration of such an instrument would likely be quite economical compared to the price of a new organ.

After checking with the Organ Clearing House, we found nothing small enough for such a use, and the matter got shelved in the back of my mind. About a year later, I received a message from Marian that Will had found a small American chamber organ on eBay, for sale by a doctor in Michigan. After some negotiation, she purchased the organ and went with Will in a rented van, returning two days later with said instrument. In such a serendipitous series of events, then, did this enigmatic and charming little instrument fall into my hands for the purpose of restoration.

Provenance

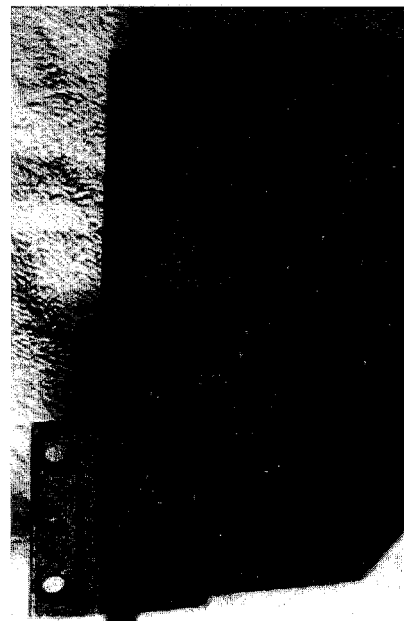
Establishing the provenance of the instrument was the first item of interest; since the organ sat in the shop for a year before work could commence, it gave me some time to pursue the subject. Alas, despite our efforts, the little instrument still remains anonymous. The following, however, are some of the identifying characteristics pertinent to its provenance.

The cabinet holds a number of clues, which help us make some general conclusions. The cabinet (as well as the chest and internal framework) is made of eastern white pine, with a smattering of cherry and black walnut. This clearly identifies it as an American-made instrument. The Empire case, with its ubiquitous crotch mahogany veneer and late Empire styling, seems to place it between about 1845-1855. According to Barbara Owen, the cabinet looks like the work of early Connecticut builders. This dovetails nicely with the oral history we received from the previous owner, who had been told that the organ was built for the Lockwood family of Norwalk, Connecticut. Apart from these general observations, the cabinet holds another clue: the ripple moldings, which appear in several shapes and sizes. According to an article by Carlyle Lynch in the magazine *Fine Woodworking* (May/June 1986, pp. 62-64), such



molding was made by only one company in America, the Jonathan Clark Brown clock company in Bristol, Connecticut. This company made the gewgaw covered clocks known as steeple clocks, but after the factory burned in 1853, J. C. Brown clocks no longer were made with the unique ripple moldings. Such moldings require an elaborate, slow-moving machine for their manufacture, and the machine was evidently never rebuilt. If the builder purchased his ripple moldings from the clock company, then it is clear the instrument was built before 1853.

The hardware found on and in the instrument provides more tantalizing hints as to the organ's provenance. The mix of early factory-made components with other hardware which is clearly

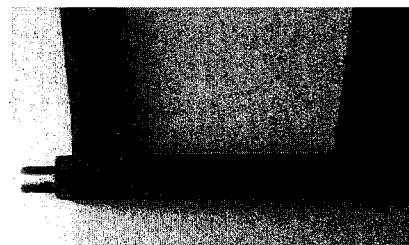


Cast iron hinges with non-removable pins: all marked "Clark's Patent"

hand-made seems to place the organ on the very cusp of the Industrial Revolution. For instance, the lock for the key-desk lid bears unmistakable marks of being handmade: all parts were hand filed out of solid brass, and then fitted together with hand-threaded screws. Yet, the hinges which occur in various places (e.g., swell pedal, main reservoir) are all of cast iron and bear the name "Clark's Patent." While a bit crude (they certainly are not interchangeable), they bear all the signs of early factory production. An additional item of interest is that one leaf of each hinge was cast around the pin while the pin was inserted into the other leaf. This makes it impossible for the pin to ever work its way out; it also makes it impossible to separate one leaf from the other, short of a sledge hammer.

The most interesting piece of hardware is the square iron roller for the swell mechanism. Clearly stamped on the bar is the word CLYDACH. It turns out that Clydach was a Welsh ironworks established in 1793, continuing in production until about 1858. I'm not sure what this reveals about early American sources of iron and steel. Of course, it is possible that the builder recycled the piece of iron from an older apparatus or structure.

Finally, even the humble wood screws give us some information. They are a mix of the earlier blunt ended screws and the more modern pointed screws, and all but one or two were clearly made by a machine. This also seems to point to about 1850-1855, although I am unsure when the more modern pointed wood screws became



Swell shade roller, of iron, with "CLYDACH" stamped into the roller

available. The E. & G.C. Hook organ of 1847 in Sandwich, Massachusetts, was put together entirely with blunt ended machine-made screws, so it seems that modern wood screws came along a few years later.

One intriguing note is written (sometimes scrawled) on almost every piece of the instrument. The message "No. 2" can be found on the bellows, keyboard, backboard, knee panel, etc. The inescapable conclusion is that there must be (or must once have been) a "No. 1" lurking out there somewhere, waiting to be discovered.

The reader is left to draw his own conclusions about the provenance of the instrument. Clearly, the Empire style and the handmade hardware place the instrument no later than about 1855. The wood screws fit into the time frame of about 1850. The oral history as well as the general design of the case place the builder in Connecticut. We were unable to find information about "Clark's Patent" hinges, and CLYDACH presents more an enigma than it does an answer. Perhaps a reader will recognize one of these items and shed a bit more light on the history of this little instrument.

Restoration techniques

The following describes the techniques and materials used for the restoration. An astute reader will occasionally see the tension which occurs when the desire to restore the organ to its original state is not always in the best interest of the customer. Ultimately, we did almost nothing to the instrument which could not be easily reversed later. Additionally, we took great care to avoid removing any original material (no pipe tops were trimmed, and even the finish was not entirely removed).

Cabinet

Failing joints were disassembled when practical and re-glued with hot hide glue. Other joints were simply injected with hot hide glue and clamped for 24 hours minimum.

The reservoir and feeder assembly share a common 1" thick horizontal board which is dadoed into the sides of the carcass. This board was originally glued into the dados and glued and

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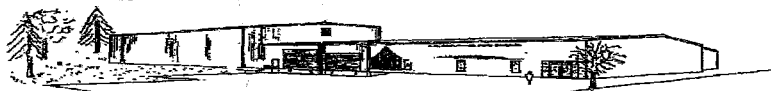
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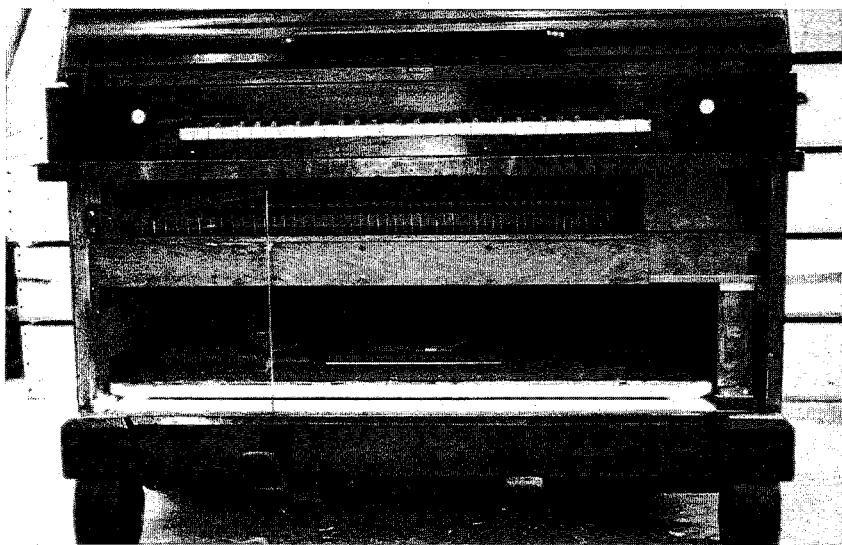
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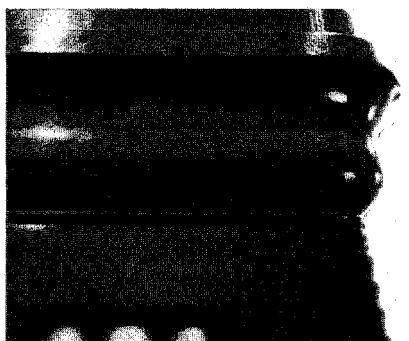
Swell pedal is on the left; pumping pedal is on the right. Note the small prop stick on the left which holds open the lid/music desk. An evident afterthought, it is necessary to keep the lid from slamming shut if there is any weight on the music rack at all.

nailed to the front rail directly above the two pedals (the self-closing swell pedal on the left, and the single pumping pedal on the right). Mahogany crotch veneer was then applied over the nails. Someone had previously done a very nice job of sawing through the nails and sliding the entire assembly out the back of the instrument in order to patch the bellows. We decided to leave this alteration, since it is truly the only way to access the bellows for releathering. Maple cleats were added so that the IS board could be screwed securely to the sides of the carcass.

Stabilizing and repairing the veneer became one of the most time-consuming jobs. Like many Empire pieces, the crotch burl mahogany seemed to shed little bits of veneer onto the floor every time one walked past. About half of the veneer was no longer securely glued to the white pine below, and the ogee-shaped front board of the folding lid was missing about 70% of its veneer. The ogee crown molding veneer was almost entirely unglued from its substrate, although miraculously most of the veneer was still there. The decision was made to remove the remaining tatters of veneer from the ogee shaped lid front and use the bits to patch veneer on the rest of the piece. The lid front was then entirely re-veneered with book-matched mahogany crotch burl.

The crown molding presented another challenge; the veneer was so brittle that even the slightest attempt to lift it in order to work glue under it caused it to shatter. Clamping was difficult, since the veneer was glued over a hand-planed ogee, the shape of the contour changed from one end to the other, and the molding on the sides of the crown were quite different in shape from each other and from the front. This precluded any possibility of making precise blocks to fit the shape of the molding. The solution was finally to inject fish glue through tiny holes in the veneer and clamp a sand-filled Ziplock bag firmly over the area. The sand conformed perfectly to the contour of the molding and distributed the clamping pressure evenly. The fish glue, being a protein-based glue, was compatible with the old hot glue and adhered well, though it required long clamping times of about 48 hours. Close inspection reveals the pinpoint size holes through which the glue was injected, but it seemed the least destructive way to stabilize and re-glue the very brittle veneer.

Conservation of the finish required a careful approach. Rather than subject the piece to the humiliation of being entirely stripped and refinished, we decided instead to conserve what was left of the old shellac finish. Parts of the case, such as the underside of the lid, retained the original finish in excellent condition. Other parts had obviously been covered with an additional layer of low quality shellac. Besides this, someone had studiously "patched" every missing veneer chip by the application



Detail of ogee cornice molding; the crotch veneer required extensive restoration attention.

of red-primer colored latex paint. Paint ended up on the surrounding intact veneer as much as it did on the offending gap in the veneer. To address these multiple problems, the course of action was as follows:

The top layer of accreted dirt and crazed finish was sanded off using 400-grit sandpaper with paint thinner as a lubricant. This required removing only a very thin film of finish. Then, a pad of wool and cheesecloth was filled with shellac and applied over the remaining old shellac. This smoothed out any remaining "alligatored" shellac. This French Polish technique was repeated about a dozen times until the surface took on an evenly covered appearance and began to glow. Then, at the request of the customer, the shellac was sanded lightly and was covered with two coats of high quality varnish for durability. On parts of the cabinet where extensive veneer patching was required (such as the crown molding), the resulting surface was too rough and the old finish too compromised for conservation; it was necessary to sand the entire surface down to the bare wood. Then, colored pumice was rubbed into the grain along with residual sanding dust and garnet shellac, after which the usual french polish technique was used, followed by the two coats of varnish. The orange colored garnet-lac returned the "old" color to the newly sanded wood, making a perfect match. The results were visually stunning: the mahogany crotch burl fairly leaps off the surface of the piece with three-dimensional fervor. The key-desk itself is veneered with rosewood, and since the lid evidently was always closed, the finish on the rosewood required little attention.

