

# THE DIAPASON

DECEMBER, 2003



St. Peter's Church in the Great Valley, Paoli, Pennsylvania  
Specification on page 28



## Here & There

**St. Paul's Church**, Doylestown, Pennsylvania, has announced its 14th season of music events. Tuesdays at noon: December 2, Lee Milhous with flutist; 12/9, guitarist Daniel Caucci; 12/16, Lee Milhous with soprano. December 7, Thomas Alm, organ recital, followed by Advent Lessons & Carols; 12/12, Handel, *Messiah* (Parts I & III). For information: 215/230-7098; <www.stpaulsdoylestown.org>.

**Christ Church Cathedral**, Hartford, Connecticut, continues its music events: December 4 (12:05 pm), Britten, *A Ceremony of Carols*, sung by the Cathedral Women's Choir with harpist Susan Thomas, under the direction of James Barry, music director at the cathedral; December 10 (6 pm), Advent Lessons and Carols. For information: 860/527-7231; <www.cccathedral.org>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its 2003-2004 music events: December 7, Advent Lessons and Carols; 12/19, Cathedral Ringers Handbell Choir; January 4, Epiphany Feast of Lights featuring the Cathedral Children's Choir and the Episcopal Young Community; 1/23, Jeff R. McLelland; February 15, organ recital by cathedral organists celebrating the 15th anniversary of the Möller organ; March 7, Choral Evensong for Lent. For information: 205/251-2324; <www.adventbirmingham.org>.

**The Church of St. Joseph**, Bronxville, New York, has announced its music series: December 14, Handel, *Messiah*, Part 1; 12/21, Vivaldi, *Gloria*; January 4, Epiphany Lessons & Carols; February 7, cabaret concert; April 4, Dubois, *Seven Last Words*; May 23, Fauré, *Requiem*; July 4, Thompson, *Testament of Freedom*. For information: 914/337-9205; <JPstrybos@aol.com>.

**First Presbyterian Church**, Midland, Texas, has announced its music events: December 14, Handel, *Messiah*; January 18, Lester Ackerman; April 25, sacred music of Duke Ellington by the Sanctuary Choir, jazz band, and soloist Julie Keim. For information: <bsawyer@fpcmid.org>.

**VocalEssence** will present a special Christmas concert on December 16 at Orchestra Hall, Minneapolis, featuring Philip Brunelle and the VocalEssence Chorus and Ensemble Singers, along with soloists and orchestra, and special guest Garrison Keillor. The program will have a Scandinavian flair with some Swedish, Danish, and Norwegian carols, as well as new lyrics by Keillor to some of Bach's Christmas chorales. For information: 612/624-2345; <www.vocalescence.org>.

**Friends of the Kotschmar Organ** has announced concerts on the 6,862-pipe Austin organ at Merrill Auditorium, Portland, Maine: December 23, Christmas with Cornils, featuring municipal organist Ray Cornils with the Kotschmar Festival Brass, The Parish Ringers handbell choir, and baritone David Cushing; February 13, silent film night with Dennis James; March 16, Ray Cornils, Bach birthday bash; April 20, Pierre Pincemaille. For information: 207/883-9525 or 207/885-0198; <www.foko.org>.

**The Jacksonville (Florida) Symphony Orchestra** has announced its organ recital series on the Quimby/Casavant organ at Jacoby Hall: January 11, Bradley Hunter Welch; February 22, Cameron Carpenter; March 21, David Higgs; and May 2, Joan Lippincott. For information: 904/354-5547; <www.jaxsymphony.org>. The organ was featured on the cover of the June, 2001 issue of THE DIAPASON.

**Macalester-Plymouth United Church**, St. Paul, Minnesota, and the Presbytery of the Twin Cities, announce the eighth international contest for English language hymn writers. The winning entry will receive \$500. This year's contest is looking for new texts that call the church to work for peace. Possible themes might include celebration of the efforts of the United Nations, and all social, civic, and religious organizations working for world peace. All entries must be postmarked by December 31. The winning hymn will be announced by February 28, 2004. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; <www.macalester-plymouth.org>.

**Bowling Green State University** (Bowling Green, Ohio) has announced its 30th annual organ competition. A panel of judges will award a \$4000 scholarship to the College of Musical Arts on February 28, 2004. Repertoire requirements include one work by Bach and one work written since 1750. Deadline for applications is February 6. For information: Dr. Vernon Wolcott, 419/372-2192; <vwolcott@bgnnet.bgsu.edu>.

**The Carnegie Hall Choral Workshop** takes place February 17-22, with presenters Charles Dutoit and Ann Howard Jones. Repertoire includes Fauré, *Requiem*; Stravinsky, *Symphony of Psalms*; and Poulenc, *Litanies à la vierge noire*. For information: 212/903-9741; <ptw@carnegiehall.org>.

**The fifth Concours d'Orgue de la Ville de Paris** takes place June 1-9, 2004, and is open to organists of all nationalities born after June 1, 1969. It will take place at various churches in Paris, at the Paris Conservatory and the Royal Chapel of the Versailles Castle. Prizes in interpretation include grand prix, €9,000; 2nd prize €6,000; 3rd prize €2,500; grand prix in interpretation €5,000; best performance of a commissioned work by Jean Guillou €1,500. Deadline for applications is February 10, 2004. For information: 33 (0)1 40 33 45 35; <orgue@civp.com>; <www.civp.com>.

**VocalEssence** has announced the winners of its sixth annual "Welcome Christmas! Carol Contest." Thomas Fielding (Bloomington, Indiana) and Alan Higbee (Beechwood, Ohio) were selected from a total of 74 entries received from 28 states. Thomas Fielding's carol, "Behold the Dark and Bitter Night," is a setting of his own text and is scored for chorus accompanied by solo harp. Alan Higbee's carol, "In the Bleak Midwinter," is a setting of a poem by Christina Rossetti, accompanied by solo oboe. The new carols will be premiered at the VocalEssence Welcome Christmas! concerts on December 7, 13, and 14. For information: 612/624-2345; <www.vocalescence.org>.

**Early Music America** and Naxos have announced the winners of their recording competition. The competition was for early music soloists and ensembles, and the prize is a debut CD recording. Grand Prize winner is Catacoustic Consort, first runner up is Ciarabella, and honorable mention went to Lucas Harris. For information: <www.earlymusic.org>.

**The St. Luke's Choir of Men and Boys** of Evanston, Illinois completed a three-week tour of England and France in August 2003. Under the direction of Richard Webster, Organist and Choirmaster, the choir of 16 boys, 11 teenaged former trebles and 10 gentlemen served as choir in residence at Rochester Cathedral; Christ Church Cathedral, Oxford; and St. Paul's Cathedral, singing daily Evensong and Sunday Matins, Eucharist and Evensong. The tour culminated in

## THE DIAPASON

A Scranton Gillette Publication

Ninety-fourth Year: No. 12, Whole No. 1129  
Established in 1909

DECEMBER, 2003  
ISSN 0012-2378

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

### CONTENTS

#### FEATURES

- Cambridge Chats #1:  
Timothy Byram-Wigfield  
by Gordon and Barbara Betenbaugh 16
- The Insights of a Composer:  
An Interview with Ned Rorem  
by Sean Burton 20
- In Memoriam Catharine Crozier  
January 18, 1914—September 19, 2003  
Tributes by Thomas Harmon, Karen  
McFarlane, John Strege and  
Frederick Swann 21
- The University of Michigan Historic Tour 49  
"In the Steps of Bach and Luther"  
by Francine Maté 24
- Ziegenfelder Residence Organ  
Kilgen Opus 7401  
by Dale Ziegenfelder 26

#### NEWS

- Here & There 2, 3, 4, 6, 7, 8  
Appointments 3  
Nunc Dimittis 8  
Harpsichord News  
Recent additions to the bookshelf 8

#### REVIEWS

- Music for Voices and Organ 10  
Book Reviews 12  
New Recordings 12  
New Organ Music 15

#### NEW ORGANS

28

#### CALENDAR

29

#### ORGAN RECITALS

31

#### CLASSIFIED ADVERTISING

33

Cover: M. L. Bigelow & Co., American Fork, Utah;  
St. Peter's Church in the Great Valley, Paoli,  
Pennsylvania 28

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

#### 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@mdi.ca

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

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

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

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

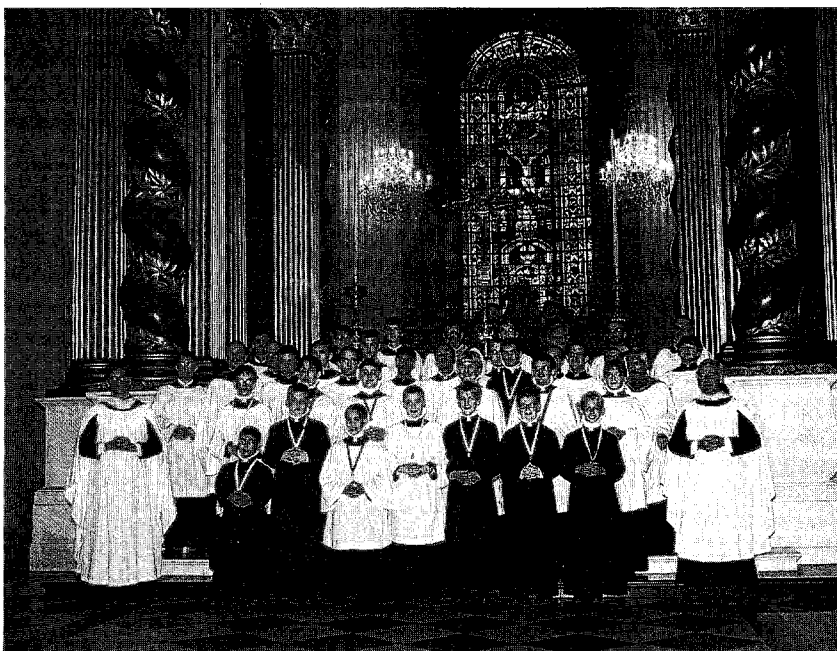
Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

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



The Choir of Men and Boys of St. Luke's, Evanston, Illinois, before the high altar of St. Paul's Cathedral, London

an Evensong at the American Cathedral in Paris. St. Luke's assistant organist, Eric Budzynski, played for all services on the tour. Despite the unprecedented summer heat in both countries, and the demands of singing 22 services in 21

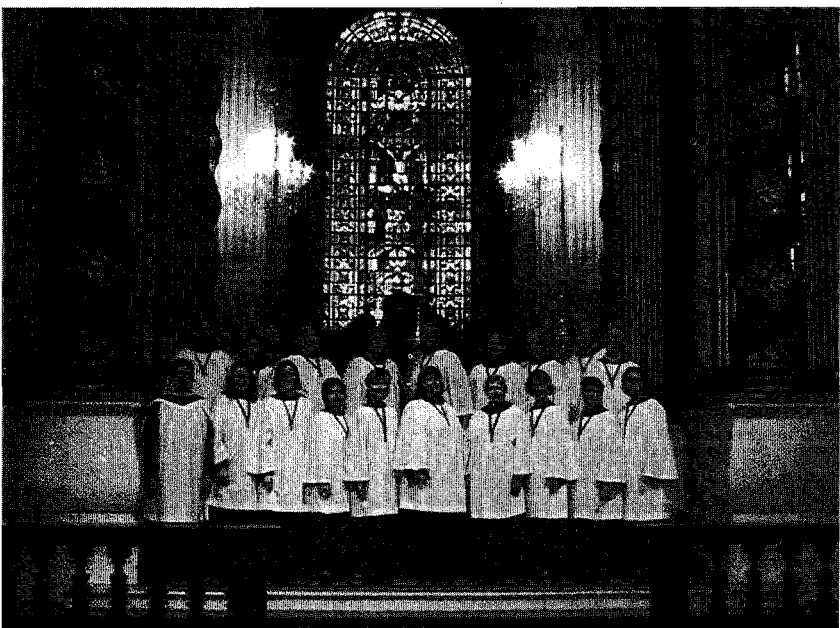
days, there was no illness or injury among the choristers, and spirits remained consistently high. This was the seventh English tour made by the choirs of St. Luke's under Mr. Webster's direction, and their first venture to France.



The choirs of the Cathedral of St. Philip, Atlanta, in front of Westminster Abbey

The Cathedral Choir of Adults and the Choir of Girls, Boys and Adults of the **Cathedral of St. Philip**, Atlanta, recently completed a 15-day tour of England. Under the direction of Canon for Music Bruce Neswick and assisted by

assistant organist David Fishburn and guest organist Scott Hanoian of Washington Cathedral, the choirs sang daily services at Hereford, St. Albans, and Coventry cathedrals, as well as at Westminster Abbey.



Trinity Episcopal Cathedral Choir, Little Rock, Arkansas, sang for daily services in St. Paul's Cathedral, London, England, during the first week in August. Members of the touring choir are pictured above in front of the high altar. The Cathedral Choir was directed by James R. Metzler, organist & director of music at Trinity Episcopal Cathedral. Stuart Nicholson, organist & director of music at Waltham Abbey, UK, was the organist.

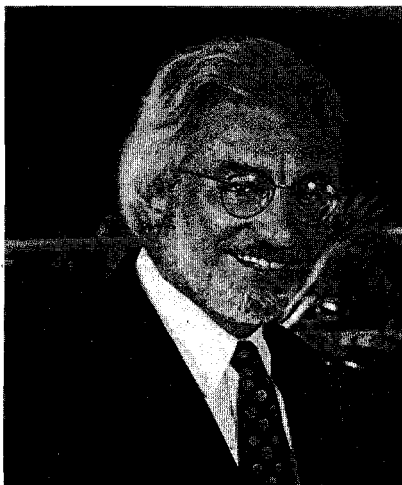


Ton Koopman masterclass at Ottobeuren

The **Art of Baroque Organ Playing** was the title of a masterclass with Ton Koopman at the Basilica in Ottobeuren, Germany, organized by <[www.ORGANpromotion.org](http://www.ORGANpromotion.org)> in cooperation with the district council, tourist bureau, parish and monastery of Ottobeuren. Two historic organs by Karl-Joseph Riepp were

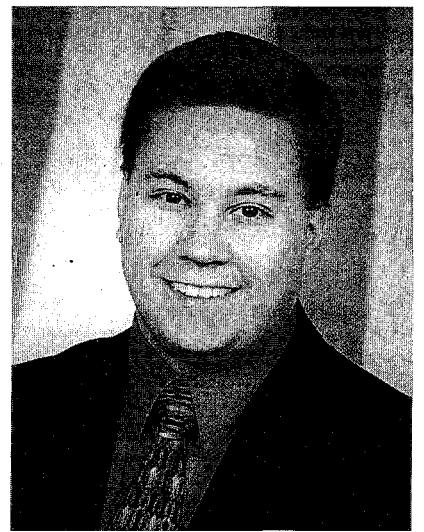
featured in music of Bach and Couperin. The schedule included masterclasses, a recital by Koopman, participants' recitals, a concert by the Gewandhaus Orchestra Leipzig, and a tour of organs in the area led by local organist Joseph Miltschitzky.

## Appointments



Lauren Keiser

Hayden Connor, chairman of 131-year-old music publisher Carl Fischer, has announced the appointment of **Lauren Keiser** as their new chief executive officer. Mr. Keiser has been with Carl Fischer for nine years, most recently as its executive vice president. He served as president/CEO of Cherry Lane Music for several years and also was president/publisher of Astor Music & Books. Keiser started in the music industry with Sam Ash Music in the early 1970s, becoming their educational director and coordinating the retail chain's activities with school districts and institutions in the metropolitan New York area. He joined Alfred Publishing Co. five years later and remained with them until their move to California. A published composer whose composition teachers include Elie Siegmeister, Isaac Nemiroff and Krzysztof Penderecki, he has also dedicated much of his time to the cause of music education, being one of the founders of "Music in Our Schools."



Andrew Scanlon

the three cathedral choirs (Men & Boys, Girls and Adults) for cathedral and diocesan liturgies, recordings and tours, assist in the training of choristers, and administer the Cathedral Concert Series. Scanlon holds degrees from Duquesne University and Yale University where he studied with Ann Labounsky and Thomas Murray respectively. While at Yale he was the Fellow in Church Music at Christ & St. Stephen's Church in New York City. He maintains a busy concert schedule, performing throughout the Eastern United States and in Canada.

## Here & There

**Robert Ampt** is the composer of two new organ works: *Elijah on the Mountain* and *Waltzing Matilda*. Ampt is Sydney (Australia) City Organist. Published by Birralee Publishing, Woodford, Australia, the scores are available from the Organ Historical Society (\$10 each plus shipping), 804/353-9226, <[www.ohscatalog.org](http://www.ohscatalog.org)>.



Christa Rakich

**Christa Rakich** has been appointed Artist-in-Residence at St. Paul's Episcopal Church in Brookline, Massachusetts. She will teach students on the 1983 organ by George Bozeman, and with the church's music director, Leonardo Ciampa, she will facilitate the coordination of concerts. St. Paul's will serve as one of four Boston area churches to host the Tuesdays With Sebastian series, a traversal of the complete keyboard works of J. S. Bach, performed by Christa Rakich and Peter Sykes, in 34 concerts from October 2003 through May 2005. St. Paul's will also host a Heiller Fest March 8-12, 2004, featuring organists Peter Planavsky, Stephen Roberts, Massimo Nosetti and Christa Rakich in programs and seminars honoring the life and work of Anton Heiller on the 25th anniversary of his death. The church's website is <[www.stpaulsbroadline.org](http://www.stpaulsbroadline.org)>.

**Pierre Cogen** has been elected president of the Francophone Federation of Friends of the Organ (FFAO), which includes 1000 members. (These include 300 associations which themselves represent 17,000 members.) Born in Paris in 1931, Cogen studied music at the Schola of the Petit Seminaire at Paris, and at 14 he served as accompanist there. In 1950 he became a pupil of Jean Langlais before becoming his assistant and then successor at St. Clotilde, Paris, where he was organist 1976-1994. After studying philosophy he undertook advanced organ study with Langlais, Edouard Souberbielle, André Fleury and Pierre Cochereau. He has taught organ at the Levallois Conservatory and is active as a composer, recitalist and recording artist. Elected a member of the management committee of the FFAO in 2000, he took a major part in the organization of the Aquitaine International Organ Conference that year.



Felix Hell

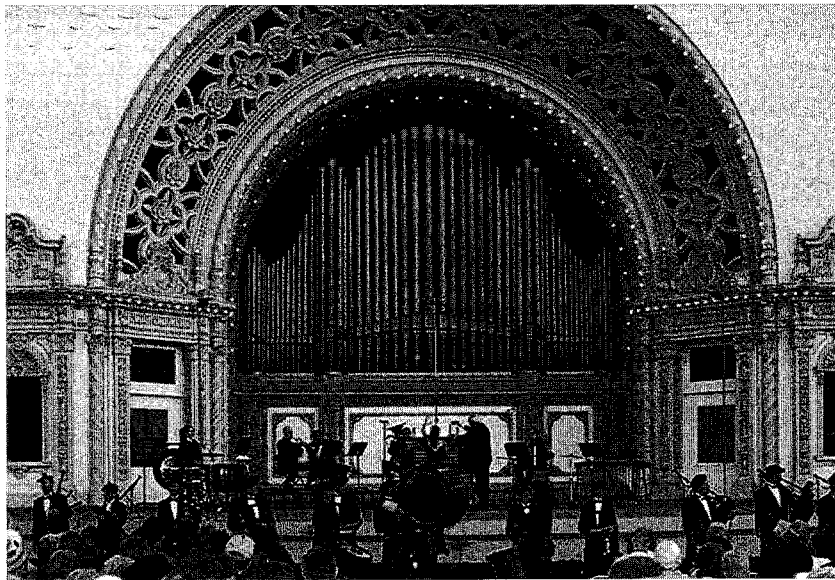
**Andrew Scanlon**, AAGO, has been appointed assistant organist-choirmaster at St. Paul's Episcopal Cathedral, Buffalo, New York. He will accompany

**Felix Hell**, a student at the Curtis Institute of Music, recently completed his first recording session, October 21-23, of an ongoing project, recording the com-

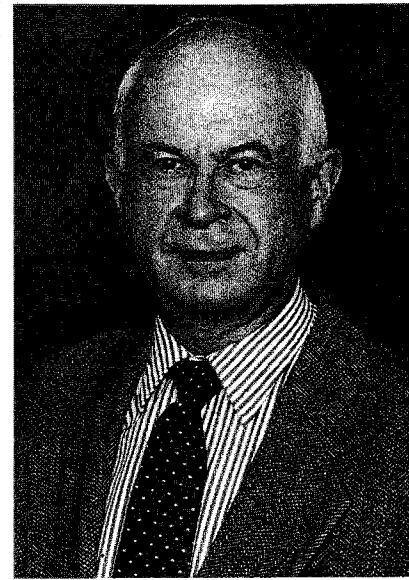


plete organ works of Felix Mendelssohn-Bartholdy—six sonatas op. 65, and three preludes and fugues, op. 37—at Methuen Memorial Music Hall on the IV/117 Walker/Aeolian-Skinner. The recording sessions were followed by a recital on October 23 at MMMH, performing the previously recorded works. The project is planned to be completed in 2004, and will also include other instruments, among them historic organs built by Johann Michael Stumm (1683–1747), as well as an instrument of the Berlin-based baroque organbuilder Joachim Wagner, commonly regarded as the “Maerkischer Silbermann,” an instrument on which Felix Mendelssohn studied.

**Michael Kleinschmidt** is featured on a new recording, *Nativities & Passions*, on the JAV label. Recorded on the Aeolian-Skinner organ at All Saints, Worcester, the program includes Dupré, *Symphonie-Passion*, op. 23; Widor, *Symphonie Gothique*, op. 70, and the *Toccatina* from *Symphonie V*; and Messiaen, *Le Banquet Celeste*. For information: <www.pipeorgancds.com>.



**Millenia Consort, Alison J. Luedecke, organ, with the Cameron Highlanders at the Spreckels Organ Pavilion**



**Robert J. Russell**

Celtic evening had been done with brass, bagpipes, percussion and organ. Arrangements by John Kuzma of traditional tunes were performed in addition to a setting of “Auld Lang Syne” by John Karl Hirten for brass, percussion and organ, as well as non-Celtic pieces.

**Robert J. Russell** retired July 1, 2003, as director of music for Christ and St. Stephen’s Episcopal Church, New York City, completing exactly 30 years at this Lincoln Center area church. He previously served Grace Church Parish, Nutley, New Jersey; St. Paul and St. Andrew’s Methodist Church and Gustavus Adolphus Lutheran Church, New York City, and various other churches in the metropolitan area. After arriving at Christ and St. Stephen’s, he reorganized the professional choir to include sopranos and altos and greatly expanded the range of music performed in the context of the liturgy, including instrumental ensembles and liturgical dance. In 1980 he instituted one of the first Fellow in Church Music programs in this country. Mr. Russell holds degrees from Columbia University and Wagner College, and has studied at the Union Seminary School of Sacred Music, Westminster Choir College, the Manhattan School of Music, the Royal School of Church Music, and at Canterbury Cathedral. His organ teachers included Sarah Newton Strausser, Edward Brewer and John Huston, and he studied conducting with Robert Fountain and Sigvart Steen. The parish held a gala reception for Mr. Russell on June 7 at the House of the Redeemer, the former Fabre



(first row, l to r): Claudia Dumschat, Andrew Scanlon, Robert J. Russell, Marsha Long; (second row, l to r): Kenneth Hamrick, Nigel Potts, Robert Lehman



**Susan Landale**

**Susan Landale** is featured on a new recording, *César Franck: L’Oeuvre d’Orgue*, on the Calliope label. The two-CD set was recorded on Cavaillé-Coll organs at St-Etienne, Caen; St-Sulpice, Paris; and Santa Maria del Coro, San Sebastian. For information: <www.calliope.tm.fr>.

**Alison J. Luedecke** and the Millenia Consort played with the Cameron Highlanders as part of the International Summer Organ Festival at Spreckels Organ Pavilion drawing a record crowd of 3650 people. It was the first time a

mansion on Fifth Avenue, attended by 150 colleagues, including six former Fellows, friends, and parishioners. On June 29, a reception was held following the service in honor of both Mr. Russell and his wife, Mary-Lou, who were also celebrating their 40th anniversary that day. The parish presented the Russells with a purse for a trip to Spain for the month of July.

**Keith Shafer**, director of music and organist of historic St. Paul’s Church in Augusta, Georgia, and director of the Sewanee Church Music Conference, has edited a new five-volume psalter using

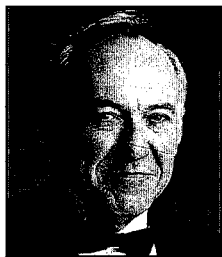


**Keith Shafer**

notation which eliminates the problem of the chant appearing in one location and the words in another, accompanied by symbols used to indicate the division of words and syllables. The new edition, entitled “Psalms Made Singable,” places the psalm text directly beneath the music, eliminating the need to memorize the chant and look elsewhere for the text with its often-confusing symbols. There are five volumes available: one each for years A, B, and C of the Common Eucharistic Lectionary, and additional volumes of plainchant psalms for years A, B, and C of Advent and Lent, and the plainchant psalms appointed for use during the Great Vigil of Easter. The volumes are engraved using Sibelius software and have laminated covers.

▶ page 6

## Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



John Ditto



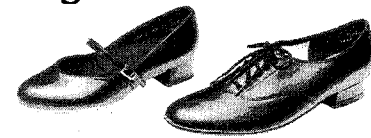
Carla Edwards



Pamela Decker

1101 Belmont Drive, Waukesha, Wisconsin 53186  
Phone/Fax: (262) 542-7197 • E-mail: pstringh@carroll1.cc.edu

organmastershoes.com  
**Organmaster Shoes**



whole and half sizes

**Fast Delivery**

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

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

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

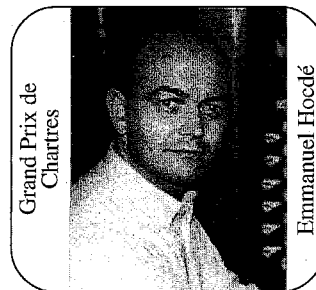
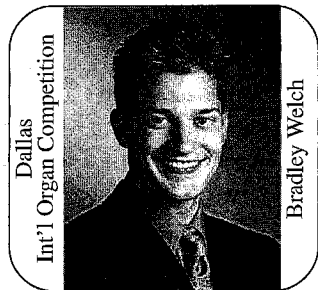
Narrow, Medium and Wide widths

CALL OR WRITE

(203) 453-4424

282 Stepstone Hill, Guilford, CT 06437





The Chenaults



Gough Duo



Janice Beck



David Briggs



James David Christie



Peter Richard Conte



Lynne Davis



James Diaz



Clive Driskill-Smith



Jeremy Filsell



S. Wayne Foster



Christopher Herrick



Richard Heschke



David Hurd



Paul Jacobs

# PHILLIP TRUCKENBROD CONCERT ARTISTS

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

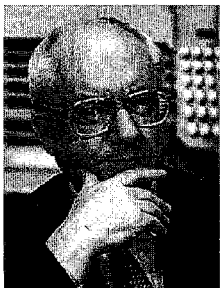
www.concertartists.com • www.towerhill-recordings.com



Martin Jean



Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



Christophe Mantoux



Bruce Neswick



Pierre Pincemaille



Mary Preston



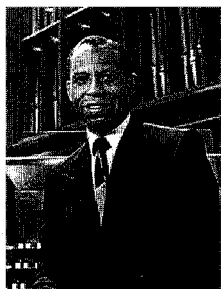
McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



Johannes Unger



John Walker



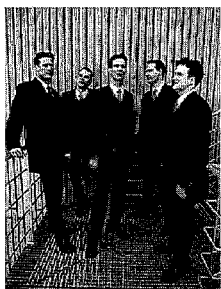
Jane Watts



John Scott Whiteley



Carol Williams



ensemble amarcord



Anthony & Beard  
trumpet & organ



Organized Rhythm  
percussion & organ



Shafer plans on making further updates to the edition using the Revised Eucharistic Lectionary, when and if that revision becomes widely accepted in the church. The new edition is available at Mr. Shafer's company's website <[www.churchmusicservices.org](http://www.churchmusicservices.org)>, and visitors to the site can download samples of both Anglican chant and plainsong settings. Shafer completed the edition in September and formed a corporation to handle sales of the books. Church Music Services, Inc. also includes information on organ consulting and has an online store which features compact discs recorded by Mr. Shafer.