The center panel of cloth was originally a very thin silk, bright turquoise in color. We found well-preserved pieces of it under the wood half-dummy facade pipes. Marian decided the original color was remarkably wrong for her house (I had to agree), and chose a silk of subdued gold instead. The turquoise silk is still under the dummies for future reference. Behind the cloth panel is a very small swell front, with shades which open only about 45 degrees. After listening to the instrument, we decided that omitting the shades made the organ considerably louder, and virtually per-



Front view with panels in place

fect in balance to a small consort of viols. Fortunately, there is a large well behind the crown molding which provided a perfect storage space for the shades. Reinstalling them would be the work of a few minutes should a future owner wish to use the organ in its completely original state.

Wind system

The bellows still had its original leather, but every square inch of it had been secondarily covered years ago with hot glue and rubber cloth, probably by the same party mentioned earlier who went to such lengths to remove the bellows plate from the organ. The rubber cloth and hot glue had ossified into a stiff, inflexible board-like structure which had caused all bellows hinging to rip itself apart upon inflation of the reservoir; the single large feeder suffered the same fate. The bellows and feeder were completely releathered with hot hide glue and goatskin. The bellows and feeder boards were rather generously filled with splits, cracks and checks; the worst were reinforced with

butterfly-type patches, and all were entirely covered with rubber cloth to prevent leakage.

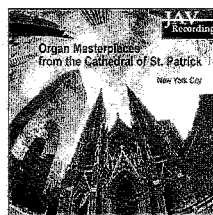
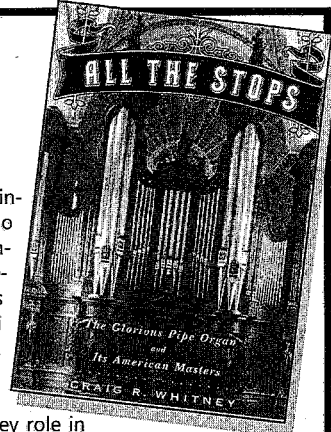
The short wooden wind line which conducts wind from the top of the bellows plate into the chest was originally simply fitted into place by friction, but the horizontal members of the cabinet frame did not shrink and expand in the same direction as the vertical boards of which the wind line was made; in summer, as the cabinet expanded and lifted the entire upper assembly away from the bellows, the leakage must have been spectacular. The joints around the wind line had probably received more attention over the years than any other part of the organ. Numerous layers of patching (leather, glue, rubber cloth) attested to the trouble which this particular design flaw had visited upon those who chose to play the instrument in humid weather. It seemed that a change was necessary, so four small oak cleats were attached to the narrow ends of the wind line so that it could be screwed securely to both the bellows top and the bottom board of the pallet box. The cleats are

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by Craig R. Whitney

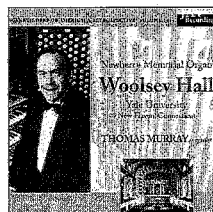
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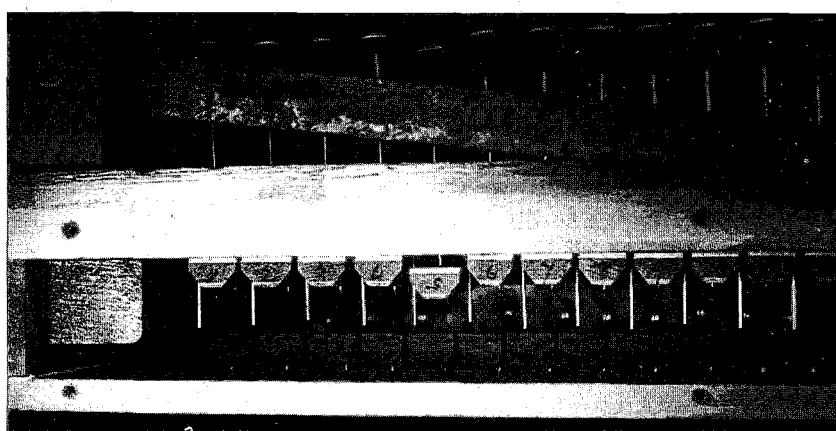
View from above of the rackboard and chest. The brace at the far end provides a bearing for the Principal stop action as well as racking for a single stopped bass pipe.

clearly and intentionally not a part of the original construction.

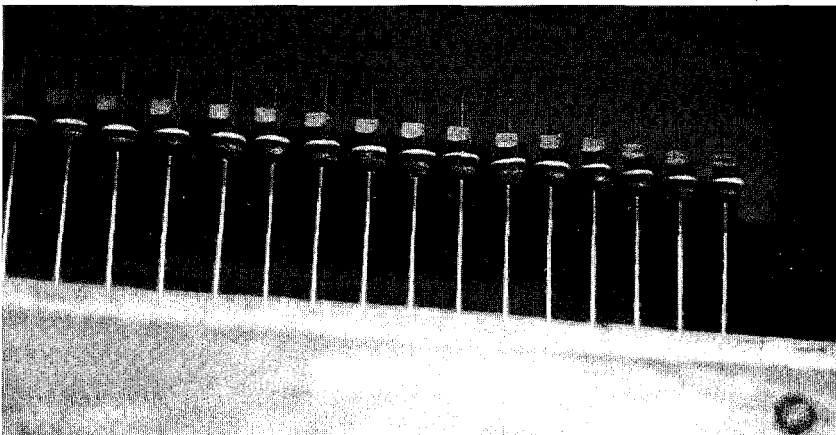
Chest

The chest was plagued by innumerable runs, and after some investigation, they all were found to be caused by a joint in the table. The front five inches or so of the grid is covered with a thin (1/4") mahogany table. The rest of the chest is covered by one large pine channel block, 1 1/2" thick and honeycombed with many channels. The joint between the thin mahogany and the thick pine channel block is naturally a source of some tension; even though no crack had opened up between the two, the mahogany had almost imperceptibly lifted along the joint. The problem was solved by screwing down the mahogany piece with a screw in every rib, and by gluing a piece of thin leather in each channel to bridge the joint. Should the joint ever move again, the flexible leather should absorb the movement and prevent leakage. All key channels, as well as all offset channels, were poured out with sanding sealer. Shellac could have been used, but since the work was being performed in the humid summer weather of East Tennessee, I decided to avoid shellac because of the tendency of its solvent (alcohol) to absorb water from the air.

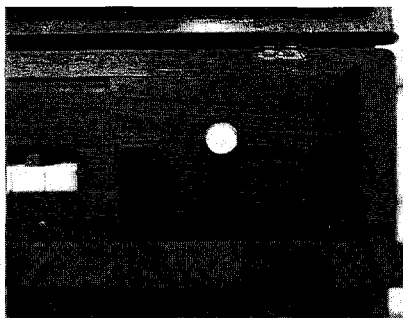
The bottom of the grid was originally covered in a thick cotton covered with much shellac. We chose to replace it with rubber cloth. Pallets were re-covered with two layers of leather, just as they were originally, and they were installed in the original fashion, glued with hot glue at the tail and held down by a small pine slat nailed on by tiny cut nails. The builder evidently thought it was necessary to provide pallet sizes commensurate to the wind demand, so the already tiny bass pallets (4 3/4" long) were made even shorter at middle C (4" long).



View of pallet box front; bass "E" key is depressed, and one can see the glint of the brass sticker pushing open the pallet.



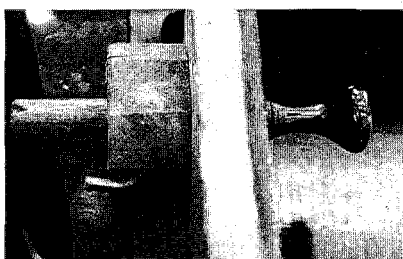
Mahogany backfalls, bearing on brass wire stickers, which in turn sit directly on the pallet.



Right side of the keydesk; knob is engraved "Principal."

Key and stop action

The keys are mounted on a balance pin rail at a ratio of roughly 2:5. Thus, the pallets open a small, but nonetheless sufficient, amount. Under the keyboard is mounted an elegant mahogany back-fall (ratio 1:1) which pushes down on very slender (.047") brass wire stickers. The stickers pass through the 1/4" mahogany table, which also serves as their register, and push the pallets open. All the stickers are original and the action is pleasing to play and surprisingly responsive; in spite of the tiny pallets, a definite pluck can still be felt in the keys. Key bushings are wood on round brass pins, and the keys are covered in their original ivory. The pallet springs are brass, clearly factory-made, and were still all perfectly regulated when I checked them. No spring varied from all



View from above of the left-hand dummy stop knob; the round shaft of the shank is slotted around the steel L-pin, allowing the player to pull the knob out, even though it does nothing.

the others more than 1/4 ounce. I left them unchanged. The builder solved one problem with the keyboard in a rather clever way. Since the keyboard is so short, it is not possible to place the usual 19th-century style lead-weighted floating thumper rail behind the nameboard. The builder instead installed the nameboard itself in loose dados in the stop jambs so that its felted bottom edge simply sits on the keys, keeping them in tension and making it possible to adjust them perfectly level. When seasonal changes occur, the nameboard itself simply rides up and down in the dados. (Of course, since this particular nameboard has no actual name, it must be a nameboard in name only).

The stop action would seem to need no mention, except for the stop to the left of the keyboards. The single knob to

the right pulls on the tiny slider for the Principal 4', which leaves the knob on the left with no job to do at all. However, the builder thoughtfully provided a slotted block so that the knob, which does absolutely nothing, can be pulled out just like its brother on the right. The disappointing aspect is that the Principal had its original engraved ivory disc, but the ivory disc on the left was missing. I glued in a blank ivory disc for appearance's sake, but I will always wonder what the label on the dummy knob said. Perhaps it might have even been engraved with the builder's name.

Pipework

The pipework is unusual from the start in that both ranks are metal: a Dulciana 8' and Principal 4'. The Dulciana has the usual wooden bass of the period: large scaled, low cut-up and quinty. No identifying marks were found on any of the pipes, not even on the seven zinc pipes of the Dulciana (F18-B24). Early zinc often had an embossed stamp identifying the (often French) manufacturer. The rest of the pipework is common metal. The wooden basses were labeled in distinctive block lettering, with pencil, very unlike the elegant old cursive one usually sees on 19th-century pipes. (I have seen identical lettering on one other set of New England stopped basses which the OCH found in an 1890s organ. The pipes were basses to a chimney flute, and the entire stop had been completely reworked and re-scaled for its second use. Alas, these pipes were also of unknown provenance).

I can find no rhyme or reason for the varying mouth widths and variable scales. Surely part of the reason is that the common metal pipework betrays the hand of a somewhat inexperienced pipemaker. While in general neatly made, the solder seams are not as smooth and perfect as one usually sees on 19th-century American pipework. It is particularly disconcerting to see a pinhole of light shining through from the back of the pipe when one is looking in through the mouth. These pinholes occur where the back seam of the body meets the back seam of the foot at the languid, and are present on several pipes. They did not particularly affect the pipes' performance, so I left them. It does seem likely that scales were made deliberately small in the tenor range of both ranks simply so that pipes could be made to fit in the very cramped quarters. The very fat stopped wood basses take up a huge amount of space, making it necessary to cram the metal pipes into a very small area. Both ranks increase several scales in size from tenor to treble: the Dulciana gets four scales larger, and the Principal increases by three. (See pipe scale chart.)

From the chart, one can see that the cut-ups are all over the map. The Principal seems to have a fairly even increase in cut-up toward the treble, but the Dulciana seems to follow no discernible pattern. Mouth widths are more predictable, generally hovering between 1/4 and 2/9.

The original pitch was fairly easy to

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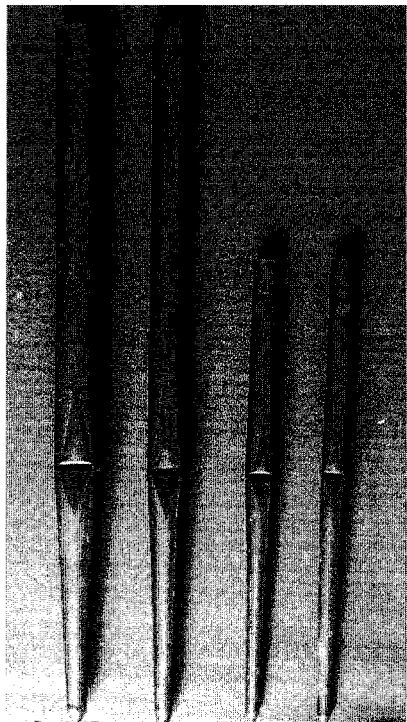


Some stopped basses of the Dulciana

ascertain. The pipes seemed most comfortable speaking at $2\frac{1}{4}$ "; at that pressure at 70 degrees, the pitch was about A432. Since the whole point of this project was to make the organ useful to an early music ensemble, the decision was made to fit tuning sleeves carefully onto the pipes, and lower the pitch as much as possible. This is a completely reversible procedure, with the added benefit being that it did not require tampering with the tops of the pipes at all. The organ pitch is now A421, not as low as the A415 the early music players had hoped for, but still low enough that the instruments can tune to it easily.