James Welch

On October 3, James Welch gave a recital at Santa Clara University's historic Mission Church to mark his 10th anniversary as a member of the Santa Clara University faculty. His recital, entitled "Bach to the Future," included four major works of Bach: *Tocatta, Adagio and Fugue*; *Sonata No. 6 in G Major*; *Prelude and Fugue in a minor*; and the *Passacaglia and Fugue*. In addition, he played several contemporary popular works based on Bach or baroque forms: *A Whiter Shade of Pale*, as sung by the 1960s rock group Procol Harum; Bill Nalle's *Trio in a Style of Bach: "Alles Was Du Bist"*; Porter Heaps' *Swinging Bach: The Tocatta and Fugue in D Minor?*; *A Lover's Concerto*, as sung by The Toys in the 1960s; Johannes Michel's *Swing Five*, a jazz setting of *Erhalt uns, Herr*; and Dale Wood's *Come with Us, O Blessed Jesus*, a setting of *Jesu, Joy of Man's Desiring*.

This summer the Welch-Hancock Duo performed in two locations: The Mormon Tabernacle on June 25, and at Methuen Memorial Music Hall on August 6. James Welch, organist, and Russell Hancock, pianist, explore in their concerts the duo repertoire for piano and organ, as well as for harmonium and piano, including works by Franck, Saint-Saëns, Widor, Karg-Elert, Dupré, and American composers Clokey, Demarest, Grasse, Diemer, Wood, and others. For information, visit <[www.welchorganist.com](http://www.welchorganist.com)>.



Augustana Arts/Reuter contestants: Jonathan Ryan, Colin Lynch, Vincent Carr, Daniel Tappe

The Augustana Arts/Reuter Undergraduate Organ Competition took place March 14-16 at Augustana Lutheran Church in Denver, Colorado. Now in its third year, the event is a joint effort between The Reuter Organ Company of Lawrence, Kansas, and Augustana Arts, a performing arts series based at Augustana Lutheran Church. The competition is unique in three ways: it is strictly for undergraduates; the competitors are required to play a concerto; and a hymn-playing component is included.

The competition began with the efforts of Cindy Lindeen-Martin, organist and associate minister of music at Augustana and former coordinator of a nationally known organ competition held in Ottumwa, Iowa, and the support of Michael Shasberger, minister of music at Augustana Lutheran Church, artistic director of Augustana Arts, and music director of the Musica Sacra Chamber Orchestra. Previous finalists have gone on to win other competitions and book recitals around the country. Three of the last eight finalists were heard in special recitals in Philadelphia as part of the AGO Rising Stars program. The schools represented in the finals the last three years include Eastman School of Music, University of Michigan, College of the Holy Cross, St. Olaf College, Augustana College, Oberlin Conservatory, Cleveland Institute of Music, Northwestern University and Indiana University.

The Reuter Organ Company sponsored the \$8,000 in prize money, and the Augustana Foundation provided a \$6,000 grant to help cover expenses. The judges this year included John Obetz, who played a recital at Whatley Chapel on Friday, judged the competition on Saturday, and gave a master class on Sunday. Ed Ladouceur, from Colorado Springs, and Ken Mervine, from Denver, joined Obetz in judging Saturday's final round. Previous judges include Stephen Hamilton from Church of the Holy Trinity (Episcopal) in New York City and Marilyn Mason from the University of Michigan.

The competition took place on Saturday, March 15. First prize (\$5000) was awarded to Jonathan Ryan, Cleveland Institute of Music; second prize (\$2000), Vincent Carr, Indiana University; honorable mention (\$500), Daniel Tappe, Oberlin Conservatory of Music; honorable mention (\$500), Colin Lynch, Northwestern University. The winner's concert with the Musica Sacra Chamber Orchestra was on Sunday, March 16, in which Jonathan Ryan performed, the *Concerto in F* by Haydn as well as the solo piece "The World Awaiting the Savior" (from *Passion Symphony*) by Dupré.

The fourth annual competition will be held March 11-14 at Augustana Lutheran Church, Denver, Colorado. For information: <[www.augustanaarts.org](http://www.augustanaarts.org)>.

The Virgil Fox Legacy website now contains tapes of the master classes held at Virgil Fox's greystone mansion in Englewood, New Jersey, July 7-12, 1969. Douglas Marshall, a student of Fox's on a regular basis for several years, attended the masterclasses and recorded all the public sessions. His tapes will be posted on the website each month for 24 months. The last month, October 2005, will be the 25th anniversary of Fox's death, and Anchor-International Foundation will sponsor a concert and related events to observe the anniversary. The Virgil Fox Legacy website is updated with some regularity, especially the chronology, which contains photos and audio and video clips. The Virgil Fox Legacy, a project of the Virgil Fox Recording Fund at Anchor-International Foundation, is eager to know if anyone has a copy of a televised "Heavy Organ" performance, presumably taped in Minnesota about 1975, and shown on one of the local public broadcasting stations, or a copy of "La Belle Epoque," a program shown nationwide on CBS-TV's "Camera 3" (Merrill Brockway, host) in the late 1960s. A film was also made of Fox, playing Bach's *Prelude and Fugue in D Major* at Riverside Church and its whereabouts is unknown. For information: <[www.virgilfoxlegacy.com](http://www.virgilfoxlegacy.com)>.

ORGANLive, an Internet broadcast station dedicated to classical organ music, went online in August of this year. Listeners with any speed Internet connection can hear a varied selection of organ music 24 hours a day through their computer's sound system. There is no cost to listen to ORGANLive, which not only plays music recorded by great concert organists of the past century, but also of individuals who contribute recordings to the station. The station is made possible through the generous donations of organ companies, individuals, and organizations who wish to see the station kept open and available to the public, and the volunteer staff that keeps the station running. Music played on ORGANLive comes from publishing companies, organ builders, concert organists, and church organists that want to have their recordings heard. To listen to ORGANLive, or for more information about sponsorships, or having recordings played on the station, visit the station website at <[www.organlive.com](http://www.organlive.com)>.

JAV Recordings has announced the release of *Anthems from Riverside* (JAV 134, \$18.95). The CD features The Riverside Choir with brass and timpani and the church's 208-rank, 5-manual Aeolian-Skinner organ in works by Mathias, Ireland, Vaughan Williams, Tallis, Elgar, Weaver, Dirksen, Thompson, Friedell, Hoiby, and others; Timothy Smith is director of music and organist. For information: <[www.pipeorgancds.com](http://www.pipeorgancds.com)>.

Kultur Video has released *The Glenn Gould Collection*, three programs celebrating the life and legacy of the Canadian pianist, and including rare perfor-

A Sound Legacy

Stop by and meet our representatives at the 2004 AGO Convention in Los Angeles

**Bedient** - is Proud To Be A Sponsor of ...

the *James Hopkins Concerto*  
performed with Cherry Rhodes and the Los Angeles Philharmonic  
at Disney Hall  
on July 8

**Bedient**  
Pipe Organ Company

1060 Saltillo Road • Roca, NE 68430  
(402) 420-7662 • Fax (402) 420-7663  
bedientorg@aol.com • www.bedientorgan.com  
1-800-382-4225

*Bedient...celebrating 35 years of premiere organ building, renovation, rebuilds and service!*

*Celebrating Bedient's 35th Anniversary!*

*Your organ building company for the generations*



mance footage. *Life & Times* is an insightful biography of the pianist and composer with archival footage of Gould performing, relaxing, working in his recording studio, and being interviewed. *Russian Journey* recaptures Gould's 1957 trip to Russia and features the previously unreleased recording of his lecture/recital at the Leningrad Conservatory. *Extasis* combines images and music. The three DVD or VHS set is available for \$49.95; each individual program is \$19.95. For information: 800/718-1300; <www.kultur.com>.

The Edwin Mellen Press has announced the release of *Musical Improvisation, Heidegger and the Liturgy—A Journey to the Heart of Hope*, by Andrew Cyprian Love. The book locates musical improvisation within an ontological framework, which is both scientific and Heideggerian, and ultimately encompasses the whole Christian understanding of reality. Part One deals with historical and cultural issues surrounding musical improvisation. Part Two ini-

tiates the author's philosophical and theological proposal that, from the time of fetal and infantile experience, every human person's fundamental integration with reality is inseparable from improvisatory musicality. For information: <www.mellenpress.com>.

**The Reuter Organ Company**, Lawrence, Kansas, has announced several new instruments and rebuilds. In August, Reuter installed opus 2220 in Christ Church (Episcopal) in Newton, New Jersey. The instrument contains pipes from an existing 1930 E. M. Skinner organ given to the church in 1959. In the past, various individuals and builders added windchests and pipes to the original installation, and maintenance became physically impossible. Reuter refurbished and reinstalled four existing windchests in the Swell division as well as 11 ranks from the existing instrument. The organ now contains 23 ranks over two manuals and pedal.

Amidst monsoon season in September, Reuter installed opus 2212 in the

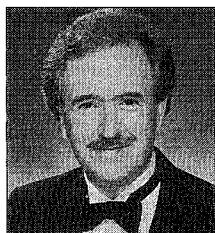
new Jesu So-Mang Presbyterian Church in Seoul, South Korea; the organ is Reuter's first overseas shipment since the company's relocation to its new plant in 2001. The organ contains 25 stops and 31 ranks with a walnut console of two manuals and pedal. The entire organ was shipped in one container after nearly three months of construction. Reuter president Albert Neutel, Jr. and Bill Klimas, tonal director, spent nearly five weeks in Seoul overseeing the installation and voicing.

Also in September, Reuter began the installation of opus 2218 in St. Francis Xavier Cathedral in Alexandria, Louisiana: 48 ranks and 38 stops over three manuals and pedal. The church originally housed an Estey organ, from which several ranks were retained. New metal pipes of zinc and copper as well as a lead and tin alloy were cast at the Reuter shop; wood pipes of poplar were also built at the shop. Limited space in the sanctuary, sloped ceilings, and the required allowance for access to a bell tower presented engineering challenges.

The instrument includes an Echo division located at the front of the sanctuary and incorporated into an ornate Gothic style altar.

Christ Episcopal Church in Rockville, Maryland, received additions and improvements to its Reuter opus 1527 originally installed in the late 1960s. Reuter constructed a new console of red oak and walnut and added new pipework. Several ranks were added to the enlarged Swell and Choir. Limited space in the room required special chest layouts. Computer drawings constructed from old plans facilitated the rearrangement of the organ components within the limited space. British organist and composer Andrew Fletcher performed a dedication recital on the organ on October 17 as part of his U.S. tour this fall. For information: <www.reuterorgan.com>.

**The Wicks Organ Company**, Highland, Illinois has installed a new organ at Barrington United Methodist Church, Barrington, Illinois: opus 6412, three



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



**Joel Bacon**  
*Organist*  
Freelance Recitalist  
Munich, Germany  
Regular U.S. Tours



**Joan DeVee Dixon**  
*Pianist/Organist/  
Recording Artist*  
Associate Professor of Music  
Frostburg State University  
Frostburg, Maryland



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



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

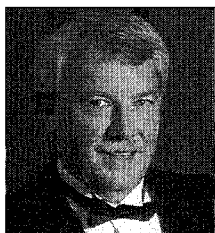


**Eileen Hunt**  
*Organist/Lecturer*  
Organist and Music Director  
Green's Farms Congregational Church  
Westport, Connecticut  
Southern CT State University Faculty  
Organ and Oboe/English Horn  
with Caesar Storlazzi



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

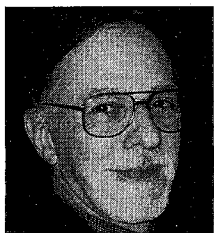
# Concert Artist Cooperative



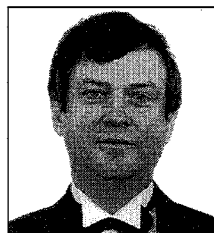
**William Kuhlman**  
*Organist*  
College Organist  
Professor of Music  
Luther College  
Decorah, Iowa



**David F. Oliver**  
*Organist/Lecturer*  
College Organist/Artist in Residence  
Morehouse College  
Atlanta, Georgia



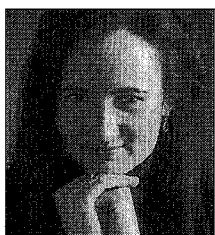
**Larry Palmer**  
*Harpichordist/Organist*  
Professor of Harpichord and Organ  
Meadows School of the Arts  
Southern Methodist University  
Dallas, Texas



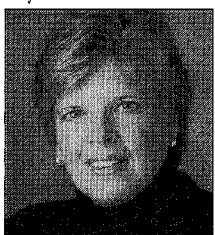
**Stephen Roberts**  
*Organist/Harpichordist/  
Lecturer*  
Instructor of Organ  
Western CT State University  
Director of Music  
St. Peter Church  
Danbury, Connecticut

Beth Zucchini  
Director  
7710 Lynch Road  
Sebastopol  
California 95472  
PH: 707-824-5611  
FX: 707-824-0956

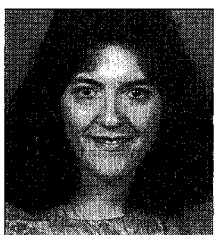
BethZucchini@aol.com



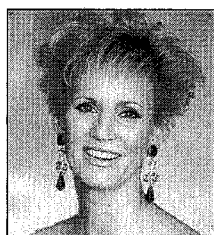
**Clair Rozier**  
*Organist*  
Director of Music  
St. David's Episcopal Church  
Wayne, Pennsylvania



**Vicki Schaeffer**  
*Organist/Lecturer*  
Music Faculty  
Casady School  
Organist  
St. Paul's Lutheran Church  
Oklahoma City, OK



**Lisa Scrivani-Tidd**  
*Organist/Lecturer*  
Assistant Professor of Music  
SUNY at Jefferson  
Watertown, New York  
University Organist  
St. Lawrence University  
Canton, New York



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



**Jeremy David Tarrant**  
*Organist*  
Organist and Choirmaster  
The Cathedral Church of St. Paul  
Detroit, Michigan



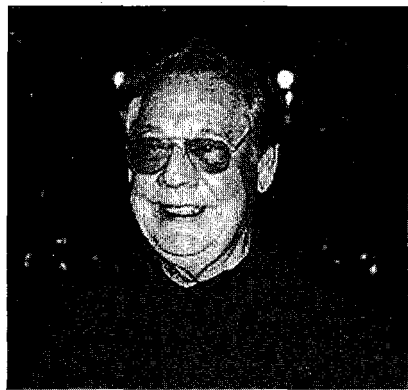
manuals, 27 stops, 20 digital voices. The firm recently enlarged and rebuilt the Wicks organ at SS. Peter and Paul Church in Collinsville, Illinois, originally a two-manual of 15 ranks. The Church of SS. Peter and Paul in Springfield, Illinois, which housed the 17-rank opus 2490 installed in 1934, was scheduled to be razed. Wicks integrated the two organs, creating a completely new instrument. For information: <www.wicksorgan.com>.

Kanawha Organ Works of St. Albans, West Virginia, has used **Solid State Organ Systems** for the recent organ project at Geary Auditorium, University of Charleston, Charleston, West Virginia. Kanawha chose the MultiSystem DirectConnect for relay and switching function. This is a rack-based, space saving version of the often-used high performance MultiSystem. Piston action is through the integrated Capture for MultiSystem with 10 levels of memory. For information: <www.ssoystems.com>.

## Nunc Dimittis

**Henry Karl Baker** died on September 30 at the age of 71. Born in Nashua, New Hampshire, he received his bachelor's degree in music education from the University of New Hampshire, master of music degree from The New England Conservatory of Music, and did post-graduate and doctoral work at Boston University. In 1953, he received a scholarship for the carillon school in Malines, Belgium and was appointed university carillonneur at the University of New Hampshire at the end of his sophomore year. His 32 years of teaching included the public schools of Calais and Gardiner, Maine; Chelmsford, Baldwinville and 21 years in Sharon, Massachusetts, as well as the University of Maine at Ft. Kent. He retired from teaching in 1988. In 1950 he founded The Organ Literature Foundation, which became the largest clearinghouse of organ books and recordings in the world. Mr. Baker published 15 books on organ history and construction and was an international authority on organ literature. In his retirement years, he developed a discography of organ compositions, which included thousands of works recorded on compact discs. Baker was a Colleague of the American Guild of Organists, and a member of the Organ Historical Society, the American Organ Academy (charter member), the Organ Club of London, the American Theater Organ Society, the Organ Club of Boston, the Music Box Society, the Reed Organ Society, and the Gesellschaft der Orgelfreunde. His professional associations included the

Massachusetts Teachers' Association and National Education Association. He was organist and choir director of Sacred Heart Church in Weymouth Landing for the past 31 years, and in his retirement years frequently substituted in area churches. He leaves his wife, Mary E. Baker, and son Karl Henry Baker and wife Jennifer of Middletown, Connecticut, and three nieces. Donations may be made to The Kidney Transplant/Dialysis Association, Inc., P.O. Box 51362 GMF, Boston, MA 02205-1362.



Paul Hamill

**Paul Hamill**, of Great Barrington, Massachusetts, died on October 13 at Laurel Lake Rehabilitation Center, where he was a resident for two days. Born June 10, 1930, in Tobyhanna, Pennsylvania, he was educated in local schools and was a graduate of Boston University. Following the war, he earned a master's degree in fine arts from Wesleyan University in Middletown, Connecticut. During the Korean War, he enlisted in the Navy and was appointed director of the U.S. Navy Chapel Choir. After touring with the choir, he served two years with Attack Squadron 105 aboard the aircraft carrier USS Bennington. In 1948, Hamill was appointed organist and choirmaster of Copley Methodist Church, Boston, and enrolled at Boston University. He met Elinor Smith there, and they married on December 27, 1952, after graduation. He was choral music teacher at Woodmere Academy on Long Island, New York. A composer of liturgical music, he published his first piece, *May God Bless You and Keep You*, in 1956. He became a member of the ASCAP in 1965, and then accepted the position of music editor of American Book Co. in New York, later advancing to the position of managing editor of the company. At American Book, he produced LP educational recordings (Columbia Records) for three major music series. In 1967, the Hamills founded Gemini Press. In 1978, Mr. Hamill was appointed editor-in-chief of Summy-Birchard Music in Princeton, New Jersey. He served as sub-dean and dean of the Berkshire AGO chapter and was on the chapter's steering committee for the New England 1997 Regional Convention in Pittsfield, as well as editor of the hymnal for the convention. The Hamills moved their publishing operation to

Otis in 1980, and Mr. Hamill was hired at South Congregational Church in Pittsfield and served there for four years, retiring in 1985. He was then asked to be organist and choirmaster of St. James' Church in Great Barrington, his home church. Mr. Hamill recently authored the 21st edition of the *Church Music Handbook*, and has more than 100 published works represented in several music catalogs. In 2002, the Hamills celebrated their 50th wedding anniversary. Besides his wife, he is survived by a daughter, a son, and three grandchildren. A memorial service was held on October 18 at St. James' Church in Great Barrington. Memorial contributions may be made to the St. James' Church Music Fund through Finnerty & Stevens Funeral Home, Great Barrington, Massachusetts.

## Harpichord News

by Larry Palmer

### Recent additions to the harpichordist's bookshelf

#### Edward L. Kottick: *A History of the Harpsichord*.

"There may be those whose knowledge of the harpsichord encompasses the whole of its six-hundred-year history, but I am not among them." Thus begins Edward Kottick's 557-page *magnum opus*, now handsomely in print, courtesy of Indiana University Press. Such modesty, both courteous and engaging, brought an immediate reaction, "If not Kottick, who?" With his outstanding career as music historian and university professor, his successful sideline of harpsichord making, and the writing of two earlier books, one an invaluable guide to the instrument's care and maintenance, the other (with George Lucktenberg) a guide to European keyboard instrument collections, who could be better qualified to write such a comprehensive survey?

And comprehensive it certainly is! Kottick divides his book into five large sections, tracing the harpsichord's story, century by century. *Part I: The Fourteenth and Fifteenth Centuries* mines the distant past ("From Psalter and Monochord to Harpsichord and Virginal"), introducing the putative (and colorful) "inventor" of the harpsichord, Hermann Poll, Henri Arnaut's manuscript drawing and description of the instrument, and a comparison of Arnaut's description with an actual surviving instrument, a Clavicytherium now in the Royal College of Music, London.

*Part II: The Sixteenth Century* deals with the development of the harpsichord in northern Europe, Antwerp harpsichord building between Karest and Ruckers, and early Italian harpsichords, virginals, and spinets. In *Part III: The Seventeenth Century* the story progresses via the Ruckers-Couchet dynasty of harpsichord makers to those of the later Italian style, the seventeenth-century international style, and the national "schools" of harpsichord making in France, Germany, Austria, and England.

*Part IV: The Eighteenth Century*, not surprisingly the lengthiest section of the book, has chapters concerned with the decline of the Italian harpsichord, the



increasingly-important instruments of the Iberian Peninsula, harpsichord building in France until the Revolution, instruments of the Low Countries in the post-Ruckers era, and discussions of the harpsichord in Germany, Scandinavia, Austria, Switzerland, Great Britain, and colonial America.

*Part V: The Nineteenth and Twentieth Centuries* details the "hibernation of the harpsichord" in the 19th century, its revival from the 1889 Paris Exhibition until World War II, and the subsequent period of the "modern" harpsichord from historically informed builders such as Gough, Hubbard, and Dowd, through the introduction of electronic instruments and the popularity of harpsichord kits.

A short postscript ("Into the Future") brings the 470 pages of text to a thoughtful conclusion. The remainder of the volume consists of a glossary, nearly fifty pages of end notes, an extensive bibliography, and the index.

Each chapter ends with a helpful "summing up" of the author's main points. The book is illustrated copiously with black and white pictures on nearly half its pages. There are 23 color plates, each one of a beautifully-decorated historic harpsichord, save for a single 17th-century painting: Andrea Sacchi's *Apollo Crowning the Singer Pasqualini*. Boxed "sidebars" present detailed information about many topics of interest, allowing the reader to sample various short snippets of engaging history, such as "The Guild of St. Luke," "Goosen Karest the Apprentice," "Italian Roses," "A Digression on Nonaligned Keyboards," "Raymundo Truchado's Geigenwerk," "J. S. Bach and Equal Temperament," "Kirkman's Marriage," or "The Delrin Story."

As if all this rich variety were not enough, the book comes with a companion compact disc comprising nineteen aural examples of plucked keyboard sounds from the Flemish Spinett Virginal by Marten van der Biest [1580] heard in Giles Farnaby's *Why Ask You?* to Landowska's iconographic performance at her Pleyel harpsichord of the first movement from Bach's *Italian Concerto*, and Kathryn Roberts playing Louis Couperin on a 1987 John Phillips instrument based on a 1707 harpsichord by Nicholas Dumont. All of these choices are apt; all, except for a poorly-recorded (but extremely interesting) example of a 17th-century German

▶ page 10

VISIT OUR WEBSITE  
AT  
THE DIAPASON.COM

**WICKS**  
Only the best  
for 95 years

WICKS  
PIPE  
ORGAN  
COMPANY

1100 5th Street  
Highland, IL 62249  
877-654-2191 www.wicksorgan.com

GEORGE BOZEMAN, JR.  
AND COMPANY  
ORGAN BUILDERS

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

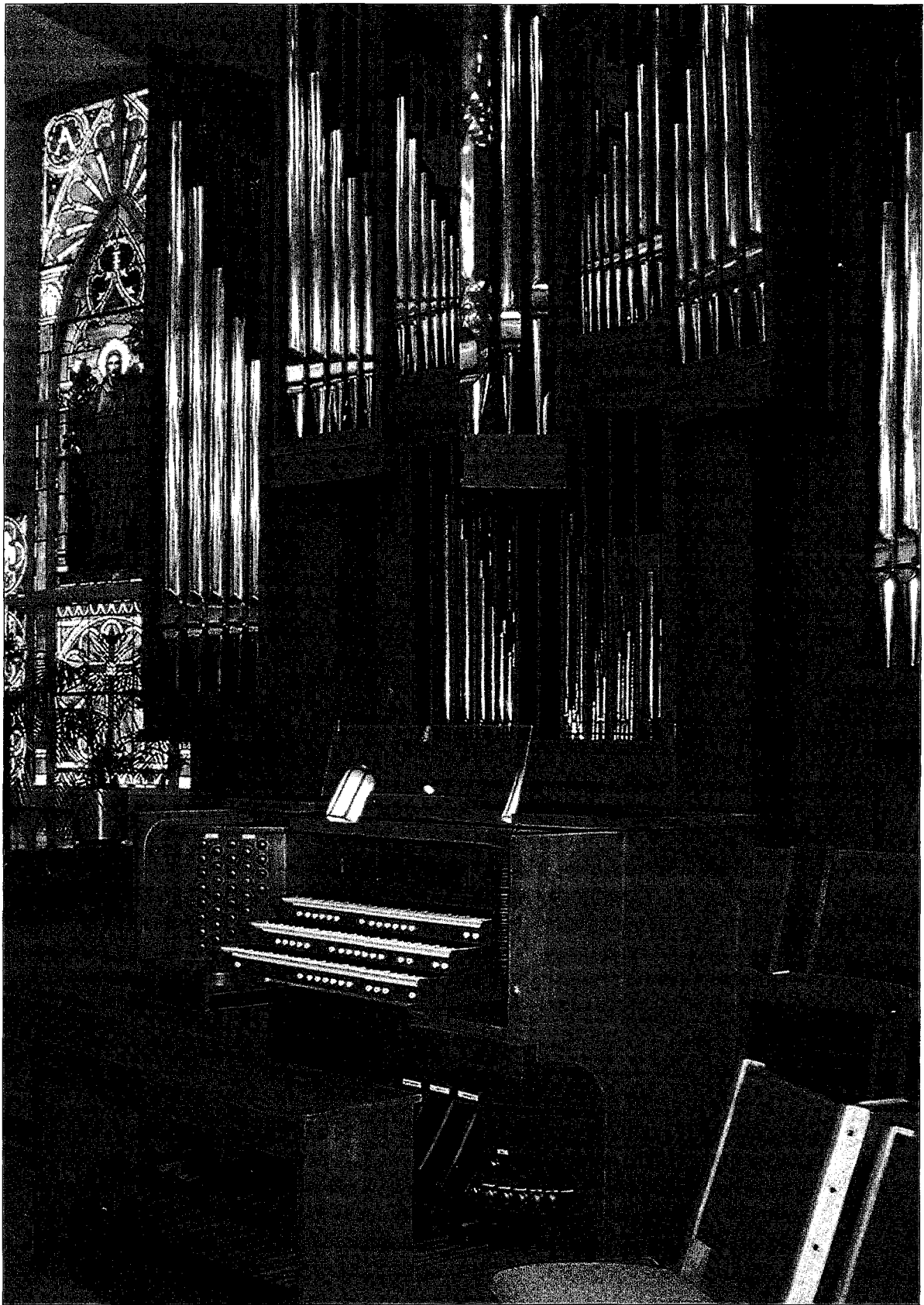
QUIMBY  
PIPE  
ORGANS  
INCORPORATED

208 Marshall  
P.O. Box 434  
Warrensburg, MO 64093

Ph: 660-747-3066  
Fax: 660-747-2844



Pipe and Digital Sounds Combined



Pipe and Digital Sounds Combined

**Wesley United Methodist Church, Bethlehem, Pennsylvania**

A custom three-manual Allen Renaissance™ console controlling 27 pipe stops and 28 digital stops.

"This instrument shows the potential of the hybrid organ both to Allen Organ's credit and my delight. Each of the digital stops was voiced note by note to integrate with the fine encased pipe work and slider chests of the original 2-manual Ohl organ. Throughout the process I had the enthusiastic support of many individuals at Allen to design and produce exactly the instrument I envisioned." — *Dr. Allan Birney, Organist*



[www.allenorgan.com](http://www.allenorgan.com)

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA  
Phone: 610-966-2202 Fax: 610-965-3098 E-mail: [aosales@allenorgan.com](mailto:aosales@allenorgan.com)

Contact Allen today for more information or visit an Allen representative near you!

harpsichord transferred from a scratchy Hungaroton disc, demonstrate recorded sound ranging from good to superior. Most of the performances are winners, too, such as the arrangement and playing by Kenneth Mobbs of the 25-second *Introduction* to Handel's *Zadok the Priest*, demonstrating the Venetian swell of a 1785 Longman and Broderip harpsichord made by Thomas Culliford.

For anyone wishing to know the particulars of the two Scarlatti sonatas played by Ralph Kirkpatrick (listed only as Sonatas 35 and 36), they are K 366 (L 119)—an Allegro in F, and K 367 (L 172)—a Presto, also in F Major.

I did not find many errors in this extensive volume, but I was surprised to read Kottick's assertion that Sylvia Marlowe had used a blue William Dowd harpsichord for her engagements at the Rainbow Room Night Club in New York (note 51, page 522). This is a minor aberration, for the instrument employed was not a Dowd, but Marlowe's white Pleyel (purchased with funds borrowed from composer/critic Virgil Thomson). These well-received appearances were the real life inspiration for the fictional accounts in Francis Steegmuller's mystery novel *Blue Harpsichord*, published in 1949—the very year in which Frank Hubbard and William Dowd set up their first shop in Boston. Dowd did not build harpsichords under his own name until 1959. Late in her career Marlowe did play a Dowd instrument, following many years of performing on her Pleyel and subsequent harpsichords built for her by John Challis.

*A History of the Harpsichord* [ISBN 0-253-34166-3] is printed on alkaline (non-acidic) paper that meets the minimum standards of permanence for printed library materials. Would that these pages could have been offered on thicker stock, for there is a fair amount of unwanted print bleed-through, especially from the illustrations. This book is priced at \$75. It offers a compendium of interesting and detailed information, engagingly presented, and eminently readable. Kottick has produced a winner with this one.

**Mimi S. Waitzman: *Early Keyboard Instruments: The Benton Fletcher Collection at Fenton House.***

Major George Henry Benton Fletcher (1866–1944) assembled a small but significant collection of early keyboard instruments in the early years of the 20th century. From the very beginning he held the view that his instruments should be restored, that they should be available to professional musicians and students, and that they should be housed in a suitable setting.

From 1934 until the building's destruction during World War II the instruments were displayed at Old Devonshire House, Boswell Street, in London. Since the collection had been turned over to England's National Trust, Fletcher's death did not result in the dispersal of his instruments. Five did not survive the war, but all the rest of them



had been moved to rural England shortly before the bombing of Devonshire House. After the war Fletcher's instruments were reinstalled in a Queen Anne terraced house at 3 Cheyne Walk. From there, in 1952, the Trust moved them (together with an additional instrument—a 1612 Ruckers harpsichord belonging to Her Majesty the Queen) to Fenton House, a stately Georgian building in Hampstead. At present there are nineteen instruments dating from 1540 (the Italian virginals of Marcus Siculus) to 1925 (a clavichord built in Haselmer by Arnold Dolmetsch). Thirteen are by English builders.

Mimi Waitzman, curator of the Benton Fletcher Collection since 1984, is the author of a new, elegantly produced hardbound volume listing all the instruments, comprising virginals, spinets, harpsichords, clavichords, grand and square pianos. Beginning with a short history of the collection, the Introduction continues with descriptions of the various action types utilized in the instruments, illustrated by line drawings. Each of the instruments is given a full description, followed by listings of case materials and dimensions, compass, disposition, and details of stringing and scaling.

A companion compact disc contains appropriate musical examples played by Terence Charleston on fourteen of the instruments; these tracks are listed within the chapter for each instrument. Lush color illustrations and high-quality duotone photographs add to the value of this publication, and the whole makes for a satisfactory "self-guided tour" or a private study in early keyboard instruments.

Published by The National Trust [ISBN 0-7078-0353-5], 112 pages, £24.99.

**Gift subscriptions available online at TheDiapason.com**

**Music for Voices and Organ**

by James McCray

**Anytime anthems**

Hindemith talked about music as an artifact; it is surprising that he did not manufacture spare parts to replace those that became worn out by constant performance.

Colin Wilson  
*Valley of the Damned* (1946)

There has been a long struggle between music which is purely "art" and that which is "functional." The high ideals set in motion by composers such as Mozart and Beethoven continue to reverberate. It was Machaut (c. 1300–77) who is given credit for creating the first complete Mass setting in which all the movements are somewhat related. Did he, therefore, say that the music of the church needs to be more "artistic"?

General anthems are the linchpin of a church choir's repertoire. Because they can serve so many purposes throughout the year, they usually have the most performances and are quite often the most memorable to the choir. By using them at least twice a year they require less rehearsal and become an investment that easily is defended in times of reduced budgets.

Directors often extract sections for use as introits or other incidental musical needs such as a prayer response or benediction. Depending on the spirit of the music, anthems are frequently used during communion. Thus, the purchase of a general anthem is always a practical approach to stretching the dollar. Directors should be cognizant of the "additional" uses of a general anthem when selecting repertoire for the year.

Paul Valery probably was right about the modern tendency to avoid any work that cannot be abbreviated. Church choir directors often are forced into brevity due to the length of the service. Unlike the church service in Bach's time, which lasted about five hours, the modern service has a difficult time holding folks for the "full sixty minutes."

Church services and classical music concerts have become primarily for the older crowd. Today, as concert attendance continues to slide, it is difficult to find young people in the audience. This is, in part, the reason trite music is being encouraged in the services. Somehow there is a belief that if guitars, drums, and simple tunes are used, the young will come. Well, the axiom that "if you build it they will come" is not applicable in this situation.

So, the general anthem, which comprises a meaningful message set to music that is not just rhythmic, but is remarkably fresh and still beautiful, is quickly becoming something not published. The same harmonic, melodic, and accompaniment formulas recur over and over again. Yes, this kind of music is learned easily, but it is also quickly forgotten. When the music is about the same from week to week, it is no wonder that the congregation is not focused on it. Yet, when something special is used which causes the listener to remain involved, there is a quiet magic filled with emotion.

Choose your general anthems carefully. Find music that has a spirit of new-

ness, and search for anthems that are less general and more intrinsically cultivated. The music reviewed below has several somewhat unusual items such as the use of rainstick, suspended cymbal, castanets, claves, etc. They will bring some variety to the standard general anthem category.

***An African Song of Life*, arr. Karen Emmett Phipps. SATB, brief ATB soli, and rainstick, Northwestern Publishing House, 28N6075, no price given (M-).**

Singing an anthem with a rainstick certainly gives it a unique character. This setting combines two songs from Zambia in conjunction with the hymn "From Greenland's Icy Mountains." There is a pronunciation guide for the Chinyanja language of Central Africa. The brief solos in a call/response style are interjected after the choral statements. The rainstick is used several times throughout the setting to add style to the simple, harmonic musical statements. There are three short movements: "A Song of Celebration," "A Plea for Repentance," and the "Greenland" hymn which has three stanzas in English. Interesting music.

***Fantasy on Divinum Mysterium*, Michael Mauldin. SA and piano, Santa Barbara Music Publishing, SBMP 426, \$1.40 (E).**

The vocal lines follow the traditional and sensitive melody. They begin by presenting it on a neutral syllable above open piano chords giving it a medieval character. Only one verse is truly in two parts, and there in parallel thirds. This gentle setting is attractive and useful for young voices.

***Immortal, Invisible, God Only Wise*, Robert A. Hobby. SATB, optional treble choir, congregation, trumpet and organ, MorningStar Music Publishers, MSM-60-7001, \$1.90 (M).**

This concertato is based on a Welsh folk tune, comprising four stanzas with the congregation joining on two. The back cover has a reproducible setting of the melody and text. There is an extended instrumental introduction for trumpet and organ that sets the mood; the transposed trumpet part is included at the end of the score. This festive work is very pragmatic: the choir has limited four-part writing and the organ part is on two staves with registration suggestions.

***I Sing of God, the Mighty Source*, Leo Nestor. SATB and organ, E.C. Schirmer, #5269, no price given (D-).**

Commissioned for an organ dedication, Nestor's setting of this Christopher Smart poem is exuberant, somewhat challenging for the choir, and soloistic for the organist who has a busy part (on three staves) both with and without the choir. Compositional craft is evident as the opening choral motive is developed throughout in several ways. Dramatic music highly recommended for solid choirs.

***Peace I Give to You*, Craig Courtney. SATB, violin, and organ, Beckenhorst Press, Inc., BP1632, \$1.65 (M).**

A separate violin part is included at the end; its music is not always notated in the score. The words of the title from John 14 are usually set in staggered entrances for the voices, with the other texts in a homophonic texture. The

►page 12

**tictactoes**<sup>®</sup>  
MADE IN USA

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

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

All shoes manufactured in our factory

Introducing the Applause for men, with a 1¼" heel!

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

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

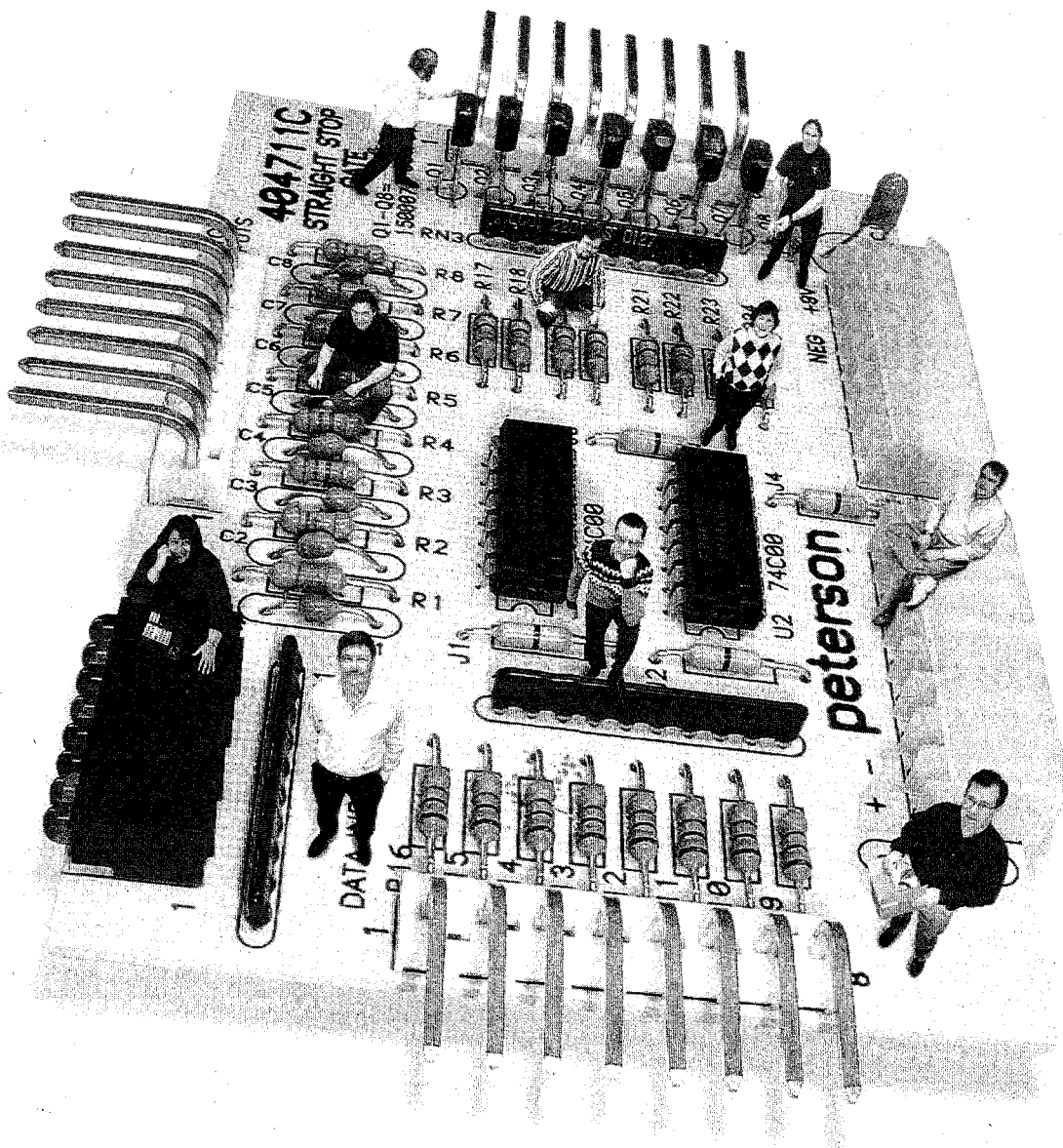
**Orgues Létourneau Ltée**

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

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



# That "Little Something Extra" With Every Purchase



*Every product from Peterson comes standard with extra-value features such as unmatched customer service and a track record of innovation spanning 55 years.*

*Our people make the difference!*

**peterson**

ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA  
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com  
www.PetersonEMP.com

organ uses arpeggio flourishes in the right hand as accompaniment for the choir and the high instrumental lines of the violin; it is on two staves but uses the pedal as a sustained note throughout much of the work. This is a gentle, warm anthem that will be attractive to the singers and congregation.

**I Am Forever Who I Am, Kurt von Kampen.** SATB (or SAB), congregation, organ, trumpet, suspended cymbal, and timpani, Concordia Publishing House, 98-3685, \$1.60 (M-).

With six stanzas and an optional version for SAB, this repetitive setting offers a wide variety of options for the church conductor. The melody is included on the back cover for reproduction. Much of the music is in unison with only one section strictly for choir. The six-measure refrain is sung by everyone except in stanza four. The organ part, on two staves, is easy and doubles the flowing melody.

**The Prayers of the People, Joe Cox.** SATB, piano, oboe, claves, and castanets, Abingdon Press, 06870542459, no price given (M-).

The percussion and oboe parts are included separately at the end of the choral score. Another option is to double the left hand of the keyboard with string bass, giving an even greater rhythmic flavor. Two players are needed for the percussion part. The choral music is easy, usually in two parts; their rhythmic music is used throughout the entire work. The oboe has simple melodic phrases interspersed with the choral melody. This would be an excellent piece for a youth choir.

**Show Us, O Lord, Your Steadfast Love, Peter Stearns.** SATB and organ, Paraclete Press, PPM00305, \$1.60 (M-).

Based on Psalm 85, this general anthem has three stanzas with the first one in unison for the men. That theme then recurs as the melody of the other two verses, but each with a different arrangement for the voices. The organ part, on two staves, is simple and supportive for the singing; one brief section is unaccompanied.

**How Long, Lord Shall We Cry for Help, Stephen Folkemer.** SAB and organ, G.I.A. Publications, G-4908, \$1.30 (E).

Each of the five stanzas has a version of the melody; the fourth is unaccompanied. The organ part is very easy and often has a sustained low pedal note. Choral ranges are limited for this setting based on Habakkuk I. Easy music and suitable for a small church choir.

**Song of Peace—Vchit' tu, Alice Parker.** SATB unaccompanied, Augsburg Fortress, 0-8006-7568-1, \$1.60.

The score does not explain what lan-

guage is used; however, there is a pronunciation guide on the inside cover. The text is adapted from Isaiah 2. With energetic rhythms, large sections of the piece move in unison or two parts and then build to some divisive climax areas toward the end; there is a wide variety of dynamics; some motives are ostinato-like, which help drive the music. An exciting work that probably is best suited for a larger choir.

## Book Reviews

**"This Heaving Ocean of Tones": Nineteenth-Century Organ Registration Practice at St. Marien, Lübeck, by Joachim Walter.** Göteborg, Sweden: Göteborg University Department of Musicology and Göteborg Organ Art Center, 2000. x + 251 pages. Optional CD. Göteborg Organ Art Center, Göteborg University, Box 200, SE-405 30 Göteborg, Sweden; available from The Organ Historical Society (\$39 plus shipping), 804/353-9226; <www.ohscatalog.org>.

This heaving ocean of tones whose waves break majestically at the pillars of the nave when the courage of the player eventually unleashed the whole ensemble of pipes.

—Ferdinand Baake, 1845, in Hermann Jimmerthal, *Beschreibung der grossen Orgel in der St. Marien-Kirche zu Lübeck*. Erfurt and Leipzig: G. W. Körner, 1859, 35; cited in Walter, 151.

Comprehensive studies of the organ, whether they focus on a particular epoch or region, generally cover the instruments, the builders, and the players. Registration, however, is usually excluded on account of its transitory nature, its dependence on the works being played, the instructions of the composer, the preferences of the player, the tonal resources of the organ, and the acoustics of the space in which the organ is located. The present study, therefore, is unusual in that it attempts to describe as accurately as possible the registration practices of two German nineteenth-century organ virtuosos, Hermann Jimmerthal (1809–1886), a student of Mendelssohn, and Karl Lichtwark (1859–1931), successor and student of Jimmerthal. Their tenures as organists covered a period of almost one hundred years (1835–1929), a time marked by a transition from classic to orchestral registration practice. The study concentrates on their registration practices on the Schulze organ of St. Marien, Lübeck, Germany. This work is distantly related to the author's 1991 thesis on the Schulze organ, submitted in partial fulfillment of the requirements for the church music program at the Musikhochschule in Lübeck; further research resulted in the present doctoral dissertation, which was defended at Göteborg University on 10 April 2000.

The book consists of nine chapters in four parts.

Part I, "Background." Chapter 1, "The Organists at St. Marien," provides biographical sketches of the two protagonists and their musical interests and activities; in particular, Jimmerthal's studies with Mendelssohn. Chapter 2, "Lübeck Concert Life," continues the discussion of musical life, now in the context of five major churches, predominantly St. Marien.

Part II, "The Organs." Chapter 3, "The Organ of St. Aegidien," discusses the instrument that Jimmerthal played early in his career. Chapter 4, "The Large Organ of St. Marien," devotes considerable attention to the history of the Schulze instrument, its design and structure, its inspection by 29 organists, its inauguration, and final specification.

Part III, "The Organ Repertoire of Jimmerthal and Lichtwark." This part opens with "Background—The Aesthetics of Transcription," which comments on the importance of this genre for Jimmerthal. Chapter 5, "Jimmerthal's Repertoire," reveals the scope of his extensive musical collection of organ, choral, and vocal music, now stored in the Lübeck city library. His frequent concerts, from 1835 until his death in 1886, included organ, vocal, and instrumental music; about one fourth to one third of the organ music in a normal program of twelve pieces consisted of transcriptions. In the course of developing a larger repertoire, he introduced the music of both Bach and Mendelssohn to his audiences. Chapter 6, "Lichtwark's Repertoire," although less comprehensive in scope, identifies his most frequently performed composers and compositions, and identifies similarities and differences with the choices of Jimmerthal.

Part IV, "The Registration Practices of Hermann Jimmerthal and Karl Lichtwark." An introductory section, "The Aesthetics of Registration," deals with sound quality as a primary value and the increasing influence of orchestral ideals. The three chapters in this part deal directly with the topic of the book. Chapter 7, "Jimmerthal's Registration Practice," begins with his repertoire at St. Aegidien, noting pieces that require a single registration, those that require some changes in registration, and those that require many changes in registration; these are related to specific organ stops, dynamics, preferred manuals, and couplers. A similar analysis is provided for St. Marien, with additional remarks on aspects of sound, aspects of musical texture, one-manual registrations, and miscellaneous registration advice. Special attention is given to registration analyses of transcriptions: five instrumental pieces by Mendelssohn, Haydn, Beethoven, and Mozart are discussed in terms of their dynamics, form, texture, and orchestration, along with their organ-specific aspects. A related section deals with two organ sonatas by Mendelssohn: III and IV, Op. 65; "Eliz-

abeth's Prayer" from *Tannhäuser* by Wagner; and a *Fantasy* by Friedrich Kiel, Op. 58. All of the suggested registrations reveal Jimmerthal's sensitive understanding of the expressive possibilities of the organ in a way that treats the instrumental colors of the original scores in a creative fashion. (Jimmerthal's registration for his own compositions was completely classic, contrary to his orchestral treatment of transcriptions.) Chapter 8, "Lichtwark's Registration Practice at St. Marien," concentrates on only two composers: Bach and Mendelssohn, four pieces by each. Chapter 9, "Comparative Aspects in Jimmerthal's and Lichtwark's Registration," identifies both similarities and differences of their registration practices at the same instrument in an analysis of all four movements of Mendelssohn's *Sonata IV*, Op. 65. Although both organists were inspired by the sonorities of the organ, they arrived at different results. A conclusion to the book revisits earlier findings in a summary fashion and raises some unanswered questions concerning the early origins of nineteenth-century transcription and registration practice and its link to the organ aesthetics of the New German School.

Appendices include facsimiles of works by Mendelssohn, Haydn, Beethoven, and Mozart, along with various registration tables and charts; and an extensive bibliography of 196 books, articles, prefaces of musical scores, manuscript sources, motion pictures, and music scores. There are 50 illustrations—photographs of Jimmerthal and Lichtwark, church interiors, organ consoles and pipe work, and other related visual matter—strategically located throughout the book. Its two-column, horizontal format (11.6" w x 8.3" h) is both visually attractive and readable. An optional CD, *Lübecker Orgelromantik, Joachim Walter an der Ladegast-Orgel des Schweriner Domes* (Motette CD 12681), containing performances of works by Mendelssohn, Beethoven, Mozart, Berens, Wagner, and Bach, is available at additional cost (order from Göteborg University at the address above, or from a CD supplier).

This book has both historical and practical significance. Historically, it is an important contribution to an understanding of nineteenth-century performance practice generally, and specifically of the registration choices of two organists of the period. The richness of supporting detail and thoroughness of the research is consistent with customary dissertation standards. Practically, it stands as an invitation to present-day organists to explore, to evaluate, and perhaps to replicate the registration choices and principles of Jimmerthal and Lichtwark in the light of current practice.


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

## New Recordings

**O Crux—Spanish Choral Music.** Coro Cervantes; Carlos Fernández Aransay, director; Tansy Castle, organ. Recorded 2002; TT 79' 38"; Guild GMCD7243; <www.guildmusic.com>.

Isaac Albéniz, *Salmo VI del Oficio de difuntos*; Enríque Granados, *Salve Regina*; L'herba del amor; Manuel de Falla, *Invocatio ad Individuam Trinitatem*; *Salve en el mar*; Vicente Goicoechea, *Christe Factus est*; Ave Maria; Amado Vives, *O Salutaris*; Fernando Sor, *O Crux*; Tomás Bréton, *Salve montserratina*; Hilarion Eslava, *O Sacrum convivium*; Bone Pastor; Felipe Pedrell, *A solis ortus*; *O gloriosa Virginum*; Francisco Barbieri, *Libera me Domine*; *Versa est in luctum*; Nicolás de Ledesma, *Salve Regina*; Juan Arriaga, *O salutaris*; Jesús de Monasterio, *Qui manducat meam carnem*.

According to the concisely informative notes, it is a wonder, given the polit-



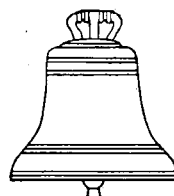
**AUSTIN ORGANS, INC.**  
ORGAN ARCHITECTS AND BUILDERS

FACTORY-OFFICE  
156 WOODLAND STREET  
HARTFORD, CT 06105  
TELEPHONE: (860)522-8293  
FAX: (860) 524-9828

WWW.AUSTINORGANS.COM



**JOHNSON**  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 364-8065



FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonneurs in North America

37 Noel Drive  
Williamsville, NY 14221

**CORNEL ZIMMER ORGAN BUILDERS**

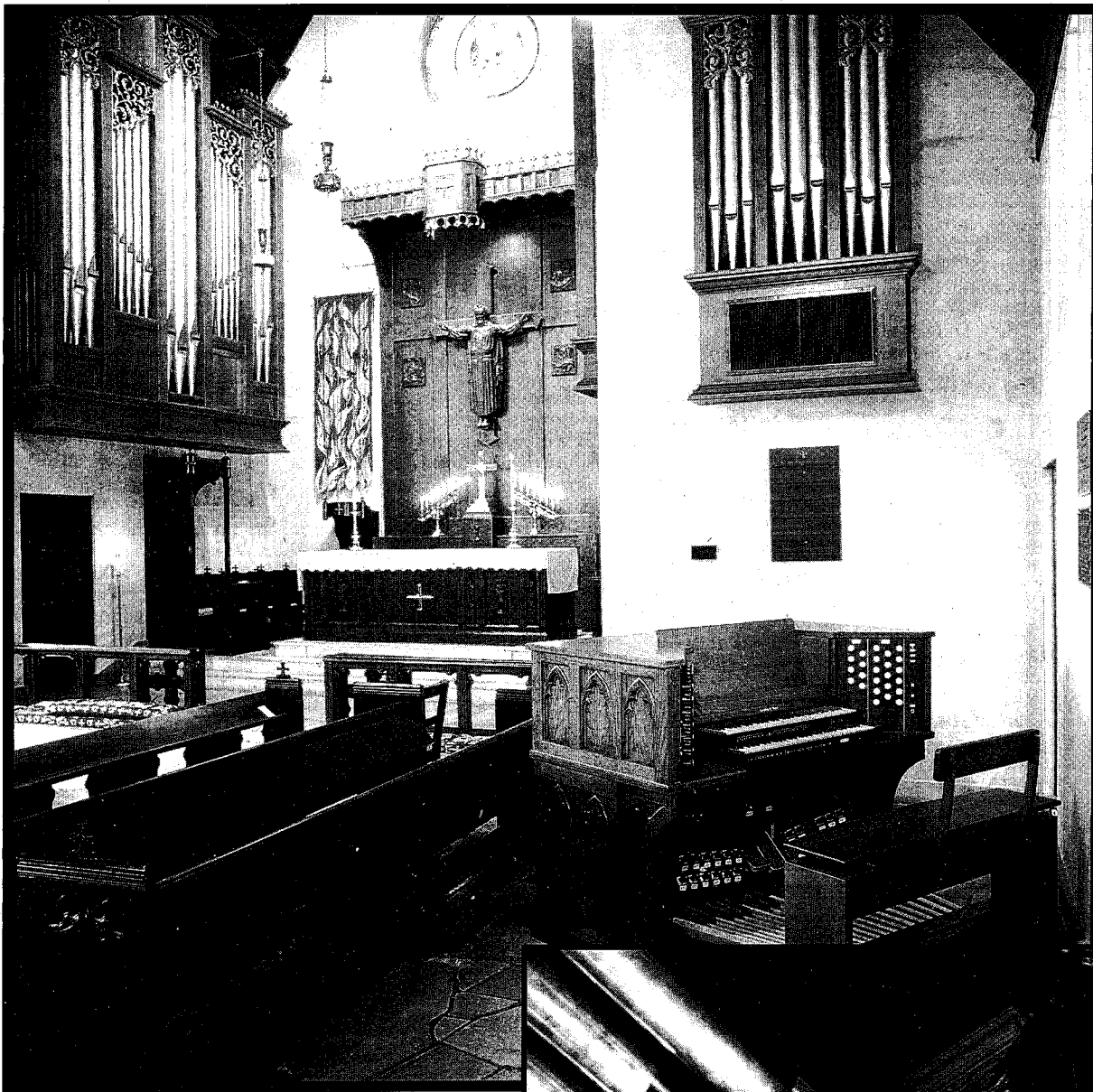
FOURTH GENERATION BUILDER . . .  
A NEW GENERATION IN  
EXCEPTIONAL QUALITY,  
CREATIVITY AND INTEGRITY.