One remarkable aspect of the tuning is that the Dulciana, which showed no real signs of having been tampered with, was almost completely in tune with the pipes at dead length and the few errant pipes brought into regulation. A few chords quickly revealed that the keys of C, D, F and G were close to pure, while the remote keys (B, F#, Db) were quite out of tune. This sparked a lively discussion with Marian about temperament, and after some research into early music temperaments (research done entirely by Marian) we decided to tune the organ to Erlangen comma, which yields perfect thirds between c and e, & d and f#. This temperament dates to the 15th century, and is particularly suited to use with viols, avoiding the tuning conflicts which mean-tone introduces between keyboard and viols.

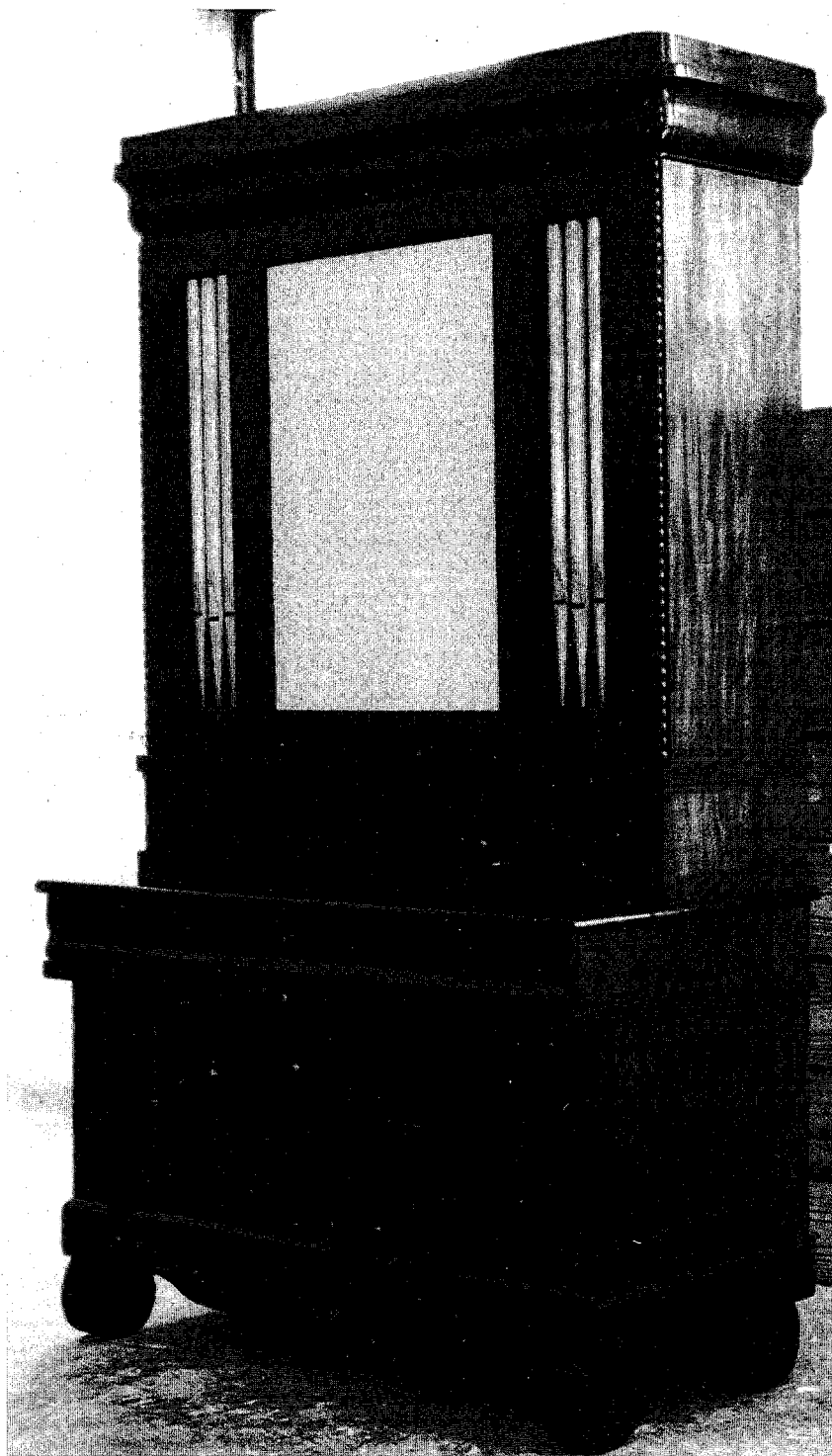
Playing the organ is truly like stepping back in time; voicing from this era demands less from each pipe than our modern ears ordinarily expect. The gentle metal trebles in conjunction with the quinty wood bass is a quintessentially early sound; virtually no one was still building organs with that inimitable sound by 1860. Adding the small Principal 4' to the Dulciana is an exercise in judicious restraint more than it is an augmentation of the sound. All in all, it is an instrument from a different time and place, built for sensibilities and perceptions unique to its milieu. Other than changing the pitch, we did nothing to the instrument to make it more rele-



Note the skived upper lips on the Dulciana

vant or modern. It so happens that leaving things as they were makes the organ almost perfect for the customer's use. The subtle tone and slightly unsteady wind work almost seamlessly with a small consort of viols da gamba. Placing the instrument in a small room brings the sound into context, and music begins to make sense on it. It is truly a chamber organ, and is at home in that environment. ■

The author wishes to thank Barbara Owen for her gracious and invaluable assistance in seeking the origins of this instrument; Marian Moffett, for her research on a multiplicity of subjects; and Will Dunklin, for his generous help in bringing the organ to Tennessee as well as for insightful advice during the project.



Restored chamber organ

Pipe scale chart

Principal 4' (labeled "Pr.") TC 42 pipes						
Note	Diameter	Mouth width	Ratio of mouth width	Cut-up	Ratio of cut-up	Toe size
C13	41m	29m	.225	7.8m	.190	3.98m
C25	22.5m	18m	.254	4.5m	.200	2.99m
C37	15.8m	12m	.241	3.0m	.189	2.28m
C49	10m	7.2m	.229	2.1m	.210	2.03m
F54	7.5m	6m	.254	1.9m	.253	1.77m
Dulciana (labeled "Dul") 54 pipes						
C1	110x90m	90m		21.8m	.242	
C13	64x52	52m		11.2m	.215	
E17	55x43	43m		10m	.232	
F18	58m	45m	.246	11.8m	.203	6.09m
C25	42.7m	31m	.231	7.5m	.175	5m
C37	27.5m	21m	.243	3.9m	.141	3.04m
C49	17m	13.1m	.245	3.4m	.200	2.71m
F54	13.5m	10m	.235	2.5m	.185	2.38m

The ratio of the mouth width is in relation to the circumference: .250 would be $1/4$ mw and so on. The ratio of the cut-up is a simple ratio of the diameter.

Bradley Rule received a Bachelor of Arts in Organ Performance from the University of Tennessee, from which he graduated with high honors in 1982. From 1982 to 1988 he worked for the Andover Organ Company in Laurence, Massachusetts, and at this firm he encountered hundreds of different kinds of mechanical-action organs.

After working nearly six years at Andover Organ Co., Mr. Rule returned to his home of East Tennessee and began business for himself. He set up shop in the old St. Luke Presbyterian Church building in New Market, Tennessee, a venerable old brick building which has served admirably as an organ building shop. Mr. Rule has built and restored organs from Alabama to Massachusetts in the years since 1988.

In addition to his lifelong pursuit of organ-building, Bradley Rule has held various positions as organist or organist/director from 1976 until 1991, at which point his organ-building business began to demand his undi-

vided attention. During these years, his organist activities included playing concerts and making recordings, in addition to the usual weekly church duties.

More technical information

Wind system dimensions
 Bellows $40'' \times 18''$
 Bellows leaves $5\frac{1}{2}''$
 Feeder leaves $5\frac{3}{4}''$
 Bellows rise $4\frac{1}{2}''$
 Wind line ID $5\frac{1}{2}'' \times 1\frac{1}{2}''$
 Wind pressure $2\frac{1}{2}''$

Pallet hole sizes
 C1 $4\frac{1}{4}'' \times \frac{1}{2}''$
 C13 $4\frac{1}{4}'' \times \frac{3}{8}''$
 C25 $4'' \times \frac{3}{16}''$
 C37 $4'' \times \frac{1}{4}''$
 C49 $4'' \times \frac{3}{16}''$

New Organs

Schneider Pipe Organs of Kenney, Illinois, has completed the reconstruction and updating of a II/4 1927 Wicks pipe organ in St. Peter's A.M.E. Church, Decatur, Illinois. The organ was severely water-damaged as a result of a roof leak and was completely removed for evaluation and reconstruction in 1998. While this work was going on in the Schneider shop, the organ chamber was insulated, replastered, repainted, and new fluorescent lighting installed. The organ chamber is located on the left-hand side only; the grille on the right-hand side is only a dummy for visual symmetry—there is no pipework behind it.

To help with the egress of sound, an additional tonal opening was created towards the choir loft, since the choir only had indirect egress of the organ. Both the original set and a new set of swell shades are now controlled by a Peterson 8-stage expression engine and a series of cranks in place of the original pneumatic system. Moreover, the shades open fully rather than only 45 degrees with the previous arrangement.

A new main windchest was constructed using our exclusive expansion chamber toeboards, sliding dovetail frame construction techniques, and Peterson electro-mechanical magnets. The two offset chests were not as severely damaged and were able to be refinished and the actions rebuilt. The organ was completely rewired and refurbished, and is

now controlled by a Peterson diode matrix relay system. The console, which also suffered from the effects of water damage, was refinished and a new top constructed for it to match the original. The original keys were in excellent condition and were sandblasted and fitted with new contacts. The nameboard was retained, rewired and functions as originally, without any combination action. The pedalboard was completely reconstructed and several broken pedals were replaced. An all-new Peterson reed switch contact system was retrofitted to the pedalboard.

All of the original pipework was retained, although completely cleaned, de-dented, polished, revoiced and refinished, and in the case of the wood Gedeckt repacked. All metal pipes were fitted with new stainless steel tuning slides with turned edges to prevent rusting or oxidation, and for ease of tuning.

The original reservoir was retained and reathered, and a more direct wood wind trunk from the reservoir to the new main windchest was installed. The two offset chests were winded with PVC windlines, and the tremulant is provided by a Peterson Dynatrem unit in place of the old "beater" tremulant. The wind system was further enhanced by the addition of a new static reservoir in the basement, two floors blow the organ, and a new Laukhuff silent blower replaced the badly damaged and outdated old blower. The blower room was cleaned, replastered and repainted, and the blower room door fitted with an inlet filter to provide clean wind for the renovated instrument.

Participants in the project include Jason Burkett, organ removal, general shop work, wood pipe refinishing and reinstallation assistance; W. C. Burkett, pipe cleaning, polishing and repair, church cleanup work, reinstallation; Joe DeBauche, organ removal; Joan Schneider, fiscal management, office manager, pipe cleaning and polishing, tuning and tonal finishing assistance; Dan Schneider, offset windchest renovation and new windchest construction, wood pipe stopper repacking, reinstallation; Matt Schneider, general shop work, reinstallation assistance; Richard Schneider, pipework repairs, revoicing, tonal finishing, tuning and general engineering and layout work.

Summary ranks:

- 16' Gedackt (97 pipes, open metal treble pipes)
- 8' Diapason (73 pipes, cloth-lead)
- 8' Salicional (73 pipes, spotted metal)
- 8' Æoline (61 pipes, spotted metal, tuned sharp as a celeste rank)

GREAT

- 8' Open Diapason
- 8' Concert Flute
- 8' Viola
- 8' Dolce (Æoline tuned as celeste)
- 4' Octave
- 4' Concert Flute
- 4' Violina (Salicional)
- 2' Flageolet

SWELL

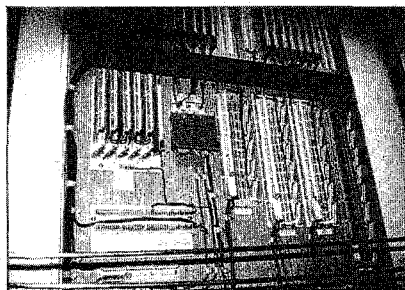
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Æoline
- 4' Flute d'Amour
- 2' Piccolo

PEDAL

- 16' Bourdon
- 8' Open Diapason
- 8' Flute
- 8' Violoncello
- 4' Octave



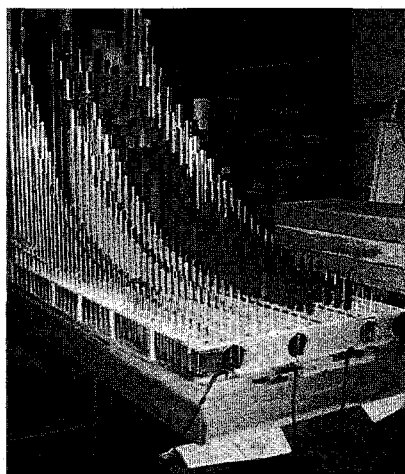
View of St. Peter's choir loft in the front of the church.



Peterson solid state relay. Space was at a premium so it was installed above the access scuttle and is serviced by putting the scuttle lid back in place. The shiny rods in front of the relay are the control linkage for the swell shades.



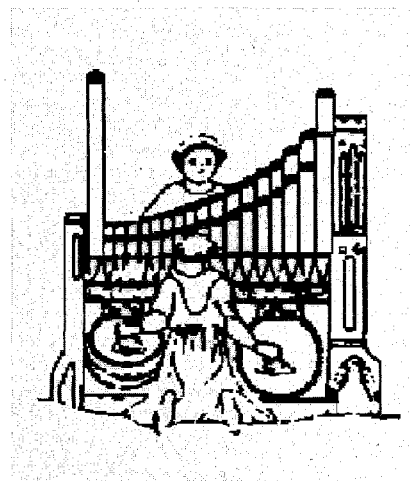
The top of the console, which was remanufactured, after considerable water damage, to match the appearance of the original. Some of the original lumber had cracked and split due to the water damage and had to be replaced. Varnish was used instead of lacquer, in order to match the original material.




The new replacement windchest in the shop prior to teardown for reinstallation in the chamber.



The original Wicks chest damaged beyond repair or salvage by water from a leaky roof.



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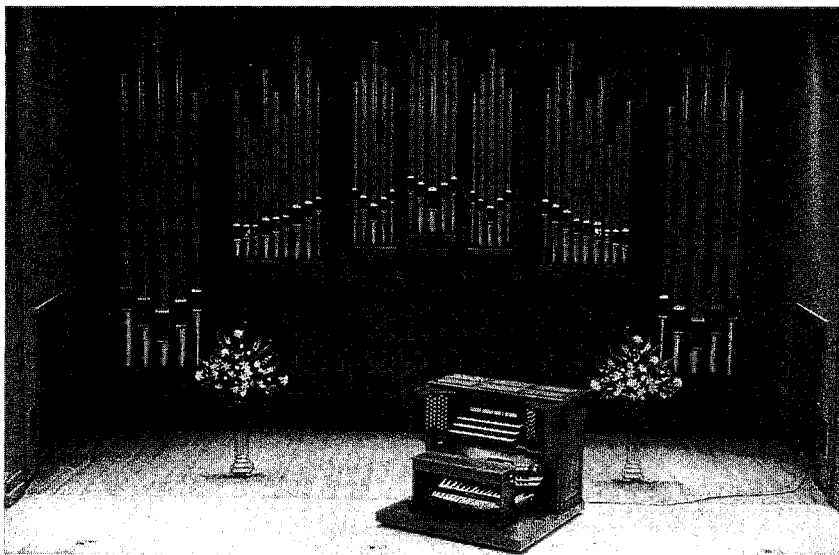
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Quimby Opus 55, William Jewell College

Cover

**Quimby Pipe Organs, Inc.,
Warrensburg, Missouri, Opus 55
William Jewell College,
Liberty, Missouri**

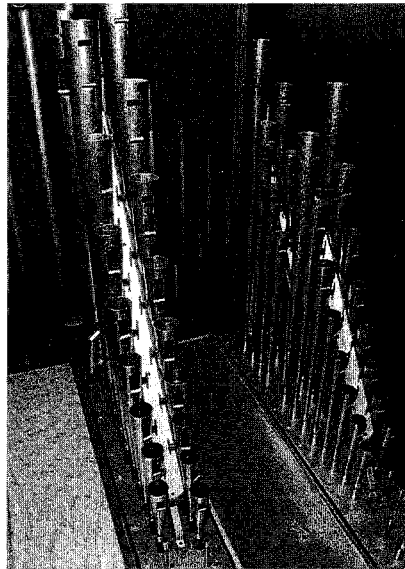
With its landmark, white trimmed, red brick, Greek revival buildings, William Jewell College has stood for more than 150 years on a high hill in historic Liberty, Missouri, from which the downtown Kansas City skyline can be seen 25 miles away. Originally established as a four-year men's college by a coalition of Missouri Baptists, William Jewell College became coed in 1921 and has an excellent reputation, having been named *Time* magazine's "Liberal Arts College of the Year" in 2001. The 1,400-student college is recognized throughout the Midwest for its outstanding music department. Its Harri-man Arts Series is one of the premier presenting organizations in the Midwest, having sponsored Italian tenor Luciano Pavarotti's world debut recital in 1973.

The installation of Quimby Opus 55 fulfills a long-held dream of having a large pipe organ available on campus for performance and ceremonial occasions. It is made possible by a substantial gift from the Pillsbury Foundation of St. Louis. The Pillsbury family has been represented on the William Jewell College Board of Trustees since 1917. At the present time, Linda Roos, daughter of Frederick Hobart Pillsbury, is on the Board of Trustees. Her father helped fund construction of the Pillsbury Music Center in 1974. He was the president of Century Motors, which was founded by his father. Century motors are found on numerous organ blowers throughout the United States.

Opus 55 stands on the shallow stage of Gano Chapel, named for Rev. John Gano, who established the First Baptist Church of New York City and who was appointed chaplain of the army by Gen. George Washington. The case is constructed of red oak and contains seven bays of painted zinc pipes from the 16' and 8' Great principals and 8' Pedal Principal. Coincidentally, Opus 55 contains 55 ranks across three manuals and pedal. The number 55 also represents the combined years of service of the college's two organ professors, Lydia Lovan (1946-71) and Dr. Pauline Riddle (1971 to present).

Tonally, the organ represents a synthesis of several historic designs. In order to fulfill its dual roles as a recital and ceremonial instrument, capable of accompanying both choir and orchestra, the tonal concept leans heavily toward the American organbuilding style of the late 1920s and early 1930s. Large concert organs from this period contained fully developed Principal choruses and bold chorus reeds, as well as the lush string, flute and solo reed tones associated with the Romantic or symphonic period of organbuilding.

The Great Principal chorus, from the 16' Open Diapason through the IV-VI Mixture, plus chorus reeds at 8'-4', provides the foundation of the organ. The 8' Violoncello provides a secondary uni-



Tuba and Trompette Harmonique

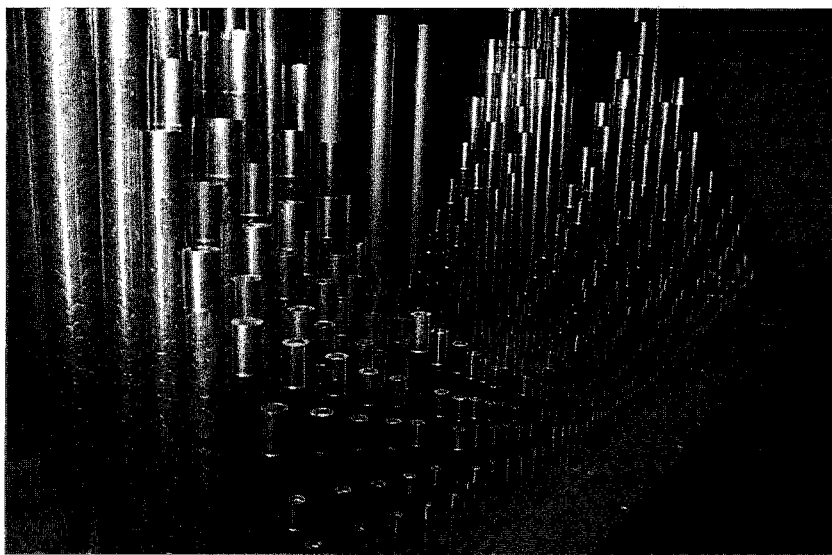
son principal voice commonly found on organs from this period. The 8' Harmonic Flute is an ideal solo stop, but may also be combined with other voices on the Great. Two contrasting high-pressure solo reeds, an 8' Tuba and an 8' Fanfare Trumpet, patterned after examples found on English organs, are enclosed in the Choir division for additional effect. The Tuba is available on the Great or Choir manual, while the Fanfare Trumpet is playable on all three manuals. Provision has been made for the addition of a 16' Contra Trumpet and a III Sharp Mixture to complete the Great division.

The highly expressive 19-rank Swell organ is reminiscent of the fully developed Swell divisions commonly found on E. M. Skinner organs from the late 1920s and early 1930s. The 8' and 4' Principals are crowned by a IV Mixture. A full battery of reed stops from 16'-4' includes an 8' Oboe and 8' Vox Humana for two softer colors. The broadly scaled but incisive strings are contrasted by the ethereal Flauto Dolce and Celeste, patterned after Skinner examples.

The Choir organ is designed for softer accompaniment. In addition to its tapered strings and colorful flutes, it contains a contrasting 8' Geigen Diapason and two solo reed stops, an 8' Clarinet-Cromorne and an 8' English Horn. The organ is undergirded by a Pedal division with four independent ranks, including a 32' Contra Bourdon and a 32' Contra Trombone. Provision has been made for the addition of a IV-rank Mixture.

The 3-manual drawknob console is built in the Skinner style and features a 99-level combination action. When not in use, it may be stored in a specially designed room accessed by double doors in the lower center section of the organ case. The organ windchests are built on the Quimby-Blackinton slider design and feature double-stage electro-pneumatic primary actions for optimal responsiveness.

The organ was dedicated on October 24, 2002 with a recital by Ken Cowan,



Great Diapason chorus and Violoncello

and David Goode, renowned British organist, was the distinguished visiting professor during the month of November, 2002.

Cover photo by Michael Quimby; photos on this page by Terry Hayes Photography.