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

WWW.ZIMMERORGANS.COM MAIL@ZIMMERORGANS.COM



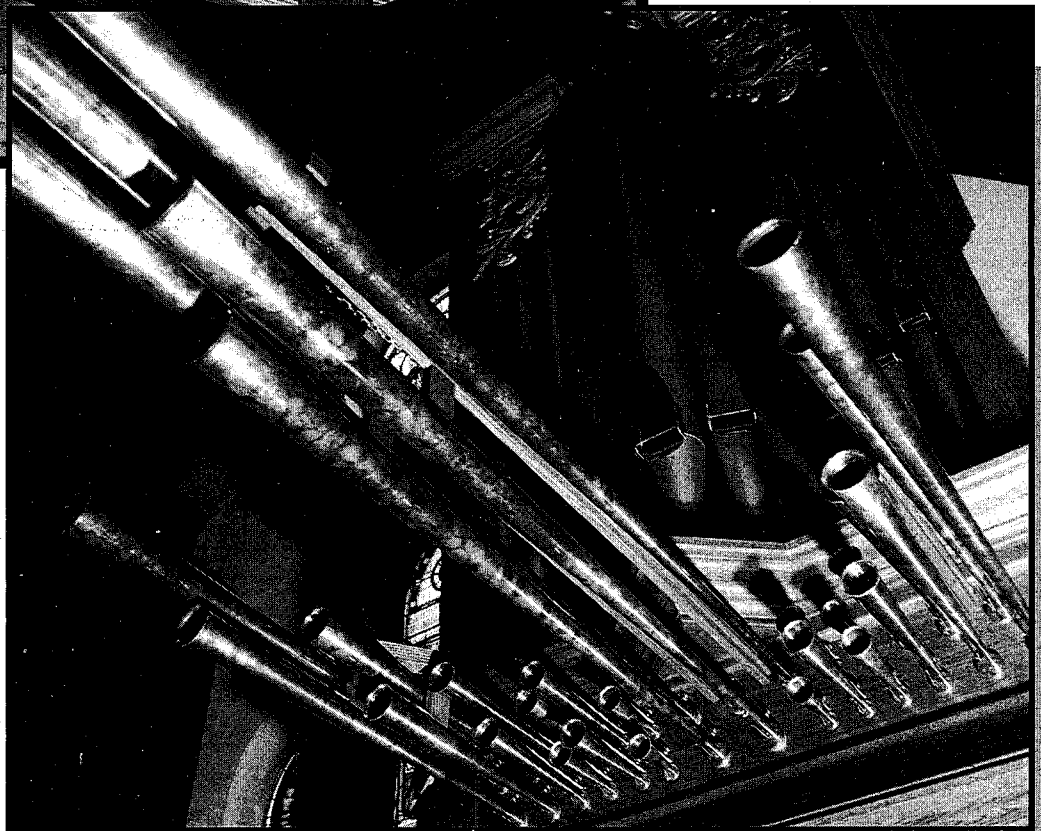


# Saint Paul's Episcopal Church

Wilmington,  
North Carolina

"The Goulding & Wood organ in St. Paul's is a superb musical instrument. From the softest flute to the majestic full ensemble, it sounds wonderful. The console is comfortable to play, the action is immediately and consistently responsive, and everything works like it should. This organ is extremely versatile-ideal for for service playing, accompanying, and recitals"

Larry D. Cook, Organist/Choirmaster



*Goulding & Wood, Inc.*

823 Massachusetts Avenue

Indianapolis, Indiana 46204

ph: 317.637.5222

fax: 317.637.5236

[www.gouldingandwood.com](http://www.gouldingandwood.com)

ical upheavals in 19th-century Spain, that there was any sacred music at all. Not until 1903 was its importance re-established. On this CD we have almost 80 minutes of excellent music, interpreted by the brilliant young director Carlos Fernández Aransay. Some of the names will certainly be well known from compositions in other media, but many of the others may well be encountered for the first time; the great majority of these pieces are world premiere recordings.

The first piece on the CD, a psalm from the Office for the Dead by Albéniz, is slow, predominantly chordal and sombre and sets the mood beautifully. The *Salve* setting by Granados has some imaginative organ phrases as interludes, while in the setting by Bréton a chant introduces a more modern idiom. One of the best pieces on the disc is the *Salve* by Ledesma, an organist from Aragon. The *Salutaris* by Vives has an organ accompaniment with repeated chords in the L.H. and is almost operatic; after a soprano solo the full choir enters for the repetition of the text. The setting by Arriaga, who died aged only 20 in 1826, is much gentler—one can only wonder what the boy may have produced had he lived longer. Sor's *O Crux* has a finely melodic soprano line, and the two pieces by Eslava (better known, perhaps, for his comprehensive organ method) are simple and effective, *Bone Pastor* being a rare work here in triple time. The two pieces by Barbieri both have some highly dramatic word-painting, here rendered with precision by the choir. *L'herba de l'amor* by Granados has a nicely intoned soprano solo (the text is sung in Catalan) leading to a gradual buildup of voices. In similar vein is the buildup in *Qui manducat* by de Monasterio. Despite many of them being slow in pace and dark in mood, the other works all have their own charm, and the director's enthusiasm and love for this music is evident. The choir has responded with an excellent disciplined performance, and Tansy Castledine's sympathetic organ accompaniment is never obtrusive.

The accompanying booklet gives an interesting historical background and brief notes on the composers, the disposition of the organ used (Exeter College, Oxford), and, especially useful for those wishing to explore the pieces for themselves, there is a list of the publishers of the modern editions. For the reviewer, it was a wonderful introduction to Spanish choral music of the post-Baroque; I do hope that Carlos Aransay will make many more such recordings to bring us

the riches of this repertoire.

—John Collins  
Sussex, England

**The Klais Organ of The Queensland Performing Arts Centre, Brisbane. Played by Jane Watts. Priory PRCD 516 (Great Australian Organs II); available from the Organ Historical Society, \$14.98 (plus \$3.50 shipping), 804/353-9226, <www.ohscatalog.org>.**

The disc (65 minutes) contains *Deuxième Symphonie* and *Trois Elévations*, both by Marcel Dupré; *Four Pieces*, by Flor Peeters; and *Prelude, Scherzo and Passacaglia*, by Kenneth Leighton.

Jane Watts, long associated with Priory, is very widely known as a recitalist and recording artist. Her playing here is flawless, and she makes excellent use of the organ. She clearly is totally at home with Leighton's neglected masterpiece. She has, I think, a certain tendency, most obvious in the Dupré symphony, to push tempi a bit.

The accompanying notes, by David Gammie, are excellent. The disc is billed primarily as a recording of the organ, and the description of the big concert hall instrument is probably the most thorough of its type that I have seen.

The organ was dedicated in 1987; it is a IV/89 (about 125 ranks) with mechanical key action, a Cavaillé-Coll-type horseshoe console and an imposing array of accessories. A four-stop "Trompeteria" is playable from Solo, Great, and Pedal. Klais set out to build an eclectic organ—Great and Positiv are general purpose but with distinct German leanings, the Swell is definitely French-inspired, the Great reeds are divided into those inspired by Schmitger and those inspired by Clicquot, and so on. The pedal reeds are very powerful, but clearly of German type; one may mention that the 20-stop pedal division has 13 ranks of mixtures. An unusual feature is the inclusion of two pedalboards, described as German radiating and concave and German flat and straight. The quality of sound is uniformly good; some may find the upperwork a little overpowering in very loud passages, such as the opening of the Dupré symphony.

This symphony was composed in 1925 for an American tour; the "Elevations" date from 1925. Neither these nor the symphony require a specifically French organ, and they all work well here. It is good to hear some Flor Peeters works that are woefully neglected. The toccata is somewhat more dissonant than one expects from Peeters in

1950, the year of its composition. Leighton's major organ work, written in 1963, makes very sophisticated use of one musical germ to create a major work. Leighton is probably better known, at least in this country, for his vocal works. Enterprising organists with good technique and a resourceful organ available should look at this big-scale (17 minutes) work.

I would like to hear other recordings of this instrument. On paper it would seem that the organ can cope successfully with early music and with more blatantly Romantic works than those heard here. This disc can be heartily recommended since it demonstrates some of the possibilities of a fine instrument, music that is certainly not overworked, and performances by a distinguished interpreter.

**George Frideric Handel, The Organ Concertos. Guy Bovet, organ, and the European Festival Orchestra conducted by Valentin Reymond. 4 CDs. Available from Concerts de la Collégiale, Case postale 3028 CH-2001 Neuchâtel, Switzerland. No price given.**

The recording was produced by the Concerts de la Collégiale; it lacks the usual identification number. CDs 1-4 contain the 16 concertos in normal order, i.e., the six concertos of Opus 4, followed by those of Opus 7, followed by the four unnumbered concertos.

The documentation (French and English) is quite good, with information on organ, performers, and music. Bovet's rather discursive notes on the concertos contain much information about his registrations. The specification of the organ used, a IV/40 built in 1996 by Manufacture d'orgues de Saint-Mutin (near Lausanne), is rather frustrating, since it does not even indicate the number of ranks in the various mixtures. As far as one can judge from this recording, the quality of the pipework is high.

Bovet scarcely needs an introduction since he is known all over the world as a recitalist, teacher, and recording artist. He is the founder of the Concerts de la Collégiale, and organist of the collegiate church; he also teaches in Basel. The orchestra, led by the young European conductor Reymond, is London-based. I found the string playing competent but not exceptional.

Handel's organ concertos seem able to survive all sorts of performances, ranging from period performances by small groups with a chamber organ to full-scale symphonic performances. This recording introduces a new variant, at least new to me. Bovet and Reymond

agreed to perform the concertos as though they were works written in 2001; they prepared their own edition, which apparently meant largely agreeing on tempi and ritardandi, establishing guidelines for phrasing and articulation, and so on. The orchestra uses modern instruments, modern bowing, and the like. It also uses such devices as a "fadeaway" into the solo parts.

The main interest, however, is in the treatment of the organ part. Bovet uses a wide variety of registrations, paying no attention to what stops Handel could have had available to him. One movement is played on a very tinkly four-foot flute, another on a single stop that must be the horizontal Régal found on the Great, and so on. Many of the movements sound beautiful, although often stylistically impossible, but there is rarely any coherent interpretation of a whole concerto.

A detailed analysis would become tedious, but a few remarks may be of interest. The final movement of Op. 4, No. 1 is performed here as a series of rhythmic chords separated by a very subordinate tinkling organ part. Concerto 16, the most heavily scored of the concertos, is performed with virtually full organ and two lusty obbligato horns, beautifully played in modern style on modern horns. The most convincing concerto performance is that of Op. 7, No. 1, a work that was certainly not written for any organ Handel met in England. It is fairly generally agreed that Handel was writing for an imaginary instrument, or, more likely, was writing, whether consciously or not, for organs in his German homeland. Bovet plays the famous section with organ pedal on a full baroque-sounding registration that fits in quite well.

I find it difficult to judge this recording fairly. I cannot imagine having this as my only recording of the collected concertos, nor can I recommend it as such. I enjoyed listening to Bovet's ideas, found some of them delightful listening, and disliked some others. If this sounds attractive, go and enjoy listening to a fine organist/musician at work!

—W. G. Marigold  
Urbana, Illinois

**Aaron David Miller plays J.S. Bach, Sweelinck, Mendelssohn and Improvises on the Pasi Organ, Trinity Lutheran Church, Lynnwood, Washington. TT 72:22, Dulcian Productions, 425/745-1316, <dulcian@worldnet.att.net>, <home.att.net/~dulcian/>.**

Miller, *Improvisation on a Free Theme*; Bach, *Vom Himmel hoch*; Miller, *Improvisation on Regent's Square*; Bach, *Passacaglia and Fugue in C Minor*, BWV 582; Miller, *Improvisation on Ascended Triumph*; Sweelinck, *Mein junges Leben hat ein End*; Miller, *Improvisation on a Swedish Folk Song*; Mendelssohn, *Sonata III in A Major*; Miller, *Sinfonia on a theme of Vaughan Williams*.

There are times when a computer or programmable CD player can come in handy, and this CD provides an ideal opportunity to re-program tracks to great advantage. It appears that two audiences were envisioned for this CD, and the producers couldn't decide which one came first, so they alternated selections. Aaron David Miller presents a series of improvisations on famous hymn tunes, alternating with insightful performances of Bach, Sweelinck and Mendelssohn. He demonstrates a dazzling improvisatory technique using modern idioms as well as a broadly symphonic organ style. On the same disc, he effortlessly glides through the Bach *Canonic Variations* and the *Passacaglia and Fugue in C minor* with remarkable attention to registration and ornamentation. One wonders if this is the best of two programs, dovetailed into one CD. I was transfixed by his performance of Sweelinck and Bach, as well as the beauty of the organ, which brought this music to life.

The Pasi organ is deep and profound, with solid Germanic reeds,

**ORGAN  
SUPPLY  
INDUSTRIES**

**CREATIVITY**

**The ability to originate rather than imitate.**

**A** hallmark of Organ Supply Industries is our unmatched skill at creating solutions to our customers' unique problems. In meeting your needs, we pledge to control costs through the use of innovative techniques, specialized machinery, and imaginative craftsmanship. Our ability to provide you with the standard or custom-crafted materials you require is unrivaled in the industry. No matter what you need, we're only a phone call away.

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



vocal principals and transparent flutes, all contributing to a resonance that is amplified by a temperament perfectly suited to the music of Bach and his predecessors. How nice to hear solid cadences only possible with the tuning of near perfect thirds! This is no theoretical temperament—it is music as Bach surely heard it.

This CD has a perfect "side one" and "side two" content. I could not resist reorganizing it in chronological order with Sweelinck and Bach first, followed by the Mendelssohn and concluding with the Miller improvisations. It works well that way because the listener can adjust to the changing idioms in good time.

Miller has an extremely secure grasp of organ style and the improvisatory nature of ornamentation in Bach's time. His renditions of the *Canonic Variations* and the *Passacaglia and Fugue* are flawless, with ornaments applied in a most natural way. Tempi are quick but graceful, and registration is well thought out with a great deal of variety. This Pasi organ is surely a "Bach" organ, giving an "authentic" rendition that brings this music to life.

Mendelssohn's *Sonata III* and Miller's improvisations on hymn tunes seem to suggest a larger, more symphonic instrument, but the organ is able to support this literature as well. In the manner of well-temperament, the later music strains a little, but there are no wolves howling. I would like to hear Miller play his improvisations and modern works on a symphonic concert hall instrument, so that there would be more room for Bach on the Pasi organ!

It is said that a measure of success is that you leave your audience begging for more, and I must admit that Aaron David Miller does just that. Bravo for this fine CD and I hope for another, soon.

—Herbert L. Huestis  
Contributing Editor, THE DIAPASON

**Nils Henrik Asheim, 16 Pieces for Organ.** SOFA507. SOFA: 47 22 09 69 00;  
<info@musikoperatorene.no>.

These sixteen improvisations were recorded by Nils Hendrik Asheim in December of 2001 on the 1998 Ryde and Berg instrument of 58 stops at Oslo Cathedral. They range from one to seven minutes and are both stunning and perplexing. They are stunning because of the brilliance and clarity of the instrument and perplexing because they really have little if any relation to traditional harmonic, melodic or rhythmic structures. Some of the improvisations seem to concentrate on specific sound sources. For example, numbers 5 and 8 explore stop action, key action and swell shutter noises; number 3 explores reed sonorities; number 12 concentrates on flutes, etc. The recording quality is phenomenal and this recording is highly recommended for its sonic display. At the same time listeners should be cautioned against the lack of any traditional structural or organizational expectations.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

## New Organ Music

**Sonata in Baroque Style, Gordon Young.** Fred Bock Music Company, 1996, Catalogue No. BG0939, \$5.95.

*Sonata in Baroque Style* was first published in 1976, and appears here in a new edition. With the word "Sonata" in the title, one might well have anticipated a longer piece than this 9-page work. Clearly, the "Baroque Style" that Young has in mind is that of J. S. Bach, yet this is not neo-Baroque music, but an undistinguished imitation of the great Leipzig master's manner.

There are three movements, titled Praeludium, Arioso, and Gigue. Unfor-

tunately, all three are in F major, so there is a lack of the tonal variety that would have resulted from the central movement being in a related key. More serious flaws are the mundane ideas and lack of originality in their treatment, especially the excessive repetition of material. Positive features are the freshness, flow, and zestful energy in the outer movements, and the serenity of the middle movement. Technically, *Sonata in Baroque Style* is on a par with Bach's *Eight Little Preludes and Fugues*, and, as in the Bach pieces, in Young's Praeludium and Gigue there are several lengthy, challenging pedal solos. The work might appeal to an amateur who is a little beyond the beginner stage, who is looking for a pleasantly lyrical, idiomatic work.

—Peter Hardwick  
Brechin, Ontario

**Liszt, Franz, Funerailles, transcribed by Lionel Rogg.** Editions Lemoine 27395, \$15.95.

This funeral march is from the piano collection *Harmonies poetiques and religieuses* and was written in memory of Frédéric Chopin. It has three deeply moving themes that are worthy of its Polish dedicatee. The rather solemn trumpets and fanfares may also be a solemn tribute to the many Hungarian troops that fell at the hands of the Aus-

trians in the 1830s. Lionel Rogg's transcription for the organ is well thought-out and certainly is rather idiomatic to the organ in the manner in which it is laid-out for the performer. Although originally for piano, the very orchestral feel of the writing seems to adapt well to the organ, and certainly a full orchestration would sound splendid. Both a rather large organ with Romantic sonorities and a performer who is not opposed to a bit of cloying and theatricality are probably required to make this transcription work well.

**Wood, Dale, Wood Works for Lent and Easter.** Sacred Music Press 70/1318S, \$12.50.

This volume of hymn settings (*Lonesome Valley; Via Dolorosa; Rhosymedre; Hamburg; Herliebster Jesu; Valet will ich dir geben; Puer natus*) by recently deceased Dale Wood is an example of liturgical *Gebrauchsmusik* at its very best. Each piece is thoughtfully and elegantly constructed with especially interesting harmonic touches that include light modality, parallel modal borrowings, and a few higher-number chords. The five Lenten tunes are all quite reflective. The *Valet will ich geben* tune is a majestic processional and *Puer natus* is light-hearted jig. These pieces are technically accessible to almost all organists, and those of us overburdened during Lent and Holy Week can surely

welcome a set of quality pieces that are easily prepared, or, better yet, easily sight-readable!

**Wood, Dale, Processional for a Joyful Day.** Sacred Music Press 80/1042S, \$3.95.

If you have become bored with the usual trumpet tunes as wedding or liturgical processions, you may want to consider this piece as an alternative. Set in 6/4 meter, the principal theme is derived from horn fifths. Numerous cuts are indicated, and a large solo reed would be useful, but not absolutely necessary.

**Zelenski, Władysław, 25 Preludes, op. 38.** Polskie Wydawnictwo Muzyczne SA, distributed by Theodore Presser.

Maurycy Merunowicz has edited the 25 preludes of Polish composer Władysław Zelenski from 1881. The two-, three- and four-part pieces bear the fingerings and phrase markings of the original edition. Although originally intended for the harmonium, they are easily adapted to a one-manual organ. If one requires short, mostly contemplative pieces as service interludes, these pieces may be a possibility. Otherwise, they will hold little interest or appeal except to archivists or research libraries.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

# Rembrandt 4900 AGO

New!



### What makes the Rembrandt 4900 HP so special?

- Romantic Independently Sampled 83 Ranks / 70 Voices
- Baroque Independently Sampled 83 Ranks / 70 Voices
- 48 Additional Voices via on board CSM-128 module
- Principals 8, Flutes 8 and Reeds on C-C# \*
- Mixtures all independent sampled ranks \*
- State Trumpet High Pressure reed. 2 x 170Watt \*
- Personal voicing software INTONAT 4.0, note by note, rank by rank. (optional) \*
- Capture memory: 1536 (32 levels)
- Presets PP-P-MF-F-FF (programmable) \*
- Tutti (programmable) \*
- 9 HP amplifiers channels total built in power: 1530 Watt
- Digital to Analogue Converter channels (24 bit DAC's): 48
- Johannes Stereo Digital Acoustics \*
- Illuminated expression level indicators
- Drawknobs with reed switch and power LED: 84 \*
- Thumb pistons (double switched with power LED): 80
- Tabs (double switched with power LED): 9
- Transposer (16 steps +/- 8 half steps, programmable)
- PGM = Programmable MIDI \*
- All swells to swell
- Illuminated music rack

\* = new development by Johannes Research & Development Department

**WWW.JOHANNUS.COM**

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

# Cambridge Chats #1: Timothy Byram-Wigfield

Gordon and Barbara Betenbaugh

Tim Byram-Wigfield has been the music director at Jesus College in Cambridge since 1999. A former chorister at King's College, he was organ scholar at Christ Church Oxford before he moved to Winchester Cathedral to be sub-organist in 1985. For eight years he was Master of the Music at St. Mary's Cathedral in Edinburgh before taking up his present appointment. He combines his work at Jesus College with a busy schedule as an organ recitalist, and has played in France, Australia, Belgium, the USA and Canada. He conducts the Northampton Bach Choir, is organist for the Millennium Youth Choir, and regularly gives workshops for amateur choirs. He is also active as a pianist, arranger and composer. He broadcasts frequently on BBC Radio 3, and has recorded on the EMI, Hyperion, Argo, Priory and Herald labels.

The chapel at Jesus College is the most ancient college building in Cambridge, begun in 1140. We had occasion to speak with Tim over tea prior to his afternoon rehearsal on Friday, May 23. We had previously attended a week's rehearsals and Evensongs at Jesus. The program is distinctive in maintaining two choirs. During university term there are five choral services each week. The Chapel Choir sings three and the Mixed Choir sings two. The alto, tenor and bass voices are common to both groups and are sung by the choral scholars, who each receive £100 per term plus a nominal payment for all the services they sing.

Tim Byram-Wigfield has recently been appointed director of music at St. George's Chapel, Windsor Castle. The chapel runs a conventional cathedral-style set-up of boy choristers and twelve professional men, singing daily services. The building is one of the finest examples of English 15th-century architecture, with fan vaulting, fine stained-glass windows, and a marvelous Harrison and Harrison pipe organ.

**BB:** Your boy choir doesn't have a choir school like King's College or St. John's, do they?

**TB-W:** That's right.

**BB:** Do they pay tuition?

**TB-W:** No, the college provides it. In fact, the college also pays them a small stipend of £35 per term which is put into a savings account for them. It can accumulate until the time that their voice changes. We also provide some instrumental bursaries for them.

**BB:** How does that work?

**TB-W:** An instrumental bursary is a small donation that the college would make to the parents directed toward the cost of their instruments.



Timothy Byram-Wigfield (seated) with Gordon Betenbaugh (standing)

**GB:** Suzuki is not taught much over here, is it?

**TB-W:** It is in some places and certainly at very young ages. It used to be very popular for children who wanted to learn the violin in large classes. I daresay in London it still happens. I don't know of a class in Cambridge, but there might be one.

**GB:** Actually, from a choral standpoint it only helps the ear. It doesn't help the reading skills which is paramount.

**TB-W:** Yes, that's true. When I first came here four years ago there were only 13 full-time choristers, and only about half of them were reading on their instruments. Maybe it's just been through luck or because we've been tapping a different vein, the caliber of chorister we've been getting in terms of their musical ability and literacy has appreciated a bit. Going back to what you were saying, ours is a very different set-up from King's and St. John's. We operate on a part-time basis and can only be on that part-time basis,

because the activity is essentially taking place after school at the end of the choristers' day.

**BB:** In the auditioned children's choir we have at home, the parents pay tuition. We've found that when parents pay tuition to the choir just like they do for soccer or other sports and activities, they feel more inclined to insure that their child attends rehearsal.

**TB-W:** Yes, that's like having lessons. That's less of a problem with us, because in a sense we're asking them to do us a favor by having the boys come and sing the services for us. In return, of course, we're providing them with a certain element of musical education and other aspects of education as well. Commitment being what it is these days, the amount of things the parents want their children to do affects the choir. We had a full house on Wednesday evening, and then we had less than 2/3 yesterday. This morning I got several e-mails that children would be absent for this, that, and the other reason. You get the idea.

**GB:** Yes, we have the same thing with church volunteer children's choirs at our church.

**BB:** Do you teach the boys in a separate theory class?

**TB-W:** No, it has to be done in the context of the music that we teach them. The only time I get the chance to teach them anything in that vein is when they're probationers and come to their probationers' class, which is on Tuesday afternoons. We only have an hour.

**GB:** Did you start the mixed choir of boys and girls in Edinburgh at St. Mary's Cathedral?

**TB-W:** No, my predecessor Dennis Townhill did. That works for them very successfully because they operate like a choir school. We had rehearsal in the morning and a service in the evening. Also, because it's in Scotland, where the tradition is not so firmly embedded in the society, it wasn't seen quite so much as a heresy to introduce boys and girls together, although for a while it was not without its difficulties. One of the strongest arguments there was that it was the only choir school in Scotland, and also because the choir school operated like a specialist music school like Wells Cathedral or Manchester. The argument was that this was a golden opportunity for a child to sing in the choir, so boys and girls should have the same opportunity. That's a pretty strong argument, really! It was for those reasons that they introduced the boys and girls. They kept an eye on the balance, which never really got beyond a third, boys to girls. Here it is a different situation, because this is a volunteer boys choir, just a club really. It could be swimming or it could be football.

**BB:** Do you have auditions?

**TB-W:** Oh yes, they are auditioned, and they have to pass that audition. They also have to pass an informal audition having done their probationary training before they become full choristers.

**BB:** Explain that, please. The earliest we take choristers in our auditioned children's choir is third grade, which is age 8. What age do you start the boys?

**TB-W:** I take them earlier at age 6, because I want them to get the bug early and get them used to using their voices and get them to understand something of the single line of music in front of them. They come and sing with the older boys once or twice a term.