- GREAT**
Flues 4½" wp, reeds 5" wp
16' Open Diapason
8' Open Diapason
8' Harmonic Flute
8' Chimney Flute
8' Violoncello
4' Octave
4' Spire Flute
2½' Twelfth
2' Fifteenth
1½' Seventeenth
IV-VI Mixture
III Sharp Mixture*
16' Contra Trumpet (ext) (1-12 prep)
16' Contra Oboe (Sw)
8' Trumpet
4' Clarion
8' Tuba (Ch)
8' Trompette Harmonique (Ch)
MIDI on Great
- SWELL**
Flues 4½" wp, reeds 5" wp
16' Contra Gamba
8' Diapason
8' Gamba (ext)
8' Gamba Celeste
8' Stopped Diapason
8' Flauto Dolce
8' Flute Celeste, TC
4' Octave
4' Nachthorn
2½' Nazard
2' Flageolet
1½' Tierce
IV Mixture
16' Contra Oboe
8' Trompette
8' Oboe (ext)
8' Vox Humana
4' Clarion
8' Trompette Harmonique (Ch)
Tremolo
MIDI on Swell

- CHOIR**
Flues 4½" wp, reeds 5½"-15" wp
16' Erzähler
8' Geigen Diapason
8' Flauto Traverso
8' Erzähler (ext)
8' Erzähler Celeste, TC
4' Geigen Octave
4' Harmonic Flute
2' Harmonic Piccolo
III Mixture
8' Tuba
8' Clarinet-Cromorne
8' English Horn
8' Trompette Harmonique
Tremolo
MIDI on Choir

- PEDAL**
Flues 4" wp, reeds 7½" wp
32' Contra Bourdon (1-12 digital)
16' Open Diapason
16' Bourdon (ext)
16' Contra Gamba (Sw)
16' Erzähler (Ch)
8' Octave (ext)
8' Bourdon (ext)
8' Gamba (Sw)
8' Erzähler (Ch)
4' Choral Bass
4' Bourdon (ext)
IV Mixture*
32' Contra Trombone
16' Trombone (ext)
16' Contra Trumpet (Gt)
16' Contra Oboe (Sw)
8' Trombone (ext)
8' Trumpet (Gt)
8' Oboe (Sw)
4' Cantus Trumpet (ext)
4' Oboe (Sw)
8' Trompette Harmonique (Ch)

* Ranks prepared for

III manuals, 55 ranks
Blackinton-Quimby Pipe Organs style electro-pneumatic slider windchests with double-stage primaries
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2003 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall Carillon
Sundays at 1 pm

July 13, Alexander Solovov, Elena Sadina and Serguei Gratchev
July 20, Charles Semowich
July 27, Daniel Kerry Kehoe
August 3, Gerald Martindale
August 10, Laurel Buckwalter
August 17, David Maker
August 24, George Matthew, Jr.
August 31, John Widmann

Alfred, New York

Alfred University
Davis Memorial Carillon
Tuesdays at 7 pm

July 15, Gijsbert Kok
July 22, Roy Lee
July 29, George Gregory

Allendale, Michigan

Grand Valley State University
Cook Carillon
Sundays at 8 pm

July 20, John Hammond
July 27, Carl van Eyndhoven
August 10, Janet Tebbel
August 17, Ray McLellan

Ames, Iowa

Iowa State University
Stanton Memorial Carillon
Wednesdays at 7 pm

July 15, David Johnson
August 5, Carlo van Liff
September 7, Daniel Kerry Kehoe

Ann Arbor, Michigan

University of Michigan, North Campus
Ann and Robert H. Lurie Tower
Mondays at 7 pm

July 21, John Hammond
July 28, Carl van Eyndhoven

Baltimore, Maryland McDonogh School

Fridays at 7 pm
July 18, Neal Thornock
July 25, John Widmann
August 1, Lisa Lonie

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 4 pm

July 20, Janet Tebbel
July 27, John Hammond
August 3, Carl van Eyndhoven
August 17, Beverly Buchanan

Bloomfield Hills, Michigan

Kirk-in-the-Hills Presbyterian Church
Sundays at 10 am & Noon

July 27, John Hammond
August 3, Carl van Eyndhoven
August 10, Janet Tebbel
August 17, Beverly Buchanan
September 7, Dennis Curry

Centralia, Illinois

Centralia Carillon
Saturdays at 6:30 pm

August 9, George Gregory
August 23, Jeremy Chesman

Chicago, Illinois

University of Chicago, Laura Spelman
Rockefeller Memorial Carillon
Sundays at 6 pm
July 13, John Courter

July 20, Wylie Crawford
July 27, Beverly Buchanan
August 3, Jeff Bossin
August 10, Rhonda Edgington
August 17, Anna Maria Reverté i Casas
August 24, Jim Fackenthal

Cohasset, Massachusetts

St. Stephen's Church
Sundays at 6 pm

July 20, Alexander Solovov, Elena Sadina and Serguei Gratchev
July 27, James Fackenthal
August 3, John Agraz
August 10, Dionisio Lind
August 17, Sally Slade Warner

Culver, Indiana

Culver Academies
Memorial Chapel Carillon
Saturdays at 4 pm

July 12, John Courter
July 19, John Gouwens
July 26, John Gouwens
August 31, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
Wednesdays at 12:30 pm

July 16, Auke de Boer
July 30, Alexander Solovov
August 13, George Matthew, Jr.

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 31, 7:30 pm, Carl van Eyndhoven
September 21, Noon, Jenny King

East Lansing, Michigan

Michigan State University
Beaumont Tower Carillon
Wednesdays at 6 pm

July 16, Rosemary Laing
July 23, John Hammond
July 30, Carl van Eyndhoven

Evanston, Illinois

Seabury Western Seminary
Wednesdays at 7:30 pm

July 16, Beverly Buchanan
July 23, Wylie Crawford

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm; additional entertainment at 8 pm

July 15, Neil Thornock; James Batt & Company
July 22, Adolph Rots and Auke de Boer; Montgomery County Concert Band
July 29, Lisa Lonie; Faith & Practice Folk Singers
August 5, Andrea McCrady; Peter Pan by Duet Productions Family Theater

Frederick, Maryland

Baker Park
Sundays at 6:15 pm

July 20, Amy Heebner
July 27, Tin-shi Tam
August 3, David Maker
August 10, John Gouwens
August 17, John Courter
August 24, Joseph Daniel

Glencoe, Illinois

Chicago Botanic Garden
Theodore C. Butz Memorial Carillon
Mondays at 7 pm

July 14, John Courter
July 21, Wylie Crawford
July 28, Beverly Buchanan
August 4, Jeff Bossin
August 11, Rhonda Edgington
August 18, Anna Maria Reverté i Casas
August 25, Jim Fackenthal

Grand Rapids, Michigan

Grand Valley State University
Beckering Family Carillon
Wednesdays at Noon

July 16, Rosemary Laing
July 23, John Hammond
July 30, Carl van Eyndhoven

Grosse Pointe Farms, Michigan

The Grosse Pointe Memorial Church
Tuesdays at 7:15 pm

July 15, Rosemary Laing
July 22, John Hammond
July 29, Carl van Eyndhoven

Hartford, Connecticut

Trinity College
Wednesdays at 7 pm

July 16, Auke de Boer and Adolph Rots
July 23, Sally Slade Warner
July 30, Zolotoj Plyos, Alexander Solovov, Elena Sadina and Serguei Gratchev
August 6, Daniel K. Kehoe
August 13, David Maker
August 20, George Matthew, Jr.

Lawrence, Kansas

University of Kansas
World War II Memorial Carillon

July 14, 21 at 5 pm
July 17, 24 at 7 pm
Elizabeth Egbert Berghout, Carillonneur

Mariemont, Ohio

The Mary M. Emery Memorial Carillon
Labor Day at 2 pm

Sundays, through August 31 at 7 pm
Richard D. Gegner and Albert Meyer, Carillonneurs

Middlebury, Vermont

Middlebury College
Mead Chaeol Carillon
Fridays at 4 pm

July 18, Adolph Rots and Auke de Boer
July 25, Daniel Kerry Kehoe
August 1, Alexander Solovov
August 8, David Maker
August 15, George Matthew, Jr. (7 pm)

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm

July 15, John Courter
July 22, Wylie Crawford
July 29, Rhonda Edgington
August 5, Jeff Bossin
August 12, Beverly Buchanan
August 19, Anna Maria Reverté i Casas
August 26, Jim Fackenthal

New Haven, Connecticut

Yale University
Fridays at 7 pm

July 18, two students from Belgian Carillon School
July 25, Robin Austin
August 1, Gerald Martindale
August 8, James Fackenthal
August 15, Sally Slade Warner

Niagara Falls, Ontario

Rainbow Tower Carillon
Mid-August through September: Fridays at 7 pm and 9 pm; Saturdays and Sundays at 5 pm and 7 pm
October through December: Sundays at 5 pm and 7 pm

Northfield, Vermont

Norwich University
July 19, Adolph Rots and Auke de Boer, 1 pm

July 22, Elena Sadina, 6 pm

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm

July 21, Serguei Gratchev
July 28, James Fackenthal
August 4, John Agraz
August 11, Dionisio Lind
August 18, George Matthew, Jr.

Ottawa, Ontario

Peace Tower Carillon

July and August: weekdays at 2 pm
September to June: weekdays at noon
Gordon Slater, Dominion Carillonneur
July 15, Milford Myhre
July 29, Roy Lee
August 12, John Gouwens
August 26, Lisa Lonie

Philadelphia, Pennsylvania

Longwood Gardens

July 17, Gijsbert Kok, 5 pm
July 24, Adolph Rots and Auke de Boer, 7 pm
July 31, Tin-shi Tam, 7 pm
August 7, John Gouwens, 5 pm
August 14, James Fackenthal, 5 pm
August 28, George Matthew, Jr., 5 pm

Princeton, New Jersey

Princeton University
Cleveland Tower Carillon
Sundays at 1 pm

July 20, Auke de Boer and Adolph Rots
July 27, Tin-shi Tam
August 3, Andrea McCrady
August 10, James Fackenthal
August 17, Ken Shevlin
August 24, Scott Parry
August 31, Doug Gefvert

St. Paul, Minnesota

House of Hope Presbyterian Church
Sundays at 4 pm

July 13, Hylke Banning
July 20, George Matthew, Jr.
July 27, Julia Walton

Spokane, Washington

Cathedral of St. John the Evangelist
Thursdays at 7 pm

July 17, Hylke Banning
July 20, Andrea McCrady
July 24, Ray McLellan
July 31, Tim Zerlang

Springfield, Missouri

Southwest Missouri State University
September 7, Jeremy Chesman, 7:30 pm

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm

July 16, Neil Thornock
July 23, Adolph Rots and Auke de Boer
July 30, Doug Gefvert, Irish Thunder Bagpipes
August 6, Andrea McCrady
August 13, James Fackenthal
August 20, Edward Nassor
August 27, George Matthew, Jr.

Victoria, British Columbia

Netherlands Centennial Carillon
April-December: Sundays at 3 pm
July, August: Fridays at 7 pm
Rosemary Laing, Carillonneur

Williamsville, New York

Calvary Episcopal Church
Wednesdays at 7 pm

July 23, Roy Lee
July 30, George Gregory
August 6, Beverly Buchanan
August 13, John Gouwens

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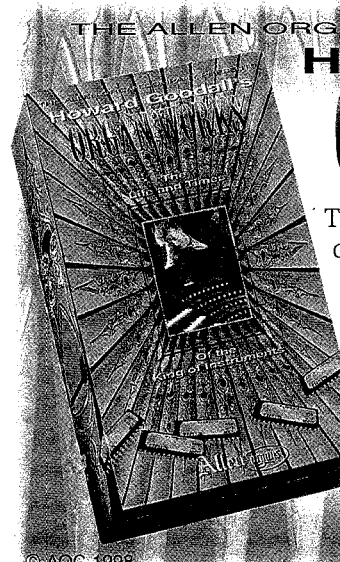
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Calendar

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

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

15 JULY
Frederick Swann; Portland City Hall, Portland, ME 7:30 pm
Joseph Butler; Old West Church, Boston, MA 8 pm
Mario Duella; St. Luke's Lutheran, Park Ridge, IL 7:30 pm

16 JULY
Renea Waligora; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm

17 JULY
Gijsbert Kok, carillon; Longwood Gardens, Kennett Square, PA 5 pm
 National Spiritual Ensemble; Coral Gables Congregational, Coral Gables, FL 7:30 pm, also 7/18
 Evensong; Cathedral of St. Philip, Atlanta, GA 5 pm
Mario Duella; First United Church, Oak Park, IL 7:30 pm

18 JULY
Garry Clarke & G. Robert Tyson, with choir; Emmanuel Church, Chestertown, MD 8 pm

19 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Mario Duella; Our Savior's Lutheran, Rockford, IL 7:30 pm

20 JULY
Martyn Rawles; Cathedral of St. Patrick, New York, NY 4:45 pm
David Briggs; King's College, Wilkes-Barre, PA, through 7/27
Michael Kleinschmidt; Washington National Cathedral, Washington, DC 5 pm
Neil Weston; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Eric Budzynski; Holy Name Cathedral, Chicago, IL 4 pm
Wylie Crawford, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm

22 JULY
Heinrich Christensen, with soprano; King's Chapel, Boston, MA 12 noon
Joseph Butler; Old West Church, Boston, MA 8 pm

23 JULY
Martin Jean; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gregory Peterson; Old West Church, Boston, MA 8 pm
Paul Maki; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
John Mitchener; Cathedral of Christ the King, Atlanta, GA 7:30 pm
Mary Kay Easty; First Congregational, Appleton, WI 12:15 pm

24 JULY
Adolph Rots & Auke de Boer, carillon; Longwood Gardens, Kennett Square, PA 5 pm
B. Andrew Mills; National City Christian Church, Washington, DC 12:15 pm

26 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

27 JULY
Philip Lowe, Jr.; Cathedral of St. Patrick, New York, NY 4:45 pm
Joseph Gramley, percussion; Juilliard Summer Percussion Seminar, New York, NY
Diane Heath; Washington National Cathedral, Washington, DC 5 pm

Steven Fischer; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Kathy Heetland & Joyce Robinson; Glenview United Methodist, Glenview, IL 4 pm
H. Ricardo Ramirez, with instruments; Holy Name Cathedral, Chicago, IL 4 pm
Beverly Buchanan, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm
Martin Jean; House of Hope Presbyterian, St. Paul, MN 8 pm

28 JULY
Martin Jean, masterclass; House of Hope Presbyterian, St. Paul, MN, also 7/29, 7/30

29 JULY
Ian Watson; King's Chapel, Boston, MA 12 noon
Gail Archer; Old West Church, Boston, MA 8 pm
Stephen Tharp; The Riverside Church, New York, NY 7 pm

30 JULY
George Bozeman, Jr.; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Joanne Peterson; All Saints' Episcopal, Appleton, WI 12:15 pm

31 JULY
Dan Bellomy; Portland City Hall, Portland, ME 7:30 pm
Tin-Shi Tam, carillon; Longwood Gardens, Kennett Square, PA 5 pm
Marvin Mills; National City Christian Church, Washington, DC 12:15 pm

2 AUGUST
Carol Williams; Essex Community Church, Essex, NY 7:30 pm
Gerre Hancock; Third Presbyterian Church, Rochester, NY 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

3 AUGUST
Susan Ferré; The Randolph Church, Randolph, NH 4 pm
Mickey Thomas Terry; National Cathedral, Washington, DC 5 pm
Gail Archer; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Mark Jones; Central Methodist, Monroe, NC 2 pm
Steven Egler; Emmanuel Lutheran, Ludington, MI 3 pm
Carole Terry; Dimnent Chapel, Holland, MI
Larry Long; Holy Name Cathedral, Chicago, IL 4 pm
Jeff Bossin, carillon; Rockefeller Chapel, Chicago, IL 6 pm

4 AUGUST
Joseph Gramley, percussion; Juilliard Summer Seminar Percussion Ensemble, New York, NY
Carole Terry, masterclass; Hope College, Holland, MI, through 8/9

5 AUGUST
John Weaver; Portland City Hall, Portland, ME 7:30 pm
David Kazimir; Old West Church, Boston, MA 8 pm

6 AUGUST
 The Welch-Hancock Duo; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jared Stelmacher; First Presbyterian Church, Neenah, WI 12:15 pm

7 AUGUST
John Gouwens, carillon; Longwood Gardens, Kennett Square, PA 5 pm

9 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

10 AUGUST
Louis Perazza; Cathedral of St. Patrick, New York, NY 4:45 pm
Robert Knupp; National Cathedral, Washington, DC 5 pm
Ronald Stolk; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Joyce Robinson; St. Andrew's Lutheran, Park Ridge, IL 4 pm
Rhonda Edgington, carillon; Rockefeller Chapel, Chicago, IL 6 pm

12 AUGUST
Roger Sayer; Portland City Hall, Portland, ME 7:30 pm
Wardie Mannix; Old West Church, Boston, MA 8 pm

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 Minister of Music
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 Valparaiso University
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 www.valpo.edu
 219-464-5084
 Lorraine.Brugh@valpo.edu

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Kansas Wesleyan University, Emeritus
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13 AUGUST

Stuart Forster; Methuen Memorial Music Hall, Methuen, MA 8 pm
James Bigham; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Kathryn Mumy; St. Joseph Catholic Church, Appleton, WI 12:45 pm

14 AUGUST

Jim Fackenthal, carillon; Longwood Gardens, Kennett Square, PA 5 pm

17 AUGUST

Marijim Thoene; National Cathedral, Washington, DC 5 pm
Louis Perazza; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Wayne Wyrembelski; Holy Name Cathedral, Chicago, IL 4 pm
Anna-Maria Reverté i Casas, carillon; Rockefeller Chapel, Chicago, IL 6 pm

19 AUGUST

Joyce Jones; Portland City Hall, Portland, ME 7:30 pm
Mariko Honshuku; Old West Church, Boston, MA 8 pm

20 AUGUST

Ruth Tweeten; Methuen Memorial Music Hall, Methuen, MA 8 pm
Mark Sikkila; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Aaron David Miller; Sinsinawa Mound Chapel, Sinsinawa, WI 7 pm

21 AUGUST

Scott Fopplano; Portland City Hall, Portland, ME 7:30 pm

24 AUGUST

Sandor Szábo; Cathedral of St. Patrick, New York, NY 4:45 pm
Fred Hohman; National Cathedral, Washington, DC 5 pm
Patricia Schrock; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Brandon Spence; Holy Name Cathedral, Chicago, IL 4 pm
Jim Fackenthal, carillon; Rockefeller Chapel, Chicago, IL 6 pm

26 AUGUST

Thomas Heywood; Portland City Hall, Portland, ME 7:30 pm
Gail Archer; King's Chapel, Boston, MA 12 noon
Jeffrey Mead, with soprano; Old West Church, Boston, MA 8 pm

27 AUGUST

Mary Catherin Race; Methuen Memorial Music Hall, Methuen, MA 8 pm
John Skidmore; Memorial Presbyterian Church, Appleton, WI 12:15 pm

28 AUGUST

George Matthew, carillon; Longwood Gardens, Kennett Square, PA 5 pm

30 AUGUST

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

31 AUGUST

Kimberly Hess; National Cathedral, Washington, DC 5 pm
Samuel Schmidt; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

UNITED STATES

West of the Mississippi

20 JULY

Carol Williams; Balboa Park, San Diego, CA 2 pm

21 JULY

Dennis James, silent movie accompaniment; Paramount Theatre, Seattle, WA 7:30 pm
Mary Preston; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

22 JULY

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

27 JULY

Sheila Bristow; Church of the Ascension, Seattle, WA 5 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

28 JULY

John West, with bass; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

31 JULY

Christopher King; First Congregational, Los Angeles, CA 12:10 pm

2 AUGUST

Old Spanish Days Fiesta; Trinity Episcopal, Santa Barbara, CA 3 pm

3 AUGUST

Christopher King; First German United Methodist, Glendale, CA 4 pm

4 AUGUST

Dennis James, silent movie accompaniment; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

7 AUGUST

Christopher King; First Congregational, Los Angeles, CA 12:10 pm

10 AUGUST

Carol Williams; Balboa Park, San Diego, CA 2 pm

11 AUGUST

Stephen Tharp; Balboa Park, San Diego, CA 7:30 pm

17 AUGUST

Carol Williams; Balboa Park, San Diego, CA 2 pm

18 AUGUST

Chelsea Chen & Jackson Borges; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

24 AUGUST

Paul Mitchell; Church of the Ascension, Seattle, WA 5 pm
James Welch; National Shrine of St. Francis of Assisi, San Francisco, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

25 AUGUST

Carol Williams & Hector Olivera; Balboa Park, San Diego, CA 7:30 pm

31 AUGUST

Works of Buxtehude; Trinity Episcopal, Santa Barbara CA 3:30 pm

INTERNATIONAL

15 JULY

David Di Fiore; Great Roman Catholic Church, Kecskemét, Hungary 7 pm
James O'Donnell and The King's Consort; St. Albans Cathedral, St. Albans, England 7:30 pm
Knud Vad; St. Lawrence Jewry, London, England 1 pm
Jacques Boucher; St. James United Church, Montréal, Québec, Canada 12:30 pm

16 JULY

David Di Fiore; Holy Mary Roman Catholic Church, Kiskunfélegyháza, Hungary 7:30 pm
Peter Hurford, masterclass; St. Saviour's Church, St. Albans, England 2:30 pm
Ben Van Oosten, with soprano; St. Albans Cathedral, St. Albans, England 7:30 pm
Keith Wright; Durham Cathedral, Durham, England 7:30 pm

17 JULY

Stephen Tharp; The Cathedral, Aarhus, Denmark 6 pm
David Briggs, silent film accompaniment; St. Albans Cathedral, St. Albans, England 9:30 pm
Paul Hale; Billesdon Parish Church, Billesdon, Leicestershire, England 8 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Julie Ann Tanner; Halifax Parish Church, Halifax, England 7:30 pm
David King; St. John's Smith Square, London, England 7:30 pm

18 JULY

David Di Fiore; Cathedral of Győr, Győr, Hungary 8 pm
Hans Fagius; St. Saviour's Church, St. Albans, England 2 pm
Martin Stacey; St. Dominic's Priory, London, England 7:30 pm

19 JULY

David Di Fiore; Sacred Heart Church, Csorna, Hungary 8 pm
Sylvie Poirier & Philip Crozier; Limburg Dom, Limburg, Germany, 6 pm
Carlo Curley; Cartmel Priory, Cumbria, England 7:30 pm
Bach, *Mass in b*; St. Albans Cathedral, St. Albans, England 7:30 pm
Susan Bain, Rebecca Coomber, Andrew Scott, Jenny Standage, & Silas Standage; St. Margaret's, London, England 12 noon

20 JULY

David Di Fiore; Church of the Holy Spirit, Mosonmagyaróvár, Hungary 7:30 pm
Roy Massey; Alexandra Palace, London, England 3 pm
Martin Baker; Westminster Cathedral, London, England 4:45 pm
Robert Burns King; St. Paul's Cathedral, London, England 5 pm

21 JULY

Duncan Ferguson; St. Michael's Cornhill, London, England 1 pm
Daniel Roth; Lincoln Cathedral, Lincoln, England 7 pm

23 JULY

Philip Moore; Durham Cathedral, Durham, England 7:30 pm

Frederick Swann; Notre Dame Cathedral, Ottawa, ON, Canada 8 pm

Hatsumi Miura; Minato Mirai Hall, Yokohama, Japan 12:10 pm

24 JULY

David Flood; Billesdon Parish Church, Billesdon, Leicester, England 8 pm

Richard Townend, with choir; St. Margaret Lothbury, London, England 1:10 pm

25 JULY

Sylvie Poirier & Philip Crozier; St. Clemens Kirche, Rheda-Wiedenbrück, Germany 6:30 pm

Michael Gallit; St. Augustine's, Vienna, Austria 7:30 pm

26 JULY

Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon

Simon Bell; St. John the Evangelist, Islington, England 7:30 pm

Sergio de Pieri, with soprano; Chiesa di S. Maria Assunta, Salussola, Italy 9 pm

27 JULY

Sylvie Poirier & Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 5 pm

Erwin Messmer; Cappella di S. Marta & Chiesa di S. Giacomo, Campertogno, Italy 9 pm

Serge Schoonbroodt; L'Abbatiale, Mouzon, France 6 pm

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

Hartwig Barte Hånssen; St. Paul's Cathedral, London, England 5 pm

28 JULY

Giuseppina Perotti; Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm

Paul Derrett; St. Michael's Cornhill, London, England 1 pm

29 JULY

Walter Gatti; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm

Martin Stacey; Marlborough Road Methodist, St. Albans, England 12:30 pm

Monique Gendron; St. James United Church, Montréal, Québec, Canada 12:30 pm

30 JULY

James Lancelot; Durham Cathedral, Durham, England 7:30 pm

Scott Farrell; Parr Hall, Warrington, England 7:45 pm

Cathy Langston; Christchurch Priory, Christchurch, England 7:30 pm

Laszlo Csanadi; Chiesa di S. Maria, Valduggia, Italy 9 pm

31 JULY

Juan Paradell-Solé; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

Stephen Fuller; Billesdon Parish Church, Billesdon, Leicester, England 8 pm

Robin Jackson & Maureen McAllister; Brecon Cathedral, Brecon, England 8 pm

1 AUGUST

Thomas Schmögner, with percussion; St. Augustine's, Vienna, Austria 7:30 pm

Juan Paradell-Solé; Chiesa di S. Michele, Riva Valdobbia, Italy 9 pm

Janas Ensemble; Chiesa romanica di S. Secondo, Magnano, Italy 9 pm, also 8/2

2 AUGUST

Sylvie Poirier & Philip Crozier; St. Laurentii Kirche, Itzehoe, Germany 8 pm

Tom Winpenny; St. John the Baptist, Halifax, England 7:30 pm

3 AUGUST

Stefano Pellini; Chiesa di SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