**BB:** How often do you meet with these boys?

**TB-W:** Just once a week for a half an hour on Tuesday for singing with a bit of theory thrown in. It's really learning how to use the voice, and they learn some



Craftsmanship. Tone.  
Quality. Value.

Since 1873, the  
world's finest organs.

Order your free demo. CD today.  
**1-800-21-ORGAN**

Exclusive U.S. Representative  
**EURO MUSIK CORP.**  
104 W. Lake St. • Bloomington, IL 60108

**RIEGER-KLOSS**  
www.Rieger-Kloss.com • euromusik@earthlink.net

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



We are pleased to announce a new addition to our facility. This new space is scheduled for completion in early 2003 and will support our continued manufacturing growth with two loading docks, a 30' ceiling assembly room, and 5000 additional square feet of manufacturing and storage space. Visit us at [www.pipe-organ.com](http://www.pipe-organ.com) for more details and our delivery schedule for 2003-2004.

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



chorus songs and some easy hymns. They have a little test every term, so they have to learn something from memory, and they have to count rhythms. It's predominantly based on the singing rather than on instruments. That gives them the bug. They get their own cassock in the vestry and have something to aspire to. By the time they're 8 or 9 they are old enough to join the big guys.

**GB:** I understand that the college has done this for about 150 years.

**TB-W:** Yes, in 1849 when the stalls were put in and that lovely ancient organ case with the angels painted on it. [Author's note: In 1849 the "Sutton Organ" was built by J. C. Bishop and restored by Mander in 1967.] There was a rededication of the chapel, and we still have the manuscript for an anthem which was written by Thomas Walmisley for four boy chorists to sing. The names of the four boys are on the front of the manuscript. It's really very touching. They clearly were one of the porter's sons or one of the cook's sons or that kind of thing. Ever since 1849 there's been this tradition of getting volunteer boys to come sing in the chapel. That is, I daresay, one of the reasons why Jesus College is distinctive among other college chapels, because they've had the boy trebles, and a number of very distinguished church musicians have cut their teeth by being organ scholars here. There's James O'Donnell, Peter Hurford, Richard Lloyd, Malcolm Archer and a whole host of others who've gone on to work in schools as well as cathedrals. I think we've got four, maybe five, ex-Jesus organ scholars who are now assistants in cathedrals, which is very encouraging. It's a pretty worthy record. So, we don't have as long a tradition as King's or St. John's. One of the reasons that it wasn't as developed was because they never had a director of music to develop the program. The organ scholars were responsible for running it. In days gone by when academic pursuits weren't so pressurized, it was probably possible. In these days what with children's protection, the experience of teaching them, never mind the time it takes to go around to the schools and recruit them, the energy and time you need to devote to the program, you can't expect an 18-year old organ scholar to do that and do his degree also. That's why they created this post.

**BB:** How do you recruit?

**TB-W:** I go around to the schools where we already have choristers, and ones which I know are sympathetic. I do know some colleagues in other cathedrals where they have a similar situation where the headmasters won't allow them across the threshold because they think that it's peddling Christianity. This is becoming a real issue of political correctness in this country. You get parents who will refuse to allow their children to sing Christmas carols. I hate to say it, but this has emanated from the other side of the Atlantic. It's very sad in a way, because it undermines and makes us question everything about the oral tradition that we have in this country. In that context, it's actually in some places very difficult to sustain any kind of Christian choir at all. In Cambridge we're lucky because a lot of the people we're appealing to are educated enough to understand about the tradition; secondly there is a huge reservoir of parents who are employed by the university and therefore can understand what's being offered and thirdly, although they might send their child to a state school, they still want their child to be a chorister. Those three things give us an extra edge, but I think in other places it's rather different.

**GB:** We're going to the Southern Choirs Festival in Salisbury on the Saturday that you'll be there accompanying the Millennium Youth Choir. What kind of commitment do you have with them?

**TB-W:** Two courses, one at Easter and one in the summer.

**GB:** You don't accompany them each week then?

**TB-W:** No, because they come from all over the country. It's drawn from parish church choirs. The whole rationale behind the Millennium Youth Choir is that the RSCM designed this for young people between the ages of 16 and 23. It's for "A" level and university singers who wouldn't otherwise get the opportunity if they sing in their parish church choir to sing to that level of excellence.

**GB:** We have a chorister, a rising senior, who just e-mailed us that she'd been invited to sing at a new RSCM course at Washington National Cathedral this summer. She was delighted.

**BB:** She had been to two or three RSCM camps.

**TB-W:** Right. The RSCM has a number of summer courses as you've probably seen. The Millennium Youth Choir is relatively new as its name might indicate. It's only been going for three years. It was first conducted by Martin Neary. He did it for about 18 months to two years. Now Gordon Stewart conducts it.

**GB:** Where's he from?

**TB-W:** He hails from Dundee, but he's operating in the North. He was organist at Blackburn Cathedral and taught in Manchester for a long time. He's now the borough organist of Huddersfield Town Hall. There's a very fine Willis organ there. He does a lot of work with the BBC. He conducts both Daily

Service and Songs of Praise as well as The Millennium Youth Choir.

**BB:** The Millennium Choir basically sings only twice a year?

**TB-W:** Yes, but there are one or two other opportunities that come along. For instance, they sang on the BBC Songs of Praise which is a television program on Sundays. Generally it's just twice a year, but I'm happy to go and play. It's nice to be able to do that.

**GB:** The 1971 Mander organ in the chapel is certainly eccentric!

**TB-W:** Oh, yes. It's really on its last legs now.

**GB:** Are you going to renovate it?

**TB-W:** Thirty years ago English organ builders were only just discovering or re-discovering about the principles of German Werkprinzip and tracker action. This was their brave first attempt to build something with tracker action and bold German choruses. That's what it is! It's very much a product of its time. It has the eccentric things like the reed en chamade (laughter, and a nasal YYENT). It's a very strident sound. Everything is starting to wear. It's always been very heavy to play. As I say, it's one of these curiosities that is, in many ways, a pioneering experiment. People recognize that now. There are those that say we should keep

it because it was pioneering. That's fine if you don't have to play it every day.

**GB:** I understand.

**TB-W:** The college recognizes that something's got to be done. In fact, our strategy has been not to replace it with a new organ, but to replace it with a worthy Victorian instrument that needs a home. We found a 3-manual Hill up in a Baptist church in Portsmouth. It didn't start out there. It came from another church in South London. The Baptist church is closing, so we've purchased the organ, and it's being taken down and put in storage. The next stage now is to finalize how it will fit in the Mander space and whether we want to enhance the specifications at all. We'll then put forward proposals to the college. That's been our strategy rather than to build a new tracker action organ. Also we need some liturgical sounds to do the accompaniments. We need an oboe, a harmonic flute, a swell to choir, just those kinds of basic things.

**GB:** It will be a 3-manual?

**TB-W:** Yes, at least a 3-manual.

**GB:** With pistons and memory?

**TB-W:** It will have pistons, but it won't have a stepper. I'm not into those sequencers. It will have some memory. A lot of the accompaniment skills relied on in this country is being able to use

**The Reuter Organ Company  
announces the fourth annual**

**Augustana Arts/Reuter National  
Undergraduate Organ Competition**

**Hosted by: Augustana Lutheran Church • Denver, Colorado**

**March 11 - 14, 2004**

**The Preeminent National Competition for Undergraduates  
"...the country's best young organists..." - Rocky Mountain News**

**John Walker, guest artist and judge**


**First Prize: \$5,000  
Second Prize: \$2,000  
Honorable Mention (two awards): \$500**

**Reuter and Augustana Arts congratulate last year's finalists:**  
**First Prize: Jonathan Ryan, Cleveland Institute of Music**  
**Second Prize: Vincent Carr, Indiana University**  
**Honorable Mention: Daniel Tappe, Oberlin Conservatory of Music;**  
**Colin Lynch, Northwestern University**

**Entry deadline: January 23, 2004**

For more information and application:  
 Augustana Arts/Reuter National Undergraduate Organ Competition  
 Augustana Lutheran Church  
 5000 East Alameda Avenue, Denver, Colorado 80246  
 Phone: 303/388-4678 • Email: [lindeen-martin@augustanadenver.org](mailto:lindeen-martin@augustanadenver.org)  
[www.reuterorgan.com/augustana.htm](http://www.reuterorgan.com/augustana.htm)

Scholarship and promotional assistance provided by:  
 The Augustana Foundation, American Guild of Organists (Denver Chapter)  
 The Reuter Organ Company



the manual and the pedal pistons together. There's a coupler that I don't think you have very often in the states called the great to pedal pistons coupler. For many years organists would learn to accompany using great pedal pistons. When you press the great thumb piston, it operates the pedals as well. The idea is that you would use the great and the swell. People like Howells, Whitlock and Ireland learned their craft of organ management by using this skill. That's something which is fast disappearing, because everybody uses sequencers these days to change one of the stops.

**GB:** I have on my instrument Great 1 and 2 pistons which affect the pedal also. I wired it in mainly for the cadential 32's and accompanying. It's easier than a toe stud, of course.

**TB-W:** Yes, it is. Our organ will be quite a modest specification, probably about 49 stops. We deliberately decided to go down this route, because a lot of the new organs being built at the moment in Cambridge are of a particular type. Selwyn's having a Létourneau built now.

**BB:** We'll be there week after next. Létourneau does excellent work.

**TB-W:** Gerton College has a new Swiss organ by St-Martin. It is a very clever 4-manual with about five stops in each manual. It's a particular style of

instrument which does lend itself very easily to turn of the century style music. There are very few romantic symphonic organs in Cambridge—King's is a modest example. St. John's is not really one, but it pretends to be. You should go and see the one in Our Lady and the English Martyrs.

**GB:** We went down there and saw it, but we haven't heard it yet. I understand it is used in Sarah MacDonald's CD of Howells' *Evening Canticles* with the Selwyn College Choir.

**TB-W:** Yes, it's a very fine romantic organ, and they restored it very well.

**GB:** I love the sound of the crescendo "build up" while accompanying at King's.

**TB-W:** It's fine up to about mezzo-forte I think.

**GB:** I was surprised to see that bass flute inside the organ screen in the staircase to the console.

**TB-W:** Yes.

**BB:** Do you ever get to play other instruments in town?

**TB-W:** I played that Harrison on Monday. The King's Voices (mixed voices) sing the services on Mondays.

**BB:** Did you play last Sunday for Even-song or was it an organ scholar?

**TB-W:** Yes, I played.

**BB:** We were there and have been attending rehearsals of the Men and Boys choir and Evensongs for several weeks.

**TB-W:** What did we do? The Mathias—the Jesus service, and the Hadley *My Beloved Spake*. Well, it's quite a nice thing to do and no pressure for me. It's nice not to be in charge and to be at the steering end.

**GB:** It's quite a room.

**TB-W:** Yes! What kind of church do you work in?

**GB:** Presbyterian. It's about 1200 members. We have an adult choir of 40 people, a Youth Choir of about 40+, children's choirs of about 50 and three handbell choirs. We have an auditioned choir called Cantate, the Children's Choir of Central Virginia consisting of two choirs from 3rd–7th grade and 8th grade through high school. I direct the younger choristers, and a colleague does the high school singers. Barbara accompanies one choir and directs a third group called the Cantabile Singers, which is an all-girl choir in grades 8 through 12.

**TB-W:** Both boys and girls together?

**BB:** Yes. The original concept was just to be children. The girls could stay until age 15 or 16, and the boys were supposed to leave when their voices

changed. They wouldn't go away, so we just changed the concept. The older group sings SATB, and the younger ones all treble.

**TB-W:** In some cathedrals where there are volunteer choristers, like Carlisle and St. Alban's, they occasionally arrange for the ex-choristers whose voices have recently changed to come and sing with the existing choristers, so that they don't feel that they've been thrown out on the scrap heap. Of course, we are desperate for altos, tenors and basses.

**GB:** Well, are you playing Monday at King's?

**TB-W:** Yes, I think so. It's extraordinary, isn't it, that there's so much activity in a radius of about three miles. Most churches in this country are gasping for decent resources. The real sadness of this training is that most choral scholars, especially at Trinity where they have girls, unless they want to make a career as a professional singer, they don't tend to carry on singing in church choirs. It's a real shame. Then, of course, we have a dearth of organists.

**GB:** I was going to ask you if you have problems like we do in the states.

**TB-W:** It's getting bad now. Early this month we had the open day for prospective organ scholars, those who would like to apply to Cambridge to be organ scholars. We had 24, which if you consider that we have 22 colleges in the scheme isn't very much.

**GB:** So the university will have to take everyone?

**TB-W:** That wasn't the actual competition. That happens in September, but it's indicative of how things are. Last year I asked the question of how many of them were expecting to go on to be a professional organist. I think only two were.

**GB:** Are the organ scholars at King's going to continue in the profession?

**TB-W:** I think Daniel Hyde is staying on another year as a postgraduate student, because there are hardly any openings at the moment.

**BB:** What about Ashley Grote?

**TB-W:** Ashley still has another year, so he's set there. The really high fliers like the idea of going to London perhaps and maybe being an organ scholar or one of the assistants at St. Paul's or Westminster Abbey. They don't like the idea of going somewhere in middle England and subsequently doing scout mastering or something.

**GB:** Since you have two choirs, do you have a lot of administration work?

**TB-W:** I spend a lot of my time dealing with administrative things to do with the choristers and the interaction with child protection monitoring procedures. A lot of administrative work is generated just by having the choristers. If we want the choristers to take part in a concert, either we or the person promoting the concert has to be responsible for getting licenses for those children to take part in that concert. Technically, that means filling in 12-page forms, getting passport photographs and doctor's certificates for the kids to take part.

**BB:** That's just for them to leave the country?


**TB-W:** Yes.

**BB:** Do you take your choir on tour every year?

**TB-W:** Yes, we do, but we don't undertake concerts for which people are charged, so that problem doesn't arise. There was a story I heard about Wells Cathedral. Wells took their choir to the States about three years ago. They had not only to work out a schedule which corresponded to legislation concerning rehearsal time, sufficient bathroom stops and this sort of thing. They then had to keep a diary about how the actual tour went, so they could compare the two. They had to have something written down in case somebody made any allega-

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

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




POE students, summer, 2002

## Not All Teens are Mall Rats!

Young lives are changed forever when they play a pipe organ! Pipe Organ Encounters inspire teen-agers to spend their time in church or the practice room — instead of hangin' at the mall!

Join APOBA in supporting AGO outreach programs to the next generation of organists!



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

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

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



tions, or wanted to pursue litigation or complained about being tired, became ill, etc. They would have a record. Things are going berserk. Of course, most places take the easy way out and don't want to deal with that. It's hard enough to get choristers in the first place and yet, there is still this much trouble.

**BB:** What about your mixed college choir? Do you tour with them every year?

**TB-W:** Yes, we do. We try to have each choir have a project of going away once a year. It's sometimes nice to take the mixed choir away to the Continent whereas the boys choir might go to a cathedral. They've done a lot of touring in the last eighteen months or so. We've taken them to Paris and Copenhagen. In the new year we'll be going to Edinburgh to sing services for Epiphany. One thing I'd like to ask you actually is what's your view of church music in this country coming from the States.

**GB:** Well, we always said that God lives at King's College! (laughter) The first time I heard a recording of the King's choir was in the early 1960s, and it was the most in tune singing I'd ever heard. I didn't know it was possible to sing like that. I got the bug as an undergraduate and through the years we learned to love the wonderful music making at St. John's and other colleges and cathedrals as well.

**BB:** We think church music here is wonderful with performances to uncompromising standards in many places.

**TB-W:** The world even in this country has moved on a great deal since 1960 to 2003.

**BB:** Oh, sure.

**TB-W:** Have you seen a copy of the magazine *Cathedral Music*?

**GB:** Yes, we take it. It is excellent.

**TB-W:** In there is an article by the organist at Guilford Cathedral trying to defend a very difficult situation. Guilford, as you probably know, is a post-war cathedral. Barry Rose was the first organist, and he recruited the kids. They started from nothing. He managed to get scholarships at the local schools. 40 years ago it was possible to do that. In a changing society and the way that parents run children's lives these days, it isn't possible to do that nowadays. One couldn't start a cathedral choir from nothing in the way that Barry was able to do in the 1960s. In Guilford, his successors have had to cope with and deal with that legacy. It's been very difficult. In that situation they've decided to scrap the Saturday services, so the boys will have one day of the weekend free. I can see that in some cathedrals that will happen more and more. I do think that things are different. In places like King's and Westminster Abbey where the resources are rich you will always have the tradition continued. When you get to places where they operate on a part-time basis you have trouble even getting an alto at all. When I first went to the cathedral organist conference, it was very obvious some people are having difficulty securing lay clerks. However, they wanted to pretend that they were doing as well as their colleagues were. I think now that organists are beginning to be much more vocal and frank about their experiences in recruiting boy choristers and adults. In trying to persuade parents of the commitment involved, I think we are seeing the start of fragmentation. Maybe in King's and Westminster Abbey it will continue for years and years, but I don't think it's going to continue everywhere. Even if you try and take those kinds of things into account, you then throw in the changing liturgical demands and the more informal stances that the clergy likes to take who perhaps question the need for having such regular formal services. Even initiatives like *Common Worship* dilute what the *Book of Common Prayer* offers in terms of musical opportunities. They would say otherwise. They point to all the resources that they produce. Actually it's a dilution of a music that used to be so rich. They are

encouraging to ditch 400 years of music and use theirs instead. Their music simply isn't in the same division. Then you're caught in a problem because clearly there are questions of whether Evensong is just a time warp and are you just presenting music that was written 400 years ago. But what else is being offered?

**GB:** Dumbed down rubbish.

**TB-W:** It is dumbed down. Some people are just taking the position that you just have to go with the flow.

**BB:** Any difficulties or problems you may face over here are more than doubled in the States.

**TB-W:** I think you are further down the track than we are. The only thing we've got that saves us really is the tradition and the history of the buildings that we happen to be in.

**GB:** I was commenting to Barbara as we walked here today that I think that educated people here in the UK are more cognizant of the arts because of the long tradition. Our parish is an unusual congregation in that almost all are professionals and world travelers, well educated and at the top of their profession. We are very fortunate to have much support for all our endeavors and concerts. However, educated people in the states in general are not usually musically cultured or supportive

of the arts. I think that the vast majority of professionals in the states still listen to pop music on the radio for entertainment, and a small percentage support the symphony and community concerts, etc.

**TB-W:** Certainly. One can't talk of a more superior tradition—you can't talk about the western tradition of classical music as being superior to ethnic musicology or even studies in popular music and jazz music which has over 100 years now. It isn't really possible to talk of Beethoven, Brahms and Bach in the same reverential tones we used to and get away with it. So, the times they are a-changing!

**BB:** It's not as scary for us in our position.

**TB-W:** Again, you're further down the track. I've been very lucky to have the opportunity both in Edinburgh and before when I was at Winchester to be able to deal in music which I love and was brought up on. I count my lucky stars that I'm still in a job which allows me to do it. I'm not quite sure that in another ten years time it will still be there. It's only a trust fund that keeps things going and pays for my salary. That's a big part of my fortune, really. For as long as the college wants it to happen, that's fine. I can see a time, even here, where the dean might retire and the college might say, "Oh, do we

really want a dean? Do we really want to have Evensong?"

**GB:** A turnover of ministers in any church could greatly change musical things. The stories are legion.

**TB-W:** Of course, the decline in churchgoing is becoming very alarmingly rapid in this country. It's slighter higher in Scotland. Perhaps we should leave for rehearsal now.

Author's note: As we left for that day's rehearsal of men and women and walked through the beautiful grounds of Jesus College, the mood of our philosophical discussion greatly changed. Tim is a high-energy, easy-going person who smiles a lot and encourages his choristers in the joy of music. He is also an excellent, natural pianist who plays with much ease and joy. His choristers obviously enjoy making music with him. We look forward to visiting Jesus College again and attending Evensong after the Hill organ is installed. We also look forward to meeting up with Tim at Windsor Castle.

*Gordon and Barbara Betenbaugh are organist/choirmasters at First Presbyterian Church in Lynchburg, VA. They have recently returned from a 13-week sabbatical in the UK. They also direct Cantate, the Children's Choir of Central Virginia, and Mrs. Betenbaugh is chapel organist and assistant choral director at Virginia Episcopal School in Lynchburg.*

## KNOWN BY THE COMPANY WE KEEP.

*Rodgers Organs are played at:*

- Arlene Schnitzer Concert Hall, PORTLAND, OREGON
- Aspen Music Festival, ASPEN, COLORADO
- Cappella della Sindone, TURIN, ITALY
- Carnegie Hall, NEW YORK, NEW YORK
- Cathedral of the Holy Spirit, BISMARCK, NORTH DAKOTA
- Cathedral of the Immaculate Conception, MOSCOW, RUSSIA
- Cathedral of San Francisco de Asis, SANTA FE, NEW MEXICO
- Cathedral of St. John the Baptist, BOISE, IDAHO
- Cathedral of St. Jude the Apostle, ST PETERSBURG, FLORIDA
- Cathedral of St. Mary, MIAMI, FLORIDA
- Holy Family Cathedral, FATUOAIAGA, AMERICAN SAMOA
- Mission Basilica San Diego de Alcalá, SAN DIEGO, CALIFORNIA
- Royal Albert Hall, LONDON, ENGLAND
- San Fernando Mission, SAN FERNANDO, CALIFORNIA
- St. Ignatius Loyola Cathedral, WEST PALM BEACH, FLORIDA
- St. Mary's Cathedral, FARGO, NORTH DAKOTA
- St. Patrick Co-Cathedral, BILLINGS, MONTANA
- The Cathedral of St. Joseph, MANCHESTER, NEW HAMPSHIRE
- The Juilliard School, NEW YORK, NEW YORK
- University of Chicago, CHICAGO, ILLINOIS
- Willamette University, SALEM, OREGON

RODGERS SINCERELY THANKS THESE PRESTIGIOUS  
INSTITUTIONS FOR THEIR CHOICE.



# RODGERS®

Rodgers Instruments LLC

A member of the Roland Group

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124 (503) 648-4181 • FAX (503) 681-0444

Email: [marketing@rodgers.rain.com](mailto:marketing@rodgers.rain.com) [www.rodgersinstruments.com](http://www.rodgersinstruments.com)

©2003 Rodgers Instruments LLC

*World Leader in Stereo Imaged Church  
Organs and Pipe/Digital Organs.*

# The Insights of a Composer: An Interview with Ned Rorem

Sean Burton

Born on October 23, 1923, in Richmond, Indiana, Ned Rorem began his training in music at an early age. By the age of ten, his piano teacher introduced him to musical luminaries such as Debussy and Ravel. At seventeen he entered the Music School of Northwestern University, and in two years received a scholarship to The Curtis Institute in Philadelphia. He went on to study under the supervision of Bernard Wagenaar at The Juilliard School earning his B.A. and M.A. degrees in composition. Privately, he studied orchestration with Virgil Thomson while working as his copyist in New York. During the summers of 1946 and 1947 he continued his education through the Berkshire Music Center at Tanglewood as a student of Aaron Copland. He then traveled to Europe, where he resided from 1949 to 1958 in post-war Paris, and immersed himself in French culture. Upon returning to the United States, he held academic appointments at the University of Buffalo from 1959–1961; the University of Utah from 1965–1967; and maintained a guest faculty position for a period of years at Yale University. Since his appointment in 1980, he serves as Professor of Composition at The Curtis Institute in Philadelphia. A recipient of two Guggenheim Fellowships, a Ford Foundation Fellowship, a Fulbright Fellowship, and a Pulitzer Prize, he has composed music for every genre including the symphony, concerto, chamber music, keyboard music, choral music, opera, and art song. On September 12, 2003, I had the pleasure of interviewing him to discuss various aspects of his work and life experiences.

## SB: When and why did you start composing for chorus?

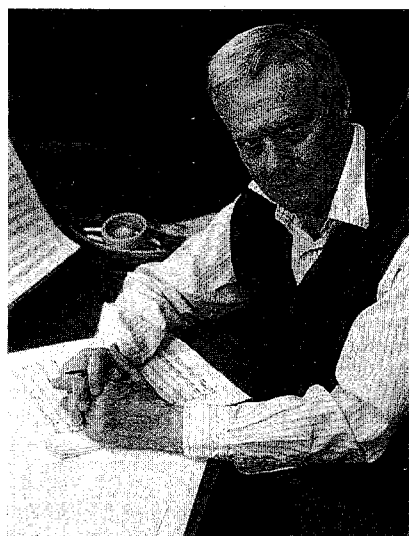
NR: The first choral piece I wrote was at Juilliard. I wrote some madrigals on poems of Sappho. I learned the poems in a literature class taught at Juilliard. That was in 1946. No, earlier than that in 1943, I wrote a piece for William Strickland and the Army Music School at his request. It was on Psalm 70 for men's chorus and about four or five instruments.

## SB: How did you choose those poems for the madrigals?

NR: Well, they were in a book of literature, and I was attracted to them. I choose poems according to what I need. Any composer of vocal music has his own taste.

## SB: How would you describe your compositional process?

NR: Well, I'll tell you one thing—I never really talk about my own music—I talk about other people's music. I've written five books that contain about 150 essays, none of which is on my own music. I am not interested, really, in what composers say about their own music. I think the music speaks louder than they do. Occasionally, with a class I might analyze a piece, but usually it's a piece by somebody else. There are three ways to talk about music. First, the Women's Club way—the sentimental way, in other words. I was in love . . . and the moonlight . . . and I was sad . . . and somebody died . . . so I was inspired. But that's all nonsense. Everybody is inspired—but not everybody has the control to make inspiration speak to other people. The second way is the technical way—which you do with students. You talk about how a piece is made. But again, there's no one way of saying how a piece is made. There are as many ways as there are people talking. Third, is composers amongst themselves. They talk about, "how much money did you get," to provide a



Ned Rorem (photo credit Robert Benchley)

certain kind of piece. When a piece is not exclusively musical, then it's a setting of words. I've set easily 200 different authors to music and I'm a literary person myself. I think whatever my vocal music might be worth, at least the choice of text is pretty high class. That's as much as I can say about my own music.

## SB: What do you think are some of the challenges composers in general face when writing for chorus?

NR: Well, you learn how to write music. The challenge is knowing what a chorus is—how high do they go, how low can they go, how good is this chorus as opposed to that chorus. I've written for huge choruses with orchestra. The Gay Men's Chorus, about ten or fifteen years ago, they, each one, commissioned a different composer. There were ten of them and they were all going to sing in New York. They commissioned me to write a piece for all ten. In other words, that was about 1000 male voices. I chose a Walt Whitman text and made eight or ten songs out of it with twelve brass. What I learned from that was a) brass can hold its own against 1000 voices very easily, and b) the effectiveness of 1000 voices—1000 voices is not ten times louder than 100—but it's ten times fuzzier. The most effective things were the very pianissimo sections. I've written for big chorus, and a regular mixed chorus, and orchestra, for Margaret Hillis and the Chicago Symphony, for example. Since I knew it is the best chorus in the world, I wrote, I did, whatever I wanted. I don't think many of my pieces are difficult, at least not difficult to hear, but they take real singers. The challenges, in other words, are generally theatrical as well as technical.

## SB: What would you say are some of the trends you've seen in terms of writing for chorus during the 20th century?

NR: You have to be more specific. Ask me about specific pieces.