Benjamin-Joseph Steens; L'Abbatiale, Mouzon, France 6 pm

Stephen Farr; Albert Hall, Nottingham, England 2:45 pm

Gareth Price & Graham Powell; St. Paul's Cathedral, London, England 5 pm

4 AUGUST

Hervé Desarbre; Chiesa di Santa Croce, Rassa, Italy 9 pm

5 AUGUST

Sylvie Poirier & Philip Crozier; Pärnu Concert Hall, Tallinn, Estonia 8 pm

Roland Muhr; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

6 AUGUST

Carlo Benatti; Chiesa di S. Antonio Abate, Brugaro, Italy 9 pm

Hartmut Rohmeyer; Durham Cathedral, Durham, England 7:30 pm

7 AUGUST

Sylvie Poirier & Philip Crozier; Rāpina St. Michael's Church, Rāpina, Estonia 8 pm

Richard Townend; Chiesa di S. Maria della Grazie, Verallo, Italy 9 pm

Huw Williams; St. Paul's Cathedral, London, England 6:30 pm

Vincent Dubois; Holy Rosary Cathedral, Vancouver, BC 2:30 pm

8 AUGUST

Andreas Liebig; St. Augustine's, Vienna, Austria 7:30 pm

Giulia Biagetti; Chiesa di S. Stefano, Piode, Italy 9 pm

Clemencic Consort; Chiesa romanica di S. Secondo, Magnano, Italy 9 pm, also 8/9

9 AUGUST

Willibald Guggenmos; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm

Alan Spedding, with trumpet; Beverley Minster, Beverley, England 6 pm

10 AUGUST

Sylvie Poirier & Philip Crozier; Tallinn St. Nicola Church, Tallinn, Estonia 8 pm

Paolo Bougeat; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

David Halls; St. Paul's Cathedral, London, England 5 pm

11 AUGUST

Claudio di Massimantonio; Chiesa di S. Margherita, Balmuccia, Italy 9 pm

Martin Black; St. Giles Cripplegate, London, England 6:30 pm

Jérôme Faucheur; All Souls, London, England 7:30 pm

12 AUGUST

Jane Gamble; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

Simon Roberts; St. Giles Cripplegate, London, England 6:30 pm

Marc-André Doran; St. James United Church, Montréal, QC, Canada 12:30 pm

13 AUGUST

Sylvie Poirier & Philip Crozier; St. Christianskirche, Garding, Germany 8 pm

Matti Hannula; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

Stacy Powe; St. Giles Cripplegate, London, England 6:30 pm

Daniel Hyde; Durham Cathedral, Durham, England 7:30 pm

14 AUGUST

Mario Duella & Matti Hannula; Chiesa dei SS. Pietro e Giorgio, Rosazza, Italy 9 pm

Richard Pinel; St. Giles Cripplegate, London, England 6:30 pm

15 AUGUST

Tomomi Kakuta; St. Augustine's, Vienna, Austria 7:30 pm

Michel Colin; Chiesa di Maria Vergine Assunta, Rossa, Italy 9 pm

Bernard Brauchli, clavichord; Chiesa romanica di S. Secondo, Magnano, Italy 9 pm, also 8/16

Lewis Brito-Babapulle; St. Giles Cripplegate, London, England 6:30 pm

Jeffrey Williams; Romsey Abbey, Romsey, England 7:30 pm

16 AUGUST

Sylvie Poirier & Philip Crozier; Basilika St. Johannis, Saarbrücken, Germany 11:30 am

Michel Colin; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm

Anne Marsden Thomas; St. Giles Cripplegate, Barbican, England 6:30 pm

17 AUGUST

Sylvie Poirier & Philip Crozier; St. Bonifatius Kirche, Wiesbaden, Germany 7:30 pm

Christian Schneider; St. Paul's Cathedral, London, England 5 pm

19 AUGUST

Vincent Boucher; St. James United Church, Montréal, QC, Canada 12:30 pm

20 AUGUST

David Whittington; Durham Cathedral, Durham, England 7:30 pm

21 AUGUST

Sylvie Poirier & Philip Crozier; Stadtkirche, Heilgenhafen, Germany 8 pm

22 AUGUST

Thomas Murray; St. Augustine's, Vienna, Austria 7:30 pm

Luca Scandali, with trumpet; Chiesa parrocchiale di S. Giovanni Battista, Magnano, Italy 9 pm

24 AUGUST

Sylvie Poirier & Philip Crozier; Eglise de La Madeleine, Paris, France 4 pm

Thilo Muster; L'Abbatiale, Mouzon, France 6 pm

26 AUGUST

Erik Reinart; St. James United Church, Montréal, QC, Canada 12:30 pm

30 AUGUST

Loïc Mallié; St. Alphage, Edgware, England 7:30 pm

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1919-1998

Organ Recitals

MARK BIGHLEY, First United Methodist Church, Tahlequah, OK, March 6: *In dir ist Freude*, Gastoldi; Michel; *Diferencias sobre la Gallarda Milanese*, Cabezon; *Courante à 4*, Scheidt; *Bossa nova Wunderbarer König*, Michel; *Unter der Linden grüne (Allemande Linde)*, Sweelinck; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in C*, BWV 547, Bach; *Concerto II*, Pepping.

DAVID BRIGGS, St. Andrew's Episcopal Church, Longmeadow, MA, March 23: *Toccata and Fugue in d*, BWV 565, Bach; *Pièce Héroïque*, Franck; *Clair de Lune*, Vierne; *Te Deum (Hymne d'Actions de grâce)*, Langlais; *Te Deum*, Ireland; *Marche Héroïque*, Brewer; *Liebestod (Tristan and Isolde)*, Wagner, arr. Goss-Custard; *Popular Song (Fugade)*, Walton, arr. Gower; *Final (Organ Symphonie)*, Saint-Saëns, arr. Briggs.

SOPHIE-VÉRONIQUE CAUCHEFER-CHOPLIN, Church of St. Louis, King of France, St. Paul, MN, May 1: *Offertoire sur les Grands Jeux. Récit de Tierce en Taille*, Couperin; *Choral-Poème No. 1*, Tourenniere; *Pastorale*, Berceuse, Choral (24 Pièces en style libre), Vierne; *Tu Es Petra (Pièces Byzantines)*, Mulet; *Crucifixion, Resurrection (Symphonie-Passion)*, Dupré; improvisation.

PETER RICHARD CONTE, Christ Church Cathedral, New Orleans, LA, March 30: *Paeon*, Chuckerbutty; *Marche Religieuse*, Gailmant; *Overture to The Yeomen of the Guard*, Sullivan, transcr. Conte; *Dédicace (Pièces de fantaisie)*, op. 54, Vierne; *Allegro vivace (Symphonie V)*, Widor; *Bridal March (The Birds of Aristophanes)*, Parry, transcr. Alcock; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *Findlandia*, Sibelius, transcr. Fricke; *A Song of Sunshine*, Hollins; *Prelude and Fugue in B*, Dupré.

ROBERT DELCAMP, The Church of St. Michael and All Angels, Anniston, AL, March 16: *Cortège et Litanie*, Dupré; *Allegro (Symphony No. 6)*, Widor; *Choral No. 2 in b*, Franck; *Fantasia in E-flat*, Saint-Saëns; *Ad-*

gio (Symphony No. 3), Vierne; *Theme and Variations (Homage to Frescobaldi)*, Langlais; *Choral and Variations (Veni Creator Spiritus)*, Duruffé.

ROBIN DINDA, First Parish, Fitchburg, MA, March 6: *Toccata and Fugue in d*, Bach; *Fountain Reverie*, Fletcher; *Humoresque*, Yon; *Toccata*, Gagnot; *Variations on The Star Spangled Banner*, Buck; *Overture (Suite Ayla)*, Nibs and Nobs, *Ev'ry Time I Feel the Spirit*, Dinda; *Overture to William Tell*, Rossini, transcr. Buck.

PETER DUBOIS, Webster Presbyterian Church, Webster, NY, March 23: *Celebration Fanfare*, Gay; *Prelude on Amazing Grace!*, Shearing; *Wondrous Love*, op. 34, Barber; *Alice!*, Cooman; *Passacaglia*, BWV 582, Bach; *A Psalm of Praise*, Fedak; *Prelude, Fugue and Variation*, op. 18, Franck; *Studien für den Pedal-Flügel*, op. 56, Schumann; *Andante*, *Final (Symphonie I)*, op. 14, Vietrae.

JOHN EGGERT, Concordia University, St. Paul, MN, March 30: *Praeludium in g*, Buxtehude; *All'Offertorio, All'Elevazione, Al Post Communio*, Zipoli; *Prelude in c*, BWV 546, *Largo (Trio Sonata in e)*, BWV 526; *Fugue in c*, BWV 546; *Liebest Jesu, wir sind hier*, BWV 633; *In dir ist Freude*, BWV 615, Bach; *Partita on Shades Mountain*, Eggert.

DAVID A. GELL, Army and Navy Academy, CA, March 14: *The Star Spangled Banner*, Peeters; *Ave Maria Stella*, Titelouze; *Variations on Est-ce Mars*, Sweelinck; *Nun lob mein Seel den Herren, Nun bitten wir, Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Nun freut, lieben Christen, g'mein, Prelude and Fugue in f*, Bach; *Variations on America*, Wesley; *Variations on the Navy Hymn*, Joseph; *Little Partita on McKee*, *Prelude on Balm in Gilead*, Gell; *Pastorale-Sonata*, Rheinberger.

RUPERT GOUGH, organ, & RACHEL GOUGH, violin, Trinity-by-the-Cove Episcopal Church, Naples, FL, February 9: *Overture*, op. 150, no. 6, Rheinberger; *Romance*, op. 24, Olsson; *Cinq Pièces*, nos. 1, 3, 5, Langlais; *Paganini*, Rütt; *Sonata in e*, BWV 1023, *Prelude in form of a Toccata*, Stanford; *Abendlied und Cigue*, op. 150, Rheinberger.

ROBERT J. HACHMEISTER, Church of St. John the Evangelist, Rochester, MN, March 17: *Prelude and fugue in c*, BWV 549, Bach; *Prelude Liturgique II (Thème et variations)*, Litaize; *Tambourin*, Rameau; *Prelude au Kyrie, Fantaisie (Homage to Frescobaldi)*, Langlais; *Prière à Notre-Dame (Suite Gothique)*, Boëllmann; *Partita on Ye Sons and Daughters*, Hachmeister; *Prelude on Bunesan*, Martin; *The Minstrel Boy*, Anonymous; *Chorale Improvisation on Slane*, Manz; *The Emerald Isle*, Callahan; *Toccata for Organ*, Andriessen.

PAUL HEISER, First Congregational Church, Oshkosh, WI, March 20: *Psalm XX*, Marcello; *Aria*, Manz; *Were You There*, Bennett; *Fugue in e*, Pachelbel; *Short Piece in f*, Wesley; *Herzlich tut mich verlangen, Alle Menschen müssen sterben, Wer nur den lieben Gott lässt walten*, Bach.

CHRISTOPHER HERRICK, St. Michael's Episcopal, New York, NY, March 9: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott Heiliger Geist*, BWV 671, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen Zehn Gebot*, BWV 678; *Wir glauben all an einen Gott*, BWV 680; *Vater unser im Himmelreich*, BWV 682; *Christ, unser Herr, zum Jordan kam*, BWV 684; *Aus tiefer Not schrei ich zu dir*, BWV 686; *Jesu Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Fugue in E-flat*, BWV 552ii, Bach.

PAUL JACOBS, Calvary Episcopal Church, Pittsburgh, PA, March 21: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Five Inventions*, Bach, arr. Reger; *Passacaglia and Fugue in c*, BWV 582, *Concerto in d after Antonio Vivaldi*, BWV 596, *Trio Sonata in C*, BWV 529, *Fantasia and Fugue in g*, BWV 542, Bach.

MARTIN JEAN, Emory University, Atlanta, GA, February 16: *Fugue (Sonata on the 94th Psalm)*, Reubke; *Wie schön leuchtet*, BuxWV 223, Buxtehude; *Symphony No. 2*, op. 20, Vierne.

VANCE HARPER JONES, Birekner Residence, Fort Washington, MD, March 23: *Sonatina in d*, Ritter; *Andante von moto*, Santelli; *Toccata and Fugue in f*, BWV 540, Bach; *Jesu meine Zuversicht, Zeuener Violet (with "Hail to the Purple")*, Pethel; *Deep River*, Hurd, Utterback; *120th Regimental Blues*, Montebardo.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, February 9: *Crown Imperial*, Walton; *Nun danket alle Gott*, BWV 657, Bach; *Praeludium in e*, Bruhns; *Les Bergers, Desseins Eternels*, Dieu Parmi Nous (*La Nativité du Seigneur*), Messiaen; *Clair de Lune*, Karg-Elert; *Sortie (Dix Pièces)*, Dubois.