## SB: How about comparing and contrasting Stravinsky's *Symphony of Psalms* and Lukas Foss' *The Prairie*?

NR: Well, *Symphony of Psalms* is in Latin isn't it . . . and so is *Oedipus Rex*. When Stravinsky wrote *Oedipus Rex*, he said, "it's a Greek story but we'll put it in Latin." Since nobody knows how Latin is pronounced anyway he could do whatever he wanted. He thought almost strictly about music as distinct from vocal music. Although it's very singable, for the men's chorus, the very first three words are *Oedipus* pronounced in three different ways. Lukas Foss' *Prairie* on the other hand is of a young European coming to America and trying to be more American than the Pope. He took Carl Sandburg, I

think, and took a very, very, very American song and made it as comprehensible as possible. Those were literary considerations rather than musical considerations, which is mostly what choral music is anyways. A composer either knows how to write or he does not. I don't know if you can talk about trends in choral music. On the whole, music goes generally from contrapuntal to—it doesn't get better, it doesn't get worse—but it goes from contrapuntal to harmonic and contrapuntal to harmonic. The harmonic periods are usually a lot more simple than the counterpoint. The Boulezes, and Elliot Carter, and all that, was contrapuntal. That emerged into the extremely diatonic period that we're in now and came out of a diatonic period in France which came out of Wagner, which was very contrapuntal. I think you could name big choral pieces of the past many years by Americans on the fingers of one hand. In England, there are more—and that has to do with the Church in England. I've written, I think, as much choral music as any other American and easily half of that is on so-called "sacred" text; much of it with organ and much of it simple enough for a congregation to sing, or at least for a good church choir to sing. I've written hours worth of that for various reasons. I'm an atheist. I don't believe in God, but I do believe in belief. I respect it and I think a lot of great literature—a lot of lousy literature has been done in the name of the Lord—but so has lot of great literature and great painting. Though I may not believe in the Lord, I do believe in Psalms to the Lord. So many of my texts have been given to me by churches that have commissioned me to write motets and intonations. But, for bigger works, I've chosen my own lay texts.

## SB: What composers have influenced you?

NR: I don't talk about that. We're all influenced. I'm French and not German. No German composer has ever influenced me at all. All of the music I like is French. I think the whole universe is divided between those two aesthetics—French and German. If that's true, I'm definitely French. It's not for a composer to say that he's been influenced by this or that person. Usually, if he's conscious of it, he tries to hide it. The very act of hiding is what, if he has anything to say, he translates what he has stolen into his own language. Therefore it's for you to say but not for me. To say that, Ned is influenced by Poulenc or Ravel, Debussy and so forth, but certainly not Boulez and that French group, which is essentially German.

## SB: In terms of your contemporary composers, do you feel anyone deserves more attention or less attention?

NR: I think I should get more attention. I think Philip Glass should get less attention. I think that the world as we know it, culturally, is getting more and more vulgar—more and more dumbed down. We are the only period in history ever that emphasizes the past at the expense of the present. We are the only one that emphasizes performers at the expense of the composer. The performer of serious classical music who plays mainly Beethoven makes in one night what I make in a year. Even those people with their Beethoven, Brahms—it's almost never French—and Bach, are only one percent of music today—which is generally rock and pop music. Even cultured intellectuals don't know much about "serious" music, for lack of a better term. This is getting worse rather better. I give us another ten years before I think the whole world's going to blow up.

## SB: That leads into another question I have. You have spent a significant amount of time teaching at universities. What are some of your thoughts about all the composers and performers we're training now? What do you think the future is going to be like for them?

NR: Well, I don't know, but there have always been about 10,000 people in the world who give a damn. It's always been that way no matter how big the population in the world is, but it's an ever-shrinking minority. On the other hand, at Curtis where I teach, although I'm going to stop at the end of this year, and at Yale where I was and other places, there are people who really care. The thing is, in the whole world there is no teaching of music in grade school and high school any longer in appreciation for the arts. Everything is money. Some of the young composers are never going to make money anyway, distinct from young investment brokers. They shouldn't be in it for the money, they should be in it for the love of it. There's always an outlet. I don't know why a piece has to have an audience of 20,000. A string quartet, if it's played in front of 100 people, what's the matter with that in a hall that seats one hundred. The future will be always aristocratic I suppose, or specialized. I think the future of the world is getting dreary. I think we're going to blow ourselves up, but there are always caring people—at least that you and I are interested in. I do think we could re-encourage the teaching of music appreciation courses as they used to be called, but nobody really can do that, or will do that much anymore.

## SB: I know you are also a prolific author. Would you say your writings influence your compositions at all?

NR: No, the two things fulfill completely different needs. I'm a composer who also writes as distinct from a writer who also composes. What I encouraged to get published was the diaries as I was in my forties and already had a reputation as a composer for twenty years. I don't set my own words to music because, as I said before, I think my taste of words to be set to music is pretty high-class. If I were good enough to write my own words for music, I wouldn't need to write music because the words would be sufficient of themselves. I think there's something incredibly self-important about setting my own words to music. The kind of words I write are definitely prose. It's not poetic writing, it's not mellifluous, and it's not vague. I like to get ideas across. My prose has to do with ideas, which a literary writer would write. The two careers are independent of each other.

## SB: Is there anything else you would like to share with the general readership of this article?

NR: I think churches have been and are usually very encouraging about contemporary organ music. I've written a great deal of organ music and I don't even particularly like the organ. My late friend, Jim Holmes, was an organist and I wrote a great deal of it for him and for other commissions. I wish that the readers could be encouraged to play more and more contemporary music and not just the same standard 19th century literature—because that's what will keep us alive.

Sean Burton is the Music Director of the Boston University Choral Society, Assistant Conductor of the Marsh Chapel Choir, and is pursuing the MM in Choral Conducting at Boston University. This interview is part of a larger project, in which the author is interviewing several prominent choral composers and conductors in preparation for a book on American composers and conductors of choral music.



# In Memoriam Catharine Crozier

January 18, 1914–September 19, 2003

Tributes by Thomas Harmon, Karen McFarlane, John Strege and Frederick Swann



**Catharine Crozier** (Herbert Ascherman Photography)

*Catharine Crozier died on September 19, 2003, in Portland, Oregon, at the age of 89. A complete obituary appears in the November issue of THE DIAPASON ("Nunc Dimittis," page 10). The following tributes are presented In Memoriam.*

## **Catharine Crozier—Paragon of our profession A fond remembrance by Thomas Harmon**

Long before I saw her or heard her play, I heard the name Catharine Crozier spoken with reverence by my boyhood organ teachers. It was not until my undergraduate years at Washington University in the late 1950s that the long awaited opportunity presented itself

when she came to St. Louis to play on the university's recital series in Graham Chapel. I shall never forget seeing her walk gracefully in her stunning floor length gown to the console, front and center on the chapel dais. A radiant smile on her face, she was truly a vision of elegance and beauty as she ascended to the bench, parting the skirt of her custom-made gown and draping it in a regal train over the back of the bench. Even before she raised her hands to sound the first notes, she had me mesmerized. I was in the presence of royalty, and, as the recital unfolded from memory, piece by piece, so perfectly juxtaposed, meticulously registered, beautifully articulated and flawlessly played, I knew that I was experiencing greatness. Little did I know, when I stepped up in awe to meet her and gush my admiration following the recital, that someday she and her renowned spouse Harold Gleason would become dear personal friends during their California years.

Many times over the next four decades I was treated to a Crozier recital, and my experience was always the same—programming that was on the cutting edge in exploring both early and new music, remarkable stylistic versatility that was always historically informed and up-to-date throughout her long recital and teaching career, meticulous registration with appropriately applied artistic restraint and impeccable technique. My first opportunity to hear Catharine after that unforgettable recital in Graham Chapel came more than a decade later, after she and Harold had moved to California and I had assumed the post of universi-

ty organist at UCLA. One of my first actions in that post was to oversee restoration of the 4-manual, 80-rank Skinner organ in Royce Hall, designed by Harold in consultation with G. Donald Harrison. Harrison did the tonal finishing, and Gleason played the inaugural recital in September, 1930. Thus, I had many reasons for inviting Catharine to play at Royce Hall in January, 1972. My wife and I invited Catharine and Harold to be our houseguests during her recital visit, and we spent a memorable time together getting to know each other. They kept us laughing with their favorite form of humor, limericks, at which they were both virtuosi. Harold contributed greatly to my file on the Royce Hall organ with colorful stories of his California days and his interaction with UCLA, E. M. Skinner and G. Donald Harrison. (I was later to capture this on tape in an oral history interview that I did with him in another of the Gleasons' visits with us in 1978.) Catharine enjoyed our new Hradetzky house organ and revealed her ingratiating personality and clever wit, complemented by her delightful chuckle, as well as her appreciation of fine food and an occasional glass of sherry before dinner. Her Royce Hall recital was, of course, a triumph and a special moment for Harold to whom we paid tribute as the designer of the organ.

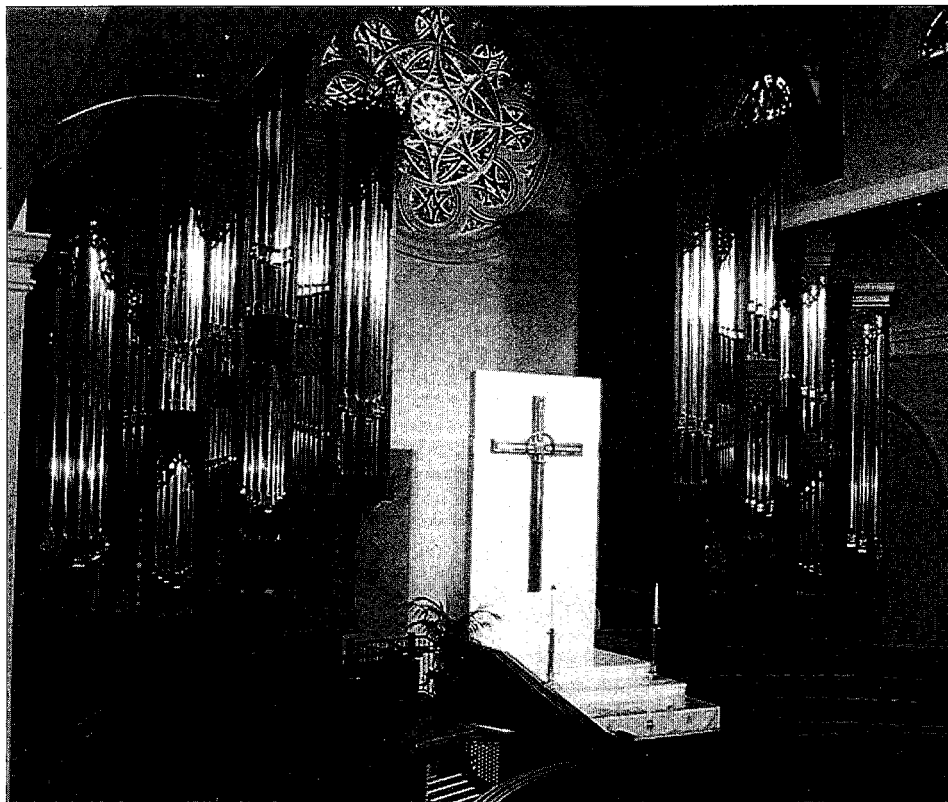
Sue and I later enjoyed being the Gleasons' guests in Rancho Bernardo, near San Diego, and later in their second California home in Claremont. Despite their success and fame, they lived a disciplined, unpretentious life, committed to artistic and scholarly excellence. It was in their Rancho Bernardo home that

I saw and heard for the first time Catharine's harpsichord and cherished house organ by Laukhuff, with its 2-manual, custom-built Aeolian-Skinner console, on which she did much of her practicing and memorization throughout her career. The organ was designed to fit comfortably in a normal 8-foot ceiling height and to be easily movable, quite fortunately, since I believe it was purchased in their Eastman days, subsequently moved with them to Rollins College in Florida, then to four different locations in southern California and finally to Portland.

The year 1980 marked the 50th anniversary of UCLA's Royce Hall organ, and I invited Catharine to re-create Harold's 1930 dedication program, an invitation that she was pleased to accept. By this time we had become dear friends, and I revelled in hearing stories about Catharine's then forty years as a major recitalist. We discovered that we had a mutual love of trains, and she told enthusiastically of her train adventures all over the country as well as her spirit of adventure in exploring, usually on foot, each new town or city in which she performed. Catharine's recital at Royce Hall on June 6, 1980, was a very special event, indeed, and in retrospect was given further poignance and meaning by the fact that Harold Gleason passed away just three weeks later. Harold's funeral in the Claremont church that the Gleasons had attended offered yet another example of Catharine's very special qualities as a human being. Her presence that day was a role model of deep spiritual faith, personal strength and acceptance, and her decision on the music for the service was communicated

## PEACHTREE ROAD UNITED METHODIST CHURCH

The new four manual and pedal, 72 stop organ for Peachtree Road United Methodist Church in Atlanta, was completed in September 2002 and opened with a recital by Olivier Latty on the 12th of January 2003. It has mechanical action (including couplers) to the Great, Swell, Choir and Pedal Organs, the Solo Organ (on higher pressure) having electro-pneumatic action. It also has optional electric coupling. The console is detached from the organ and sited in the Choir Stalls affording the organist good eye contact with the Choir. The Great, Swell and Choir Organs are housed in the left hand case, the Pedal and Solo Organs in the right case. The trackers are amongst the longest ever employed, but the attributes one expects of a sensitive mechanical key action are retained.



Web Site: <http://www.mander-organs.com>

E-Mail: [ManderUK@mander-organs.com](mailto:ManderUK@mander-organs.com)

**MANDER ORGANS** ST. PETER'S SQ. LONDON E2 7AF TEL: (+44) 020 7739 4747 FAX: 020 7729 4718

by the simple printed statement that the organ would be silent this day in respect for the loss of Dr. Gleason.

Another memorable recital occurred sometime in the early 1980s, when she performed Ned Rorem's complete *Quaker Reader* at Whittier College Chapel, including narration by Hollywood actor Peter Mark Richman. Rorem, a great admirer of Catharine who was a champion of his and many other composers' new music, was present. If I had to rank them, I would say that the greatest Crozier performance that I have ever heard, perhaps the greatest organ recital that I have ever experienced, was her program for the 1987 Far West Regional Convention of the AGO in San Diego. Flawlessly performed by memory on the First Presbyterian Church's superb 4-manual Casavant organ were three 20th-century works: Ned Rorem's *Views from the Oldest House*, Norberto Guinaldo's *Lauda Sion Salvatorem*, and Leo Sowerby's *Symphony in G Major* (a Crozier signature piece throughout her long career). Following her performance, I told Catharine that I had never heard her play with such flair and depth of expression, and in an example of her keen wit, she replied that she was just now beginning to feel in control of the instrument. A day or so after the recital, dear Catharine accepted my invitation to have lunch with me and take a cruise aboard my boat at the harbor in Ocean-side, and I shall always remember her boarding the boat like a seasoned yachtsman and her delight in the sea world around us. She loved adventure.

When I made my decision in 1983 to step down from my position as organist at the First United Methodist Church in Santa Monica to take on the job of Chair of the UCLA Music Department, I approached Catharine, who had moved to Whittier after Harold's death, about the possibility of her serving as interim organist at the church while a search was conducted for my successor. She indicated that she might like to do this, and the end result was her decision sometime later to accept the church's hopeful invitation to stay on as the regular organist. Fortunately, she accepted, moved to the Santa Monica area and delighted the congregation with her marvelous service playing for the next nine years. I was on hand to pinch hit for her when she was away playing recitals, but she proved to be dedicated to the position and seemed to thoroughly enjoy being back on the bench playing services regularly. The choir adored her (everyone did!) and many stayed in touch with her as personal friends after she moved to Portland in 1992. At that time, I had just stepped down from the chairmanship at UCLA and accepted the church's invitation to return for what turned out to be another nine years. While she was there, Catharine had overseen the installation of new swell reeds and a new great mixture, making the organ better than ever. Typical of her exemplary pedagogical approach to playing the organ, the organ copies of the hymnal and anthems were lightly marked in pencil with her fingerings, pedallings, registration and manual changes. I learned a lot from them and respectfully left the markings for my successors.

Late memories: her stunning 80th birthday recital at the Crystal Cathedral (how could anyone but Crozier play such a huge organ with such grace and control at the age of 80?); her 85th birthday recital at the First Congregational Church on the world's largest church organ (by this time she was handicapped by the loss of vision in one eye, but she had no trouble finding her way around the maze of that immense console and tossing off the Liszt *BACH* as though it were easy); and, finally, her "Life Expe-



Catharine Crozier ca. 1950s

riences" presentation at the 2001 Northwest Regional Convention of the AGO in Eugene. I noted that she had grown quite frail, as John Strege and I called for her at her hotel room to escort her to the venue for her presentation, but her radiant smile and warm greeting were not frail. Her presentation was deeply moving to me and, I am sure, to everyone present. It was the last time I saw Catharine in person, although we spoke on the phone periodically after that. I shall miss her presence and her friendship but will be nurtured for the rest of my life by happy memories and her supreme example of excellence. ■

#### A tribute to Catharine Crozier Gleason by Karen McFarlane

To read Catharine Crozier's recital reviews is to realize what a superb artist we have lost. "Catharine Crozier . . . may be an honored veteran among organ players . . . but she can still run rings around much of her younger competition, not only in interpretive style but in sheer technique as well." (*New York Times*) "At home in any style, the versatile performer captured the excitement of an accelerating fugue by Schumann, tossed off a Hindemith sonata with neat non-sentimentality and made sparks fly in a fiery virtuoso finale by . . . Milos Sokola." (*The Plain Dealer*) ". . . she always got to the heart of the music." (*Los Angeles Times*) Through the observations of music critics, we have a picture of some of the recitals she played.

Those who were in her audiences during the course of her 62-year career saw a slender, elegant woman walk "onstage" and instantly communicate a commanding presence. By her demeanor, one knew even before a note was heard, that she was an authority; as she played, the depth and range of her artistry simply confirmed it. Her discipline, her attention to detail and her high intelligence were all part of a persona "programmed" for a successful life and career as performer and teacher. In thinking over the 38 years I knew Catharine, several adjectives come to mind: elegant, shy, witty, hard-working, thoughtful, warm and yet also reserved. She was comfortable with solitude. One did not "buddy up" with Catharine Crozier, yet she had close friendships in her life which she greatly prized.

I have clear memories of Catharine. First meeting her in 1965 during a sweltering summer in New York City, I was struck by how cool and unruffled she was by the heat, how as she taught students whose fingers were nearly sliding off the keys, she seemed unaffected by a similar human malady! In my mid-twenties I had the good fortune to share some delicious and entertaining meals with Catharine, her husband Harold Gleason, and Fred Swann, three people who from my perspective were on towering pedestals. It was the first time I realized that the finest artists tend to

also be marvelous people, a truism I have been interested to observe ever since. Although I remained in a certain awe of Catharine all the years I knew her, I came to see her as a human being rather than as someone out of reach.

At the opening of the Tully Hall organ, where she shared the program with E. Power Biggs and Thomas Schippers, I was thrilled by Catharine's performance of the Barber *Toccata Festiva*, from the moment she walked onstage till the moment she left it. I remember being riveted by her performance at The Riverside Church of "Mary Dyer did hang as a flag" (Ned Rorem's *Quaker Reader*), as she fiercely portrayed that condemned woman's death. Then, on her 80th birthday she played a dazzling recital (all from memory except for one piece) at the Crystal Cathedral, closing with the Widor "Toccata" as her smashing encore. Considering that she had awakened the morning of the previous day in a swaying 20th-floor hotel room during the 1994 Los Angeles earthquake, her performance was remarkable for its calm ease. She was always so well prepared and confident, that even an earthquake could not shake her performance.

One of my fondest memories is of the time Catharine, my husband Chick Holtkamp and I vacationed at Mohonk Mountain House. She would invite us to her room for sherry in the late afternoon and, beautifully attired, she would join us for dinner. Though she declined to go on strenuous hikes with us or swim in the lake, she treated us to a staid carriage ride, which was pleasantly old-world in its flavor. Her innate sense of formality in such a setting was utterly charming; she had a talent for quiet enjoyment in any place she inhabited.

I recall watching her teach a master class at Eastman during her late 80s, with her mind untouched by age in any negative way, her warmth toward the students genuine, her knowledge of the music complete. She was a total professional to the end of her life. I recall the time when I was astounded at hearing her play a certain wedding processional. When I expressed my amazement that "I never thought I would see the day when Catharine Crozier would play the *Wedding March*," she in turn surprised me by her retort, "It comes with the job!"

The last ten years of Catharine's life were among her happiest, mainly due to her appointment as Artist-in-Residence at Trinity Cathedral, Portland, Oregon. The high musical standards of Canon John Strege and his superb choir met her own on a happy level. I flew out to Portland on four occasions during her final decade, always dining with her in good restaurants (she had a fine time "researching" restaurants before choosing which ones we would go to) and of course going to church with her. Each time we would attend a service at Trinity Cathedral, she would lean over and quietly say "I just love it here!" The last time I heard her there in recital was the first day of April, 2001. She was, as

ever, splendid.

In addition to Catharine Crozier's grace and intelligence, she was possessed of an optimistic nature. She was not immune to sadness, but she had that sturdy Oklahoma constitution that just goes forward in the face of any adversity. Even when she lost one eye in the last years of her life, she said "Well, I just go on." Indeed, after the loss of that eye, she played her 85th birthday recital at First Congregational Church, Los Angeles, to a packed church of admirers. Catharine had a funny story to relate about the eye trouble that caused her to stop driving. She started calling a local taxi company to take her to the cathedral to practice each day, then later back to her apartment. After about a week of this, the drivers stopped asking her destination and automatically took her to one place or the other! She was pleased at being such a celebrity among Portland's taxi drivers!

There are many good stories "out there" about Catharine. Upon her death, I received some touching e-mails from friends and admirers which related to first meeting her, first hearing her play, studying the organ with her, and so on. One man commented on the special quality of light which seemed to infuse her playing during her later years, and he was quite right. In the early part of her career she was well-known for her brilliant technique and effortless playing, but as she grew older she continued to build on that technique, bringing a complete artistry to her mature years. We are fortunate that she recorded several CDs during the last 20 or so years of her life, among them first-rate performances of Rorem and Sowerby. A supporter of the highest possible standards in musical performance, she remains an excellent model for today's young musicians to emulate. She would probably tell them to seek out a fine teacher, develop an infallible technique, practice diligently, learn your repertoire thoroughly, have a firm goal of becoming an artist, behave in a professional manner, and you will have a fine chance for a career. Catharine Crozier lived a full and interesting life. Her innate musical talent, her thoroughness in her work, and her consummate artistry gave us a person who was a living legend in the world of organ music. The immense regard her fellow artists the world over had for her is testimony to her great stature among them. On both a professional and personal level, our loss is deeply felt. ■

#### Remembering Catharine Crozier by Canon John Strege, Director of Cathedral Music, Trinity Cathedral, Portland, Oregon

Reflecting on Catharine Crozier's involvement at Trinity Cathedral as Artist-in-Residence these past ten years is a remembrance of graciousness, superb artistry, encouragement, and unbridled enthusiasm. When I was notified that Catharine was moving to Portland, the Dean of the Cathedral and I immediately wrote her asking if she would consider becoming Trinity's Artist-in-Residence. In what seemed like only hours, she quickly responded by saying that she would be most pleased to accept this position. So began my relationship with Catharine.

Catharine would practice most afternoons in preparation for occasional Sunday morning voluntaries, organ recitals, and in the first years, her out of town master classes and recitals. As we developed a friendship, I was always humbled by her enthusiasm for the music at Trinity. She embraced the magnificent Rosales organ, the liturgy, the Trinity Choir and Cathedral Chamber Singers, and the loving Trinity community.

In the later years, as we drove together, attended concerts, had lunches and dinners, I was privileged to sample her great sense of humor, her many opinions about legendary organists from the past, her reminiscences of her extraordinary career and life with Harold Gleason, and her timely words of encouragement for my work in the church. When I asked her if she could arrive a few

SCHLICKER

EST. 1930

www.schlickerorgans.com

605-255-4787





**Catharine Crozier** (Bruno of Hollywood)

minutes early for one of her practice sessions to hear an organ piece I was preparing, she responded with, "How about this afternoon?" With her generosity, these "brief" coaching sessions could last well over an hour. As I have frequently mentioned to my colleagues, having Catharine Crozier in the congregation on any given Sunday gave a new meaning to the preparation of organ voluntaries for the liturgy.

As Catharine lived out her final decade in our midst, her playing at Trinity evoked an unspeakable transcendence. Her life was lived in the realization of being in the moment, maintaining the integrity of purpose and spirit, and always looking ahead to new challenges and opportunities.

Of the many blessings in my life, I consider the opportunity of being with Catharine one of the greatest. I cherish our friendship and affection we had for each other. Her physical absence is a profound loss, but her spirit, musicianship and grace will remain with me for all time. ■

**Remembering Catharine Crozier**  
by Fred Swann

Many of us can identify a person who, by their influence and inspiration, has been paramount in the development of our lives and careers. Catharine Crozier was that person for me.

Although I had read about her and had heard one of her recordings, I didn't meet Catharine until the summer of 1949. I had just finished my freshman year at Northwestern University School of Music when she and her distinguished husband, Harold Gleason, came to teach and to lead a summer church music workshop at the university. I had been playing the organ since age 10 and intended to be "a good church organist," but that summer the Gleasons convinced me to commit to a career as an organist.

Catharine played a recital on the E. M. Skinner organ in St. Luke's Episcopal Church in Evanston as part of the conference. The combination of her incredible performance and that organ, one of Skinner's most remarkable and exceptional instruments, was so overwhelming that on that very evening my standards of musicianship and performance were set in stone for life. I became a Crozier "groupie"—wore out all her recordings as they came out, traveled huge distances to hear her recitals, and tried, pathetically as I look back, to emulate her playing style. In addition to the musical benefits, I was privileged to develop a cherished friendship that has lasted a lifetime.

That same summer I played the Langlais *Te Deum* for the Gleasons. It was then still new to most American organists, and even they had not heard it. It became one of "her pieces" and she would frequently remark about my bringing it to her attention. Despite her encouragement and interest in having me study with her at Eastman after completing degrees at Northwestern, I felt so inferior and in awe of her that I was terrified to take the Eastman audition. Fearing the humiliation of not being accepted, I chose to study at Union Theological Seminary School of Sacred Music in New York. Mrs. Gleason, as we

called her then, became quite cross with me over this, but, as things sometimes happen, the decision to go to New York City turned out to be a fortuitous thing for my career and for our friendship.

Forgive me if I've written too much in attempting to establish the roots of my indebtedness with this wonderful lady and consummate musician. The stories and anecdotes would fill a large book, but here I want to pay homage to my mentor—for although I never formally studied with her, I have never stopped absorbing knowledge and inspiration from her.

You're reading a number of tributes in these pages, and very probably many of them have used the same words in describing Catharine. She could be stern in her expectations from students, but her compassion and humanity never stopped growing throughout her life. She was thoroughly professional and never failed to live up to the highest demands that she made upon herself. She was the personification of elegance in her playing, and just to watch her at the console was a lesson in grace and form. Posture, hand position, economy of movement and a complete involvement in the music all combined for incredible performances. She had a great thirst for continual learning that allowed her music making to remain fresh and vital whether she was playing one of the "old masters" or a contempo-

rary work. She played in perfect style, and with the latest scholarship, everything she chose. She embraced new works of many composers, especially American. Her performances of these works was so compelling that she "sold" them to a profession and to audiences that were usually more ready to accept the latest from France and elsewhere.