NEVA KRSTIEVA and SABIN LEVI, First Christian Church, Independence, MO, March 8: *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Les Bergers (La Nativité du Seigneur)*, Messiaen; *Magnificat quarti toni*, Pachelbel; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Sonata I, Hindemith*; *Air on a Thracian Folk Song*, Kyurkchisky; *Legend of St. Elisabeth*, Liszt.

LAUGHTON & O'MEARA, First Presbyterian Church, Saginaw, MI, March 21: *La Majesté, La Vaillance, La Grâce, La Réjouissance (Heroic Music)*, Telemann; *Prelude and Fugue in C*, BWV 541, Bach; *Aubade*, Irvine; *A Bay of Brevities*, Cabena; *Prince of Denmark's March*, Clarke; *Two Dances*, Susato; *Hornpipe*, Handel; *Napoli*, Bellstedt; *Carillon-Sortie*, Mulet; *Suite in D*, Haandel.

ARDYTH LOHUIS, organ, & ROBERT MURRAY, violin, Revéille United Methodist Church, Richmond, VA, February 8: *Sonata per violino e organo*, Cordans; *Elevation*, Sowerby; *Soliloquy*, Bartow; *Dialogues*, Weaver; *The Red Violin Caprices*, Corighano; *Arioso and Ronco patetico*, op. 40, Jensen; *Four Preludes on Lullaby Religious Songs*, op. 89, Healey; *Sonata for Flute/Violin and Organ*, op. 13, Wiklander.

CHARLOTTE MATTAX, and DANA ROBINSON, Emmanuel Memorial Episcopal Church, Champaign, IL, February 21: *A Fantasy*, Tomlinis; *A Verse for Two to Play*, Carlston; *Concierto VI in D*, Soler; *Fantasia*,

K. 608, Mozart; *Toccata in D*, BWV 912, Bach; *Pièces à deux Clavecins*, Couperin; *Concerto for Two Harpsichords*, BWV 1061a, Bach.

BRUCE NESWICK, Benaroya Hall, Seattle, WA, February 10: *Suite for Organ*, Near; *Trio Sonata V*, BWV 529, Bach; *Theme and Variations*, Hoiby; *Choral II en si mineur*, Franck; *Diptyque*, Messiaen; *Toccata*, Sowerby; *Improvisation* on a submitted theme.

MASSIMO NOSETTI, The Cleveland Museum of Art, Cleveland, OH, March 16: *Sonata IX ad uso Ouverture*, Moretti; *Allergretto per clarinetto*, Petrali; *Theme and Variations*, op. 115, Bossi; *Elegy on an American Folk Tune (Shenandoah)*, Nozetti; *Toccata-Carillon*, Matthey; *Légende Symphonique*, op. 5, no. 1, Bonnet; *Ciaccona con variazioni*, op. 142, no. 7, Karg-Elert; *Variations and Finale on an Old Flemish Folk Tune*, op. 20, Peeters.

JOHN OBETZ, Whatley Chapel, Denver, CO, March 14: *Versets from the Gloria (Messe Pour Les Convents)*, Couperin; *Te Deum (Hymne d'Actions de grâces)*, Langlais; *Méditation à Sainte Clotilde*, James; *Choral No. 1*, Franck; *O Lamm Gottes unschuldig*, BWV 656, Bach; *The Book of Hours*, Pinkham; *Views from the Oldest House*, Rorem; *Prelude and Fugue on B-A-C-H*, Liszt.

JONATHAN OBLANDER, with Christine Phillips, oboe, Grace Lutheran Church, River Forest, IL, February 18: *Grand Dialogue in C*, Marchand; *Sonata in E-flat for oboe, cembalo, and continuo*, Telemann; *Passacaglia in e*, BWV 582, Bach; *Fantasia in E-flat*, Saint-Saëns; *Rhapsodie in D-flat (Organ Sonata in f)*, op. 127; Rheinberger; *Introduction*, *Passacaglia and Fugue*, Willan.

JOHN OGASAPIAN, All Saints Church, Worcester, MA, March 2: *The Wind at Peace*, Adler; *Go Down, Moses*, Taylor; *Sanahin*, Hovhanness; *Sweet Sixteenths*, Albright; *Elegy*, Still; *Scherzoso*, Rogers; *Fantasia*, Chadwick; *Prelude on an Old Folk Tune*, Beach; *A Song of the Sea*, Matthews.

TIMOTHY OLSEN, First Presbyterian Church, Neenah, WI, March 30: *Praeludium in e*, Bruhns; *Onder een linde groen*, Sweelinck; *Mein Jesu, der du mich, Schmücke dich, o liebe Seele (Elf Choralvorspiele)*, op. 122; Brahms; *Choral I*, Franck; *Allegro Maestoso (Symphony III)*, op. 28; Vierne; *Innig (Studien für den Pedal-Flügel)*, op. 56; Schumann; *A Secret Power, The World of Silence, There Is a Spirit That Delights to Do No Evil (A Quaker Reader)*, Rorem; *Carmen*, Bizet, trans. Lemare.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, February 2: *Prelude*, *Allegro vivace (Symphonie I)*, op. 14, Vierne; *Two chorals*, Alain; *Poco allegretto*, *Andantino*, *Poco lento*, *Maestoso*, *Poco lento*, *Poco allegro*, *Offertoire (L'Organiste)*, Franck; *Benedictus*, op. 59, no. 9, Reger; *Postludium (Glagolitic Mass)*, Janáček.

RICHARD PEEK, Callanwolde Art Center, Atlanta, GA, March 16: *Prelude in Classic Style*, Young; *Aria pastorella*, Rathgeber; *Scherzo*, Beethoven; *If I Loved You*, Rodgers; *Staircase*, Sunset; *Bock*; *Cigue*, Peck; *Toccata in f (Symphony V)*, Widor.

SYLVIE POIRIER & PHILIP CROZIER, St. Andrew's Dominion-Douglas Church, Montréal, QC, Canada, March 30: *Dueto 3*, *Dueto 6 (Duets for Eliza)*, Wesley; *Petite Suite*, Bédard; *Fugue à six parties et deux sujets à 4 mains*, Loiet; *Bombardo-Carillon*, Alkan; *Adagio*, WoO 33/1, Beethoven; *Fuge in g-moll*, Mozart; *Sonate in d-moll*, Merkel.

CHRISTA RAKICH, First Presbyterian Church, Atlanta, GA, March 23: *Komm, heiliger Geist, Herre Gott*, BWV 651, *Herr Jesu Christ, dich zu uns wend'*, BWV 655, *Schmücke dich, o liebe Seele*, BWV 654, *Nun danket alle Gott*, BWV 657, *Vom Gott will ich nicht lassen*, BWV 658, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, *Nun komm, der Heiden Heiland*, BWV 659-661, *Prelude in e*, BWV 548, *Sonata No. 5 in C*, BWV 529, *Fugue in e*, BWV 548, Bach.

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FRANK RIPPL, First Congregational Church, Oshkosh, WI, March 13: *Prelude and Fugue in d (Dorian)*, Bach; *Improvisation on Jesus Walked This Lonesome Valley*; *Choral in a*, Franck.

CARL SCHWARTZ, The Falls Church (Episcopal), Falls Church, VA, March 9: *Dawn*, Jenkins; *Pastorale (Sonata I in d, op. 42)*, Guilman; *Allegro (Sonata V in C, BWV 529)*, Bach; *Communion*, op. 8, Vierne; *Andante-Recitativo, Allegro assai vivace (Sonata I in f, op. 65, no. 1)*, Mendelssohn; *Récit de Tierce en taille, de Grigny; Ronde Française*, op. 37, Boëllmann, trans. Choïsnel; *Tune in E*, Thalben-Ball; *Allegro ben moderato (Six Pièces)*, Bridge; *Andante (Concerto in g)*, Handel, trans. Dupré.

JOHN SCOTT, Portland Town Hall, Portland, ME, February 4: *Intrada (A Little Organ Suite)*, Alcoat; *Concerto in g, op. 4, no. 3*, Handel; *Sinfonia (Cantata No. 29)*, Bach, arr. Dupré; *Grave-animato (Sonata in e)*, Whitlock; *L'Ange à la Trompette*, Charpentier; *Pastorale*, Roger-Ducasse; *Handel in the Strand*, Grainger, arr. Stoekmeter; *Scherzo, Final (Sixième Symphonie, op. 59)*, Vierne.

JOHN SKIDMORE, First Congregational Church, Oshkosh, WI, March 27: *Prelude in e*, Bach; *When Jesus Stood Beside the Cross*; *Scheidt, Jesus, I Will Ponder Now*; *Dearest Jesus, What Law Hast Thou Broken*; *Van Hulse; Jesu, meine Freude*, Walther.

ANN ELISE SMOOT, Fourth Presbyterian Church, Chicago, IL, February 9: *Fantasia and Tocata in d*, Stanford; *Theme and Variations*, Mendelssohn; *Adagio and Allegro*, K. 594, Mozart; *Canzonetta (Organ Sonata in e)*, Whitlock; *Variations on América*, Ives; *Choral Improvisation sur le Victime Pâchali*, Tournemire; *Clair de lune (Pièces de Fantaisie, Suite II)*, Vierne; *Variations on a Noël*, Dupré.

MARK STEINBACH, Columbia University, New York, NY, March 11: *Mad Rush*, Glass; *Trivium, Mein Weg hat Gipfel, Part Intervallo, Part, Dance No. 4*, Glass.

VIRGINIA STROHMMEYER-MILES, Grand Avenue Temple, Kansas City, MO, February 12: *Prelude and Fugue in c, BWV 549*, Bach; *Meditation in b*, Guilman; *Alle-gretto*, Whitlock; *Prelude, Fugue, et Variation*, Franck; *The Lost Chord*, Sullivan; *Andante con moto (Sonata V)*, Mendelssohn.

STEPHEN THARP, Wichita State University, Wichita, KS, February 20: *Prelude, sur l'Introit de l'Épiphanie; Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Suite No. 51 (L'Orgue Mystique)*, Tournemire; *Prelude et Fugue sur le nom d'ALAIN*, op. 7, Duruflé; *Trois Poèmes pour Grand Orgue*, Escaïch; *Prelude, Adagio et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

KENT TRITLÉ, with Scott McIntosh, trumpet, Church of St. Ignatius Loyola, New York, NY, March 2: *Prelude and Fugue in g, BWV 555*, Bach; *Elevation, Tierce en Taille*, Offertoire sur les grands jeux (*Mass for the Concerts*); *Couperin; A Prophecy*, Finkham; *Sonata I in f*, Mendelssohn; *Allegro appassionato, Adagio (Sonata V in e)*, Guilman; *Homage to the Unknown (Requiem for the Challenger)*; *Ashdown; Prelude and Fugue on BACH*, Liszt.

JOHANNES UNGER, Bethany Lutheran College, Mankato, MN, February 25: *Magnificat primi toni*, BWV 203, *Wie schön leuchtet der Morgenstern*, BWV 223, *Bruckner; Sonata in g, W66 70/6*, C.F.E. Bach; *Praeludium and Fugue in D*, BWV 532, Bach; *Fuga VI (Six Fugues about BACH)*, Schumann; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Erbarm dich mein, o Herre Gott*, BWV 721, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Passacaglia and Fugue in e*, BWV 582, Bach.

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

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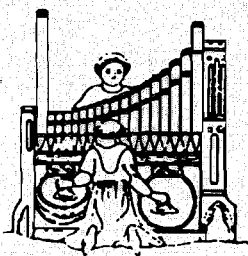
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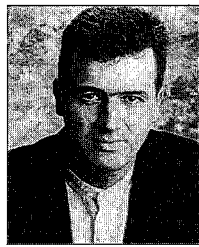
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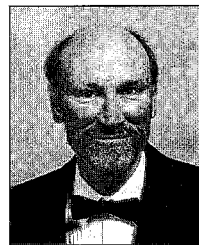
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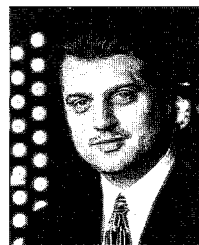
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