A physically attractive woman who carried herself with poise and grace, she was a quiet person—but she never "missed a thing," had a wonderful, dry sense of humor, and an infectious laugh. She could often say more with a look than some people can with many words. She delighted in simple things, like being driven up and down Fifth Avenue in New York to look at all the lights at Christmas time. When young, she enjoyed fine food and fancy restaurants at times, but her own cooking abilities were limited. If she invited you to dinner the invitation often came with the question "Well, would you like the tuna casserole or the other one?"

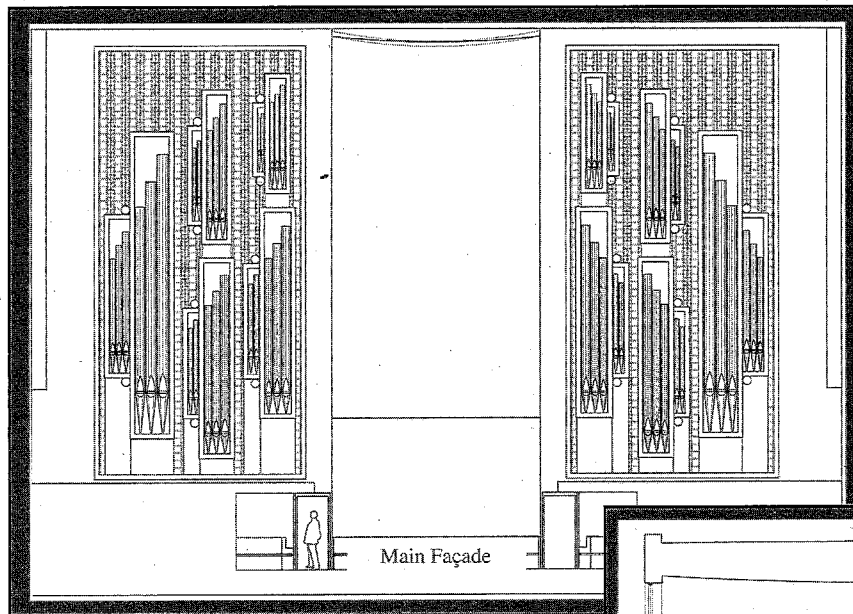
Dr. Crozier kept performing until about a year before her death. People just wouldn't let her stop. I had to do some real arm twisting to convince her to play recitals on her 75th and 80th birthdays at the Crystal Cathedral, where I was in residence at the time. Each program was stunning despite her misgivings beforehand. When I greeted her as she left the console at the conclu-

sion of her 80th birthday recital, she, having just finished a stellar performance of the Reubke *Sonata on the 94th Psalm* broke into a wide grin, cocked her head, snapped her fingers, and said "By crackey, I did it!" And she continued to "do it". Despite advancing age and physical handicaps that would cause most people to quit, she finally agreed after much cajoling to come to First Congregational in Los Angeles to play a recital on her 85th birthday—and what a wonderful time we had! Friends had come from literally around the country and even some from Europe. After that she slowed down gradually but still played Vesper recitals at Trinity Cathedral in Portland, Oregon, on the great Rosales organ she loved and recorded on so magnificently.

Because of the wonderful friendships with the cathedral staff, especially Canon John Strege and Kevin Walsh, and the loving care she was given, she almost reached her 90th birthday in a very content existence. When a handful of us gathered near the organ console in early October for a private service of blessing and commitment of her ashes, there were tears and sadness—but also enormous thanksgiving for a life that brought so much joy and inspiration to untold thousands of people over her long and distinguished career. Her influence will live on for many generations to come. She is now at peace. May light perpetual shine upon her. ■

*Fratelli Puffatti*

announces the Newest Jewel  
in the Crown of the Queen City



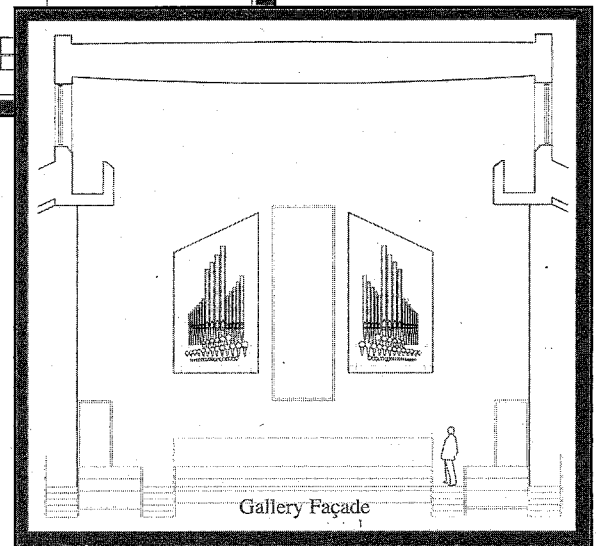
The Reverend Doctor  
Clifford A. Jones, Sr.  
Senior Minister

Tony McNeill  
Director of Music Ministries

R. Monty Bennett  
Principal Organist

R.A. Daffer  
Church Organs, Inc.  
Jessup, Maryland  
Consultants

Friendship Missionary  
Baptist Church  
Charlotte, North Carolina  
Five Manuals  
2006



*Fratelli Puffatti*  
Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166 • 35126 Padua, Italy

39-049-750666 • telefax 39-049-850483 • www.ruffatti.com • organs@ruffatti.com

In the United States: 330-867-4370

# The University of Michigan Historic Tour 49 "In the Steps of Bach and Luther"

Francine Maté

On July 10, 2003, I began one of the most interesting trips of my life, The University of Michigan's 49th Historic Tour led by Marilyn Mason. This was my first trip to Germany, and was less than two days after my Bach organ recital which concluded the Grace Church, Georgetown, Bach Festival. Bach's music in my heart and fingers, off I went to play, examine and hear some of the organs on which Johann Sebastian Bach played and performed.

The trip across the Atlantic was my fourth, the first being in 1982, and the last in 1996. Technology and terrorism made for differences in this trip from the other three trips. On the technology side, computer/television monitors located throughout the aircraft mapped our progress across the Atlantic. An on-time arrival in Frankfurt on Friday morning allowed me to team up with others coming from other cities, including Marilyn Mason, and we had a chance to catch up before departing on an Airbus to Berlin.

I was able to see the Berlin skyline on this clear and beautiful day. We gathered our bags, and shortly our trip tour guide, Franz, and our bus driver, Rheinhardt, met us and ferried us off to the bus which would be our transport for our two weeks in Germany. Our hotel in Berlin was located only about two blocks from the Kaiser Wilhelm Memorial Church. This church was heavily bombed in World War II, and, like Coventry Cathedral in England, has been rebuilt on the adjacent ground with a modern church. The bombed out older church was left basically as it was after the bombing.

## Naumburg

We left Berlin on Saturday morning to proceed to Naumburg for five nights. En route, we spent the morning and afternoon in Wittenburg. Although we did not play or hear the organ at the Schlosskirche in Wittenburg, we learned much of Luther's history from a devoted tour guide. Even though Bach would have probably been a highly acclaimed composer and musician if he were only to be a court musician, the Lutheran Reformation most certainly set the stage for Bach's career.

The Zacharias Hildebrandt organ in the Wenzelskirche in Naumburg has one of the most beautiful organ cases that we saw on the trip as well as a remarkable sound. One of Bach's sons-in-law was the organist here, and in 1746 Bach traveled from Leipzig to Naumburg to examine the final installation of the instrument. We were fortunate not only to play this beautiful three-manual instrument, but also hear three organ recitals and attend a lecture about the organ given by Mr. Verner from the Eule Organ Company. Mr. Verner had recently completed the restoration of the instrument to its original state, and is currently restoring the organ in the Nikolaikirche in Leipzig.

Marilyn Mason performed one organ recital, and Irene Greulich, the organist at the Wenzelskirche, performed two additional recitals. Dr. Mason's recital included pieces from every period in Bach's life and ended with the *Toccatà in C*, BWV 564.

This beautiful tracker instrument was changed to electro-pneumatic action in 1933. The restoration by Mr. Verner and the Eule Organ Company included returning the organ to its original



The Hildebrandt organ in the Wenzelskirche in Naumburg

mechanical action. There was some damage from bombs in 1944 during World War II, and therefore, some pipes had to be replaced. Many of the older pipes were taken to metallurgy laboratories for chemical analysis to match the new metal to the original metal. There were seven bellows on the original Naumburg instrument, and all could be worked by one person. The person pumping the bellows read the musical score of the work being played in order to know how much wind was needed.

The Hildebrandt organ, as all the organs we played in Germany, is pitched up one step. Pedalboards and keyboards on each of the organs we played were each unique. Unlike the American AGO pedalboard, there is no uniformity in these German Baroque pedalboards except for the fact that they are all flat. The pedalboard of the organ at the Wenzelskirche for example is quite large, and middle C on the manuals did not line up with the pedals as I'm used to. I was so excited to play my first Bach organ, but these adjustments combined with hearing the music up one step threw me for a loop! I had a concern before the trip that the benches would be too high for me, since I'm 5'1" tall. They were all workable for me, thank goodness.

## Eisenach

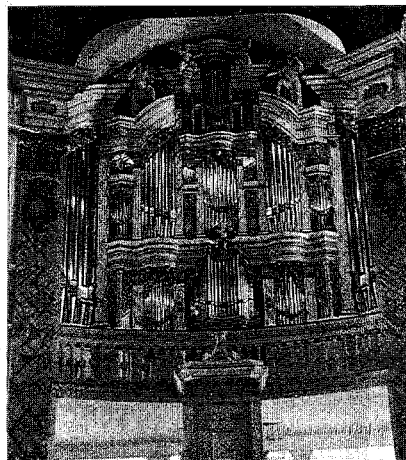
On Bastille Day, July 14, we headed off to Eisenach, Bach's birthplace and a city Martin Luther lived in as a young child. We visited the Georgenkirche where Bach was baptized. The same baptismal font used to baptize Bach is still in the front of the church. Marilyn Mason pointed out to us that we would see three baptismal fonts on this trip: Bach's, Handel's and Luther's. Although Bach had his first organ lessons here, the organ in the Georgenkirche is not the same one Bach played.

Our next stop was Wartburg Castle which is high up on a mountain in Eisenach. Our bus took us most of the way up, but we hiked the remainder on this cool and sunny day. The views from the top of the mountain and Wartburg Castle were spectacular. The German countryside was beautiful. Living close to Northern Virginia, I found the part of Germany where we traveled, as well as the view from Wartburg Castle into the valley below, to be very similar to Virginia. There were many farms, green everywhere and rolling hills. There were also many unusual windmills that we could see here as well as all over the coun-



Francine Maté and Johann Sebastian Bach in the Georgenkirche in Eisenach (photo by William D. Gudger)

tryside. Franz told us that the blades sometimes simply take off and whirl until they hit something! The inside of Wartburg Castle is extremely ornate, and seeing the room where Martin Luther lived and translated the New Testament of the Bible was breathtaking.



The Trost Organ in the Stadtkirche "Zur Gotteshilfe," in Waltershausen

## Waltershausen

On July 15 we started our day out in the city of Waltershausen at the Stadtkirche which has a newly restored three-manual Trost organ. The sound of the organ is magnificent and powerful, and the organ case is extremely ornate and beautiful. The organist, Theophil Heinke, met us there and assisted with stop pulling as we played, in addition to giving us a demonstration. This instrument is the largest Baroque organ in Thuringia. The keys were somewhat difficult to play, but the pedalboard was user friendly.

## Arnstadt

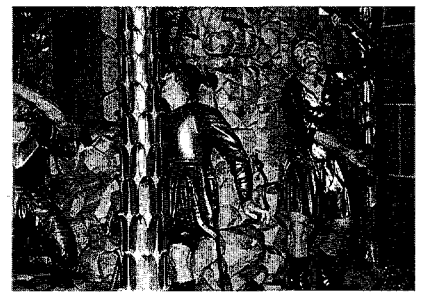
We then proceeded to the Bachkirche in Arnstadt. The organ is not the instrument Bach played, but the organ loft is the one in which Bach and Maria Barbara were supposedly caught kissing before they were married! There are seven historic stops from Bach's time on this instrument. The town square just outside the church has a modern statue of the young Bach.

## Altenburg

Our next stop was the city of Altenburg. We visited the Altenburg castle and the chapel on the castle grounds. There is a Trost organ in the chapel and it is virtually in the same condition as it was when Bach played a recital there in 1739. The two-manual organ was one of



A statue of the young Bach in the town square in Arnstadt



Roman soldiers viewing the risen Christ in the Castle Chapel in Altenburg

my favorites on our trip. The sound is glorious, and the fact that Bach played this same instrument as it now is made the event memorable. And, last but not least, the keydesk and pedalboard felt like the organ at my church at home built by A. David Moore! Some of the metal pipes were removed in World War II, but later the organ was restored to its original state. In addition to playing this wonderful organ, we saw a fascinating group of statues above the altar in front of the chapel portraying Roman soldiers viewing the risen Christ.

On July 17, we departed Naumburg, and the entire staff of the hotel were on hand to wave goodbye to our bus. We proceeded to Eisleben where Martin Luther was born and where he died. Luther preached four sermons at St. Andrew's Church in Eisleben just before he died. There were two funeral services for him, one at this church and then another in Wittenburg where he was buried under the pulpit in the Schlosskirche.

## Halle

In Halle we visited the Handel House and the Marktkirche. Samuel Scheidt was organist at the Marktkirche from 1628 to 1630, and Friedrich Wilhelm Zachow from 1684 to 1713. In the Marktkirche we saw the baptismal font of Handel, yet another touching sight. We know that Handel studied organ with Zachow and played the instrument here. The Handel House in Halle has a quite extensive collection of scores, instruments and paintings. Bach was offered a position at the Marktkirche, but he declined because the salary was not sufficient.

## Leipzig

After visiting Halle, we made our way to Leipzig, Bach's home from 1723 until his death in 1750. One of our first excursions was to visit the Thomaskirche where Bach was organist and cantor. We placed flowers on his grave in the Thomaskirche.

Attending the 9:30 service on July 20 at the Thomaskirche was a most touching experience. Although the organs are not the ones Bach played, we do know that Bach's organ music sounded in this

OrganmasterShoes.com







Marilyn Mason outside the Mendelssohn House in Leipzig



A statue by Carl Seffner of Johann Sebastian Bach outside his church, the Thomaskirche, in Leipzig

very space. Bach is buried in the front of the church, and there are always flowers on his grave. The flowers that our group placed on his grave on Friday were very lovingly placed in a vase by the time we returned for church on Sunday morning. The Bachchor of Stuttgart was the choir for the day, and Ullrich Böhme was the organist. The choir sang many movements of Bach motets, and the postlude was the *Fugue in g minor*, BWV 578. Each hymn was introduced by a chorale prelude just as would have been done by Bach. Everyone sat and listened to the postlude and then left in silence.

#### Rötha

Next, we found ourselves in the tiny little town of Rötha which is just outside of Leipzig. There are two wonderful Silbermann organs in Rötha: a stunning two-manual in St. George's Church, and a splendid little one-manual in St. Mary's Church. The Marilyn Mason Organ at The University of Michigan, built by Fisk, is very similar to the Silbermann at St. George's, and Charles Fisk did extensive study of the Silbermann organs in Germany before building that organ. Having now played them both, I can affirm that both instruments are works of art.

I was surprised that after a lifetime of thinking the only wonderful organs were those having four or five manuals, I absolutely loved the one-manual Silbermann in St. Mary's Church! Bill Gudger did a wonderful job of stop pulling for me as I played the "St. Anne" Prelude. Susan Broughton, the organist at the two churches in Rötha, was very helpful to us during our stay in that lovely town.

#### Störmthal

We left Rötha, and traveled to the village of Störmthal which is very close to both Rötha and Leipzig. The organ in the Dorfkirche in Störmthal is another delightful one-manual, and is the only Hildebrandt that is still in its original condition. The organ was probably designed by Gottfried Silbermann. The façade pipes were removed during World War I and were replaced by tin

façade pipes during a renovation in 1934. The organ was installed in 1723, and Bach examined and accepted the organ. He performed the dedication recital on November 2, 1723, in which he directed his Cantata No. 194.

#### Pomssen

We heard and played the oldest organ in Saxony in the Wehrkirche, located in the little town of Pomssen. We were treated to a short recital by Professor Burger from Leipzig which included a piece by the Spanish Baroque composer Francisco Correa. The Wehrkirche was first a Romanesque church. The late Renaissance and early Baroque saw Italian influences, and one painting in the church comes from Italy. The first organ was built in the early 17th century, but the builder is not known. Bach came here and conducted his Cantata No. 157 which was commissioned by this church. The lovely one-manual organ has 15 stops. The Wehrkirche was one of the few churches we visited that had pew boxes. I did not play this instrument because Professor Burger told us that there are bats living in the organ loft!

#### Berlin

Our final organ to visit was the Amalia organ in Berlin. Beate Kruppke is the organist there. She was so very gracious on this warm, dry day to have bottled water and juices for us to drink on our



Statue under the pulpit in the Wehrkirche in Pomssen with the coat of arms of Johann Christoph II

arrival in the afternoon. She played a short program for us which included a set of variations by Georg Böhm. C.P.E. Bach wrote his six keyboard sonatas for this very organ.

One of our many side trips was a bus/walking tour of Berlin. I had not realized before how large the city is. Many tour books suggest that even avid walkers often resort to taking the bus or hailing a cab. Some "cabs" were bicycles

with seats in the back for their riders! Berlin has many museums, and one could spend days just going to museums. The former Berlin Wall was breathtaking and the Brandenburg Gate spectacular. Napoleon "took" the statue on the top of the Brandenburg Gate, but it is now back to its original state. There are now modern statues across the street of cannons protecting the Brandenburg Gate.

We had a wonderful farewell dinner on our last night together in Berlin. Marilyn Mason had told us earlier in the trip that she wanted us each on that last night to tell something significant about what the trip meant to us. Each person had such insightful thoughts, and I enjoyed all of my discussions and experiences with all the people on the trip. My thanks to Marilyn Mason for making this superb trip possible! The German people were so wonderful to us all, and thanks to Franz and Rheinhart for their care of us.

*Francine Maté is the organist/choirmaster and the director of the Bach Festival at Grace Episcopal Church in Washington, D.C. She is also a music copyright examiner in the U.S. Copyright Office in the Library of Congress. Dr. Maté received both her M.M. and D.M.A. in organ performance from The University of Michigan as a student of Marilyn Mason.*

*Photos are by the author unless indicated otherwise.*

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

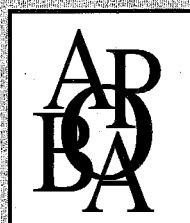
■ HENDRICKSON ■ SCHANTZ ■ SCHOENSTEIN ■ TAYLOR & BOODY ■ VISSER & ASSOCIATES ■ GARLAND ■ KEGG

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



Noack Organ Company

Time, Space, Sight, and Sound are One  
When People Sing With Real Pipes!



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

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

# Ziegenfelder Residence Organ Kilgen Opus 7401

Dale Ziegenfelder

The installation of the III/33 1950 Kilgen organ #7401 from Sacred Heart Cathedral in Davenport, Iowa, into the Ziegenfelder residence in Glenford, New York, represents more than 12 years of work.

The seed for this project was planted in my impressionable youth. As a teenage organ enthusiast in Cincinnati, Ohio, I heard about a theater organ installation in the home of John Strader from our TV repairman, obtained his phone number, called, and invited myself over for an evening. He had a two-story addition built onto the living room end of his home, and had the Wurlitzer organ from the former Paramount Theater installed. The ornate console, surrounded with swell shades covered by a scrim on both sides, was featured in the living room; and two pipe chambers extended upward from the basement. I suspect I thoroughly wore out my welcome after several hours of enthusiastic touring and playing, but I left lastingly impressed by the experience.

Years later, my wife Diana and I were ready to build a home on a special tract of land we purchased. The challenge was to design sufficient space for an organ, take advantage of southern solar exposure, optimize a view, locate the organ so that tuning would be minimally affected by heat changes, and stay within a budget. A second visit to the Strader home was arranged to understand organ chamber design considerations. I built a cardboard model of the home-to-be to help with visualizing our space and layout ideas. The result was the realization that I needed some help, so we engaged John Wasyluk who produced a pleasing design and plans.

## Designing the chambers

The design provided for two 13-foot-square adjacent chambers on the north side extending from the crawl space through the second floor where the kitchen/dining room/living room/master bedroom areas were located. A niche extending into the upper area of both chambers at the living room floor level provided space for the console to be visible to the living room. On both sides of the console niche, openings across the width of the chambers were left for swell shades. Stairways on both sides of the chambers have windows overlooking the chambers. A window in the wall separating the chambers allows an observer in a stairway to see through both chambers to the other stairway. A cathedral ceiling in the living room provides an ample volume of air for the sound, and for loft space above the organ chambers.

For acoustic efficiency, the chamber walls were constructed of cement block with a concrete parge. The floor was concrete, and the ceilings were curved at the rear to help project the sound outward. Entry to the west chamber is through a door and down a ladder from the first floor underneath the console niche. A door under the niche connects the east and west chambers. Plastic drainage pipe was used to conduct the console umbilical cord and other wiring through the chamber separation wall from the console niche floor to the relay locations in the lower chambers.

## Finding an instrument

Once the construction and moving in



The 1950 Kilgen Organ #7401 from the Sacred Heart Cathedral, Davenport, Iowa, installed in the Ziegenfelder home as viewed from the living room

was complete, the hunt was on. After more than a year of searching, the organ was located through an ad in THE DIAPASON. After reviewing the stoplist and making phone inquiries, I decided this was "it" and flew out on a one-way plane ticket with two suitcases full of tools. The cathedral graciously provided room and board.

Working in a gallery in the corn belt at end of July and beginning of August with no windows is not an ideal situation. Fortunately, the cathedral provided fans. I constructed crates, begged packing material, and after two weeks of sixteen-hour days and lots of sweat, had everything disconnected and packed. As a rank organ neophyte, I remembered how everything was set up as I took it apart. The contractors who were working on the cathedral renovations let me use their scaffold and chain falls. With my comealong and help from lots of parishioners, the pipe crates, wind chests, reservoirs, and console were lowered from the gallery. It took two more days to pack everything in the largest truck I could find, but there wasn't room for the blower, so I left it there. Two days later I was back in Glenford.

Diana had arranged an "unloading party" for the next day. My friends unloaded while I built the movable console platform. A hand crank forklift was used to lift the console fourteen feet to the deck railing near the living room. Many hands helped it over the railing and onto the platform. Loose pipes were crammed under beds and in closets. Large pipes were put in the crawl space; very large pipes were left in the garage. The windchests and pipe crates were lowered into the chambers.

The first project was re-leathering, which took about two years due to "real world" work and family interruptions. On another visit to Cincinnati, I found a free one-HP Spencer Orgoblo and a 16' Octave Bass (resulting in another truck ride back to Glenford with the car in tow). The Orgoblo was "souped up" to three HP and set up in the furnace room, adjacent to the wind line opening to the chambers. Linkage was hooked up from the main reservoir to a wind damper, and sixteen-inch diameter metal ductwork was assembled, connected, and sealed. The Octave Bass was re-leathered, rewired, and set up along the back wall of the east chamber.



Dale installing the Plein Jeu III pipes

It required its own reservoir, which I constructed in the form of the others. At some point, I realized that the Octave Bass would add enough wind load to require a five HP motor. That and an efficient impeller were purchased and installed in the Orgoblo. A set of Barton chimes was obtained from Minnesota. It was rewired and set up in the loft.

## Setting up

Next, I measured each windchest and reservoir, and made a two-level floor plan including wind duct connections. Before setting up the wind chests, the pipe crates had to be removed from the chambers to two other rooms by individually removing and repacking the pipes.

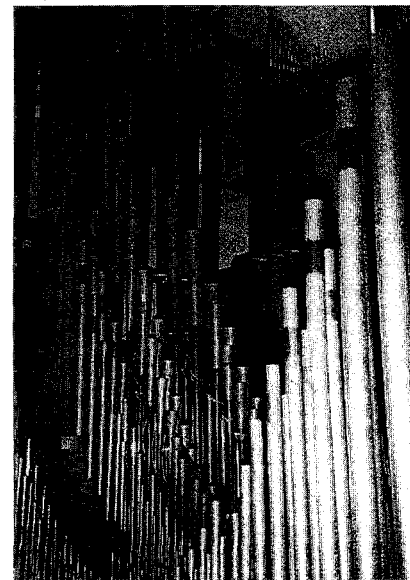
Diana arranged and hosted the organ raising party. My friends returned to help set up the four big unit chests on their legs, which were doweled into floorboards that I had laid out for them. I braced the unit chests to walls and connected their reservoirs. The custom ductwork was extended from the main reservoir through both chambers and connected to all the reservoirs. The off-set chests were installed. A PVC duct for the chimes was run through the loft



George Barthel examines the foot of a Trumpet pipe



Dorcinda Knauth solders wire connections



A window to a stairway is partially obscured by Trombone pipes

floor, down the corner of the west chamber and connected. The blower was turned on, the reservoirs were adjusted for the correct pressure, and air leaks were repaired.

I used my electronics engineering background to lay out and build a power supply and an electronic relay board to replace the Kilgen electropneumatic boxes. I estimate there were about five wires for each of the 1800 or so pipes. The board was mounted near the exit of the console wiring duct in the west

# Is Your Pipe Organ Obsolete?

1-877-pipeorg

Get the Facts!

www.pipeorgans.com





Dale (center) with friends ready to position the Swell ventil chest

chamber, and the wires from the console soldered in place. Smaller boards for the Great and Choir were positioned similarly in the east chamber. This work required two years to complete.

It was desired to have see-through swell shades. George Barthel, a wood-working hobbyist friend of mine, helped me cut 24 swell shade frames out of red oak to hold double Plexiglas panels. The cutting, milling, finishing, assembling and installing was another two-year project. The swell shades were designed to fit the original mounting frames, which were sized and attached to the openings. The shades were installed using the original swivel arms and connected to the original swell motors.

The challenge of attaching the old windchest wires to the electronics connectors was met by hand-soldering each wire to a ribbon cable strand, covering the connection with a piece of heat shrink tubing, and securing the ribbon cable to the appropriate gender connector. Dorcinda Knauth, an organ and history major at Lebanon Valley College, gave up quite a few evenings of her summer to help with this tedious task.

Having completed the link from the keyboard to the windchests, the function of all the pneumatics and electronic wiring was checked out, and lots of problems were corrected. Dorcinda returned for a second summer to help with the debugging and problem correction. I discovered that the Octave Bass had cracks in several pipes. They all had to be removed to repair them.

Blower noise was quite noticeable, so some sound baffling and damping was installed. An insulated box was constructed around the blower for sound-proofing and to ensure that the air for the organ came from the chambers themselves, not the furnace room, in order to keep a more constant temperature. The organ was now ready for its pipes.

Each pipe was cleaned and checked for damage and proper speech before being put in place. The Trombone reeds needed extra attention, as they had been host to a family of field mice during a stint in the garage. George volunteered a lot of help with this. Another summer arrived, and Dorcinda put in some time during the month she was available after graduation. Janusz Lasota, a pipe maker who has a shop in Highmount, New York, helped with the tuning and voicing of the Trombone and Trumpet, and repaired some damaged pipes. Missing pipes were replaced. After tuning, one last problem of isolating different voltages in the combination action surfaced and was solved.

#### Finale

We hosted the organ celebration during the Christmas holidays for friends and workers who helped over the twelve and a half years of the installation project. Terry Earles, an organist friend from the area, played works by Bach, Pachelbel, Lao, Karg-Elert, D'Aquin, Soler, Cook, and Reger. I played works by Mushel, Yon, Vaughan Williams, Bach, Tournemire, and Widor. ■

Dale Ziegenfelder started organ study by learning popular organ music on a small

spinnet organ in his parents' home in Cincinnati. At some point in high school, his interest was piqued by the organ at his parents' church and the amazing sound colors it could produce. He started classical studies with Wm. Barnes during that period. His fascination with music, in particular the mathematical conciseness of Bach, was paralleled by his joy at building things. During a summer between college years, he built a Zuckermann harpsichord and continued its expansion over the next summers and breaks. He graduated with bachelor's and master's degrees in electrical engineering from Purdue University in 1974, and moved to New York to join IBM in Kingston, designing chips for computers. Concurrently with his IBM career, he invested in real estate, excelled in amateur ski racing, and played the organ at every opportunity. Obtaining a MBA from Marist College at night provided further distraction from music over a five-year period until 1986. In early 1990, he left IBM after 15 years of service, to take over child rearing as househusband while his wife returned to teaching. The summer of 1990 was the start of the organ project.

#### 1950 Kilgen Organ #7401 1,840 pipes

##### GREAT

- 8' Diapason
- 8' Hohl Flute
- 8' Gemshorn
- 4' Principal
- 4' Koppel Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- Gt 16-UO-4

##### SWELL

- 16' Rohr Bourdon
- 8' Geigen Diapason
- 8' Rohr Floete
- 8' Viole D'Camba
- 8' Viole Celeste
- 4' Octave Geigen
- 4' Flute Triangulaire
- 2' Flautino
- Plein Jeu III
- 8' Trompette
- 8' Oboe
- Tremolo
- Sw 16-UO-4

##### CHOIR

- 8' Viola
- 8' Concert Flute
- 8' Dulciana
- 8' Unda Maris
- 4' Zart Floete
- 2 1/2' Nazard
- Chimes
- Tremolo
- Ch 16-UO-4

##### PEDAL

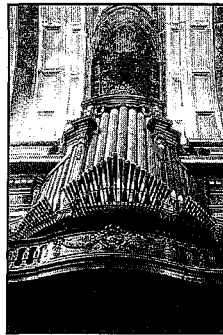
- 32' Sub Bourdon (Resultant, Octave Bass)
- 16' Octave Bass
- 16' Major Bass
- 16' Bourdon
- 16' Rohr Bourdon (Sw)
- 8' Octave
- 8' Bass Flute (Bourdon)
- 8' Rohr Floete (Sw)
- 4' Super Octave (ext Octave)
- 4' Block Floete (ext Bourdon)
- 2' Doublette (ext Octave)
- Plein Jeu III (Sw)
- 16' Trombone (ext)
- 8' Trompette (Sw)

##### Couplers

- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- Sw/Ch 16-8-4
- Gt/Ped 8-4
- Sw/Ped 8-4
- Ch/Ped 8

# The OHS Catalog

Books, Sheet Music, Videos, & CDs supporting Education, Research, & Preservation



## ECHO: European Cities of Historical Organs

Alkmaar, Freiberg, Göteborg, Innsbruck, Lisbon, Roskilde, Toulouse, Treviso, Zaragoza

EDITOR REINHARD JAUD gathers exquisite color photographs of 44 famous organs in these cities, interlacing them with stoplists and histories in English as well as the language of each city. The creation of this beautiful book arises from the association in 1997 of ECHO: European Cities of Historical Organs, with nine members by 2002. The book includes important historic organs in Alkmaar, The Netherlands (1646 van Hagerbeer/1725 Schnitger and 1511 Van Covelens); Freiberg, Germany (4 Gottfried Silbermann organs); Göteborg, Sweden (new "Schnitger" 1999, ca. 1651 Manderscheidt (attr.), 1783 Schiörlin, 1862 Marcussen, 1871 Willis, 1992 Brombaugh, new "Cavaillé-Coll" by Verschuieren 1998); Innsbruck, Austria (1558 Ebert, 1580 Italian organ, ca. 1680 processional organ, ca. 1660 Herz, 2000 Pirchner); Lisbon, Portugal (1765 Maqueixa, 1964 Flentrop, 1791 & 1807 Machado e Cerveira organs, 1807 Fontanes); Roskilde, Denmark (1554 Raphaëlis); Toulouse, France (2 Cavaillé-Colls [1888, 1864 attr.], 1981 Ahrend, 1760 Isnard-Cavaillé, 1864 Poirer & Lieberknecht, 1796 Rabiny, 1980 Anselmi-Luciano Tamburini); Treviso, Italy (2 Callido [1781, 1778], 1858 Serassi, 18th-C anon. Neapolitan, 18th-C anon. Veneto, modern Zanin); Zaragoza, Spain (Garcés/Roques, 18th-C. Turull, Sesma, Roques, Sanchez, Crañera). 159 pp, softbound "Echo Book" \$21

## Heaving Ocean of Tone

by Joachim Walter

THE AUTHOR FOUND scores and other evidence of performance techniques that contradict earlier conclusions, especially regarding dynamics and registration practices. Transcriptions of works by Beethoven and Mozart as written out by Hermann Jimmerthal (1809-1866), organist at the giant 1854 Schulze organ in St. Mary's, Lübeck, employ unexpected, kaleidoscopic, registration practices continued by Jimmerthal's successor, Karl Lichtwark. 241 pages GoArt-60 \$39



## Heaving Ocean of Tone on CD

BEETHOVEN: Andante from Symphony 5 MOZART: Andante cantabile from Jupiter Symphony; Andante cantabile from Dissonance Quartet WAGNER: Pilgrim's Chorus, Tannhäuser HERMANN BERENS: Allegro moderato from Tvenne Orgelstycken; Fantasie in c, op. 25 BACH: Wachet auf

Heaving Ocean of Tones emerge from the 1871 Ladegast of 83 stops at the Cathedral in Schwerin. To demonstrate the findings in his book, above, Joachim Walter plays the transcriptions of Hermann Jimmerthal, organist at the giant 1854 Schulze organ in St. Mary's, Lübeck (destroyed), that demonstrate kaleidoscopic registration practices continued by Jimmerthal's successor, Karl Lichtwark. The formidable Berens works offer the contrast of composed organ pieces that require more conventional registration. Motette CD12681 \$14.98



## Max Reger and Karl Straube

Perspectives on an Organ Performing Tradition

by Christopher Anderson



THE AUTHOR EVALUATES the significance of the relationship between Max Reger (1873-1916) and contemporary Karl Straube (1873-1950) using primary source materials such as autograph performing manuscripts, reviews, programs, letters and archival sources from contemporary organ building. The result is a much enhanced understanding of Reger in terms of performance practice and reception history, and a re-examination of Straube and, more broadly, of Leipzig as a musical center. 450 pages, hardbound Book 30757 \$84.95

## Charles Villiers Stanford Man and Musician

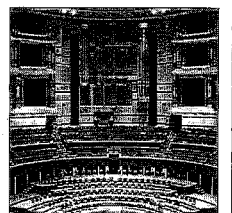
by Jeremy Dibble

AMONG BRITAIN'S gifted and productive composers, Stanford (1852-1924) is best known for his church music. Cosmopolitan, ambitious, and pragmatic, he was untiring in advancing British music during its renaissance in the late 19th century, promoting his contemporaries and pupils at Cambridge and the Royal Conservatory. 576 pages, illus. Book OUP63835 \$95

### NEW! Thomas Trotter Inaugurates Klais

#### Birmingham, England, Symphony Hall

Birmingham Symphony Organ Thomas Trotter inaugurates the Klais. Live concert. Widor, Parry, Bach, Tavener, Wagner/Lemare, Bolcom, Nyman, Bernstein, Hakim, Gould. SHCD1 \$15.98

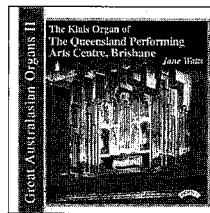


### Jane Watts on 122 Ranks!

#### Jane Watts in Brisbane

DUPRÉ: Deuxième Symphonie, op. 26; Trois Élévations, Op. 32 PEETERS: 4 Pieces LEIGHTON: Prelude, Scherzo & Passacaglia, op. 41

Jane Watts on 122 Ranks! At the Queensland Performing Arts Centre, Brisbane, Australia, Jane Watts plays the 4m Klais of 122 ranks. Priority PRCD-516 \$12.98 to OHS members; \$14.98 to non-members



visit [www.ohscatalog.org](http://www.ohscatalog.org)

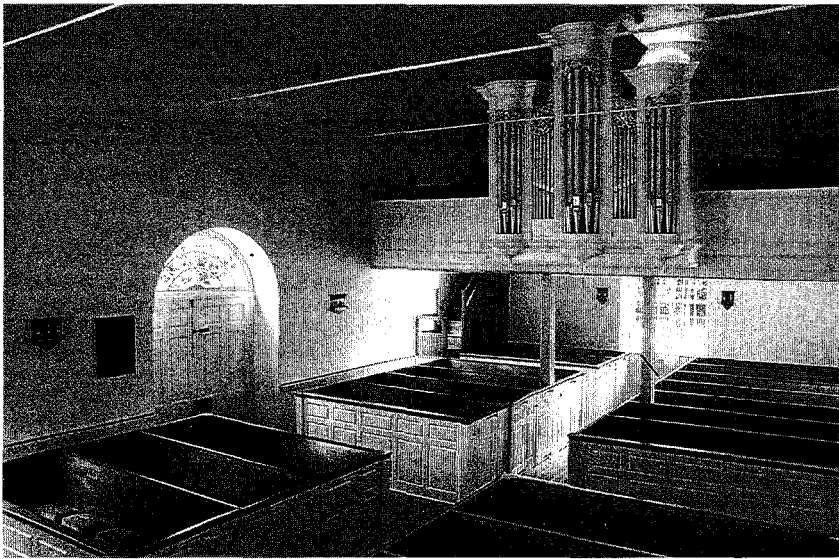
Shipping \$3.50 for entire order in U.S.  
Shipping outside U.S.: \$3.50 + postage charged to your Visa or MasterCard; specify airmail or surface.

## ORGAN HISTORICAL SOCIETY

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



# New Organs



## Cover

**M. L. Bigelow & Co., American Fork, Utah  
St. Peter's Church in the Great Valley, Paoli, Pennsylvania**

### From the builder

Ever since pictures arrived, we were fascinated by the pre-Revolutionary War church building of St. Peter's Parish. What could be more fitting than a Colonial-style case on the gallery rail patterned after Pennsylvania organbuilder David Tannenbergs casework of the late 1700s? The tone would be full and satisfying in the intimate acoustics. The organ would have mechanical key action and our unique Either/Or stop-action, where a stop could be registered on either keyboard for maximum flexibility.

But nobody had ever built a two-manual instrument with Either/Or registration on a gallery rail! What's more, the little balcony was also home to a sizable choir in a parish with an ambitious music ministry. Space was at a premium. One by one, the challenges were met, and the organ was installed to a gracious welcome.

Colonial-styled casework is of solid hand-planed poplar, painted white. Turned moldings and hand-carved and gilt pipe shades are in the Tannenbergs style. Façade pipes are of 75% tin with Roman arched mouths, raised and soldered. The case is on the gallery rail with the key desk attached to the back. A small flat-screen video monitor above the music rack provides a bird's eye view of the nave and altar. Key action is mechanical. Keys are of bone and ebony and rest on the pallets below by means of stickers (rigid trackers). Stop action is mechanical with knobs directly above the keyboards. Five stops are available on either manual by means of Either/Or registration, (i.e., if a stop is registered on one manual, it automatically retires when drawn on the other). Swell shades are operated mechanically. All but the Open Diapason 8' and Subbass 16' are enclosed. Subbass pipes are on an electro-pneumatic offset chest located on the back wall of the balcony. They are switched by optical contacts located on the pedal backfalls. The blower and hinged bellows are housed in a box behind the organist.

We congratulate St. Peter's for their vision and ongoing support throughout the entire project. It has been a most rewarding experience.

—Michael L. Bigelow

### From the rector

Each Sunday, the musical offering of our choirs, congregation and organist lifts us to the heavens, giving us a foretaste of the eternal banquet that is prepared for us. Our beautiful new organ testifies that we, the people of St. Peter's, are dedicated to offer our very best to God. Additionally, the presence of this organ in our historic church, as

we prepare to build a new worship space, sends a powerful message that we are not "abandoning the old for the new." Our beloved old church will always be the vibrant spiritual center of our common life.

On behalf of the clergy and people of St. Peter's I wish to thank God for the gift of inspiration to make this dream a reality. Thanks also to Dr. Martha Johnson for her unfailing faith and vision; to Michael Bigelow and his staff for their inspired craftsmanship; to Jonathan Ambrosino, our consultant, for his sage wisdom and passion for excellence; to our principal patron and other contributors for their generosity and love.

—The Rev. John G. Tampa

### From the musician

For many years, St. Peter's has been dreaming of a pipe organ to lead worship in our beautiful historic building. Although we were discouraged by the limited available space in the gallery, one memorable Evensong at which hymn-singing was led by a fine three-rank positiv organ made us realize that it wouldn't take more than a few high-quality stops to fill our intimate space.

The search for a builder was an education itself. Imaginative proposals from several of this country's finest builders convinced us it could be done. Michael Bigelow's proposal stood out for its inspired design based on the cases of the 18th-century Pennsylvania builder David Tannenbergs, its sensitivity to the historical integrity of the 1744 church, and his understanding of Episcopal worship.

Our wide range of musical needs was a challenge. Our five choirs and many instrumentalists perform and lead music from Medieval times to the present, from quiet offices to full choral Eucharists. Fortunately, St. Peter's was planning a new worship space for the biggest services, so our new instrument would have to lead only one room of singers.

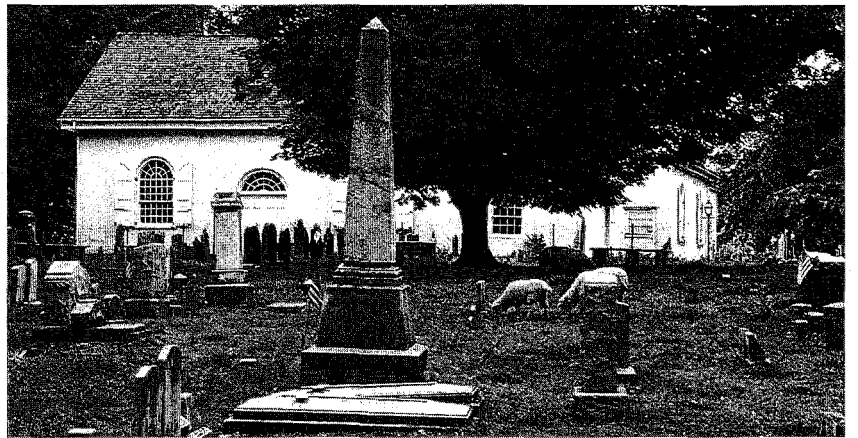
Opus 30 has surpassed our dreams. Its physical loveliness graces the church and its warm tone feels entirely at home with hymns, anthems and voluntaries by Purcell, Wesley and Britten. Thanks be to God that out of the vision of this congregation and the talents of these craftsmen we have an organ that will take St. Peter's into the next centuries. Soli Deo Gloria!

—Martha Johnson

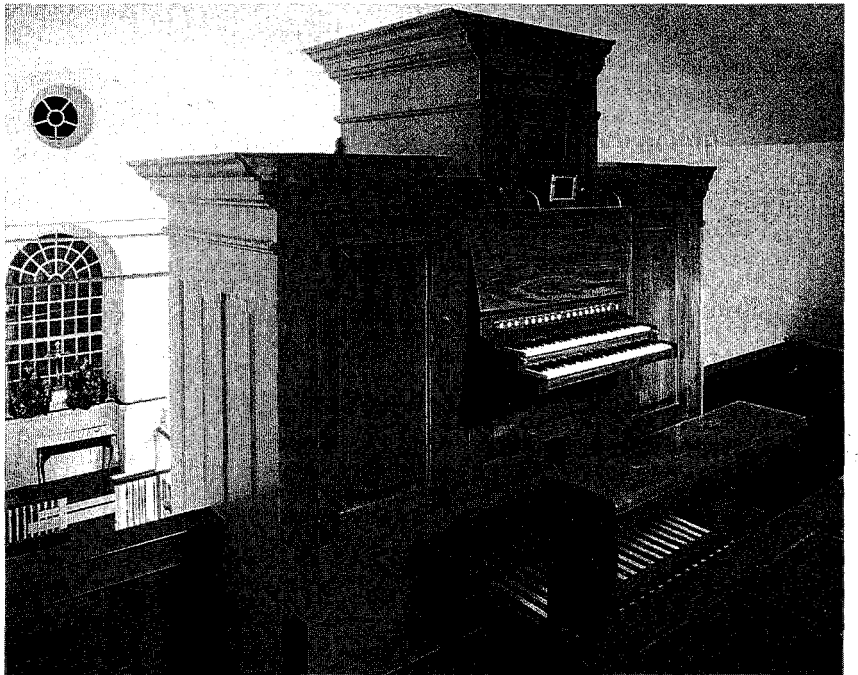
### From the consultant

St. Peter's in the Great Valley is one of those jewel-like situations that sparks the soul from first acquaintance. A winding drive through dell and over stream leads one to an ancient graveyard, where stands a pristine white church from 1744. Despite its small size (the seating capacity is but 95), the church enjoys excellent, resonant acoustics—the sort of room in which even the reluctant sing with vigor. Sheep tend the graveyard lawn, baying kindly at parishioners through the open doors in summer.

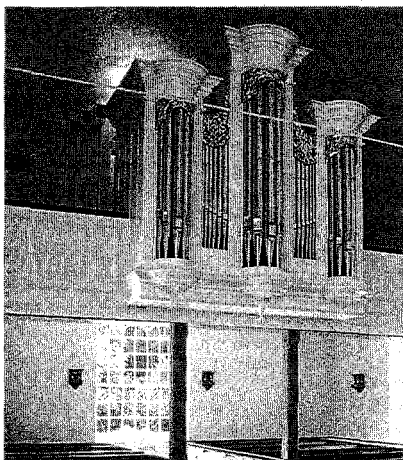
Remarkably, the church never had a



Churchyard



Keydesk



Bigelow Opus 30

pipe organ. When I first visited in the summer of 2000, an electronic instrument from the mid-1970s was on its last legs. While planning for a second church has been underway for some time (parish membership is approaching 1,000), all involved felt strongly that the installation of a fine pipe organ would complete the 1744 edifice, marking it forever as the parish's spiritual core.

From a consulting point of view, St. Peter's was the simplest of projects. The rector grasped the vision from the outset and invested complete confidence in the process. Martha Johnson approached her task with craft, diplomacy and gusto. She is, to date, the only successful applicant to the Pew Charitable Trusts for monies devoted to a pipe organ—so skillful was her case statement of how the organ would serve as a tool for education. There was no organ committee; Dr. Johnson essentially did all the work, using her consultant as an occasional resource and her vestry as a sounding board.

Early on, the vision developed for a tracker organ that would celebrate its modest size through maximum flexibility. The simplicity of its action mirrors

the church's own straightforward nature, stating clearly that the organ intends to serve these people as long as the church itself might stand. Its warm tone and delightful softer effects are expanded through enclosure and either/or registration; short compass registers provide further possibilities.

Visually, the organ has been a lifter of spirits. After initial hesitation about the organ's elegant appearance, the congregation reacted almost giddily to the arrival of the case, with its beautiful proportions, finely-crafted moldings, carvings and gilding. When it came time to apply gold leaf to the façade pipe mouths, dozens of parishioners volunteered to help. In an organ where less had to be more, Michael Bigelow knew intuitively when a little too much would end up being just right.

—Jonathan Ambrosino

### Manual I

- 8' Open Diapason (1–5 Stopp'd Diap., 6–58 75% tin)
- 8' Stopp'd Diapason (oak)
- 8' Viola da gamba (1–12 Stopp'd Diap., 13–58 75% tin)
- 4' Octave (31%)
- 4' Flute (chimney, 31%)
- 2½' Twelfth (31%)
- 2' Fifteenth (31%)
- 1½' Seventeenth (middle c, 31%)

### Manual II

- 8' Viola da gamba (alternates with I)
- 8' Stopp'd Diapason (alternates with I)
- 4' Octave (alternates with I)
- 4' Flute (alternates with I)
- 2' Fifteenth (alternates with I)
- 8' Hautboy (TC, zinc and 50% tin)

### PEDAL

- 16' Subbass (poplar)

Total: 499 pipes  
Couplers: I/Ped, II/Ped, II/I  
Compass: 58/30  
Tremulant/flexible wind off

Photo credit: William T. Van Pelt

# 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

16 DECEMBER

Handel, *Messiah*; St. Thomas, New York, NY 7:30 pm, also 12/18

**Lee Milhous**, with soprano; St. Paul's Episcopal, Doylestown, PA 12 noon

**David Buice**, *lautenwerck*; Cathedral of St. Philip, Atlanta, GA 7:30 pm

**Timothy Short**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 DECEMBER

**Daniel Hahn**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

Christmas concert; St. Bartholomew's, New York, NY 7:30 pm

Music of the Baroque; St. Michael's, Chicago, IL 8 pm

18 DECEMBER

**Robert Ridgell**; Philadelphia Cathedral (Episcopal), Philadelphia, PA 12:30 pm

Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

19 DECEMBER

**Gregory Peterson**; Old South Church, Boston, MA 12:15 pm

Cathedral Ringers Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Evanston Township High School Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

20 DECEMBER

Candlelight Carol Service; Trinity Church, Copley Square, Boston, MA 4 pm, also 12/21, 4 & 7 pm

Britten, *A Ceremony of Carols*; St. Thomas, New York, NY 4 pm

Music of the Baroque; Divine Word Chapel, Techny, IL 8 pm, also 12/21 at 3 pm

21 DECEMBER

Christmas concert; The Chorus of Westerly, Westerly, RI 4 pm, 6 pm, 8 pm

Lessons & Carols; South Church, New Britain, CT 4 pm

Lessons & Carols; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

**Faythe Freese**; St. Thomas, New York, NY 5:30 pm

Vivaldi, *Gloria*; St. Joseph, Bronxville, NY 7 pm

Christmas carol sing; Our Lady of Sorrows, South Orange, NJ 4 pm

**Gail Archer**; Christ Church, New Brunswick, NJ 6:30 pm

Advent Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am

J.C. Bach, *The Childhood of Christ*; First United Methodist, Charlottesville, VA 11 am

Christmas Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm

Handel, *Messiah*; Peachtree Road United Methodist, Atlanta, GA 5 pm

South Bend Chamber Singers; Our Lady of Loretto, Notre Dame, IN 7:30 pm

Lessons & Carols; Church of the Nativity, Huntsville, AL 5 pm

Christmas concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm

Lessons & Carols; House of Hope Presbyterian, St. Paul, MN 9 am, 11 am

22 DECEMBER

Youth Choir of First Presbyterian Church of Lynchburg, VA; Biltmore Estate, Asheville NC 6 pm, 7 pm, 8 pm

23 DECEMBER

**Ray Cornils**, with brass, handbells, and baritone; Portland City Hall, Portland, ME 7:30 pm

24 DECEMBER

**Herndon Spillman**; St. Matthew's Episcopal, Houma, LA 4 pm

**Nancy Lancaster**; House of Hope Presbyterian, St. Paul, MN 10 pm

26 DECEMBER

**John W.W. Sherer**, with alto; Fourth Presbyterian, Chicago, IL 12:10 pm

28 DECEMBER

Christmas Lessons & Carols; Philadelphia Cathedral (Episcopal), Philadelphia, PA 9 pm

Christmas Lessons & Carols; Church of the Ascension and St. Agnes, Washington, DC 4 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

**Paul Bisaccia**, piano; First Night, Hartford, CT 8 pm

**William Trafka**; St. Bartholomew's, New York, NY 11 pm

**Alan Morrison**; Central Reformed Church, Grand Rapids, MI 9 pm

2 JANUARY

**Nancy Granert**; Old South Church, Boston, MA 12:15 pm

4 JANUARY

Epiphany Lessons & Carols; Church of St. Joseph, Bronxville, NY 3 pm

Bach, *Christmas Oratorio*, Parts I-III; St. Bartholomew's, New York, NY 3 pm

**Jared Johnson**; St. Thomas, New York, NY 5:15 pm

**Christian Lane**; Washington National Cathedral, Washington, DC 5 pm

**Bruce Neswick**, Messiaen, *La Nativité*; Cathedral of St. Philip, Atlanta, GA 4 pm

Epiphany Procession; Independent Presbyterian, Birmingham, AL 4 pm

Epiphany Feast of Lights; Cathedral Church of the Advent (Episcopal), Birmingham, AL 5 pm

5 JANUARY

**Bradley Hunter Welch**; Church of the Epiphany, Miami, FL 7:30 pm

6 JANUARY

**Nancy Lancaster**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

9 JANUARY

**Robert Poovey**; Old South Church, Boston, MA 12:15 pm

10 JANUARY

Chorus of Westerly, Twelfth Night Celebration; Chorus Building, Westerly, RI 1 pm, 4 pm, 8 pm, also 1/11

**Todd Wilson**, workshop; Worthington United Methodist Church, Worthington, OH 9 am

**Diane Belcher**; St. Bartholomew's Episcopal, Atlanta, GA 8 pm

The Inman Piano Trio; Arts Center, Memphis, TN 8 pm

**Dennis Scott**, silent film accompaniment; Oriental Theatre, Milwaukee, WI 1 pm

11 JANUARY

Epiphany Lessons and Carols; Church of the Holy Trinity (Episcopal), New York, NY 11 am

Bach, *Christmas Oratorio*, Parts IV-VI; St. Bartholomew's, New York, NY 3 pm

**John Dillistone**; St. Thomas, New York, NY 5:15 pm

**Bradley Hunter Welch**; Jacoby Symphony Hall, Jacksonville, FL 4 pm

**Sean Vogt**; Cathedral of St. Philip, Atlanta, GA 4 pm

Britten, *Canticle IV: The Journey of the Magi*; Church of the Covenant, Cleveland, OH 10 am

**+Dudley Oakes**; Abbey of Gethsemani, Trappist, KY 3 pm

**Paul Jacobs**; First Presbyterian Church, Nashville, TN 4 pm

12 JANUARY

Handel, *Messiah* (Parts I & III); St. Paul's Episcopal, Doylestown, PA 8 pm

13 JANUARY

**Mark Sedio**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 JANUARY

**Nancianne Parrella**, with harp and cello; St. Ignatius Loyola, New York, NY 8 pm

15 JANUARY

Rejoicensemble!; St. Bartholomew's, New York, NY 7:30 pm

16 JANUARY

**Michael Kleinschmidt**; Old South Church, Boston, MA 12:15 pm

**Tom Trenney**, silent film accompaniment; The Cathedral Church of St. Paul, Detroit, MI 8 pm

**Quentin Faulkner**; First United Methodist, South Bend, IN 8 pm

**Shirley Grudzien**, harpsichord; Fourth Presbyterian, Chicago, IL 12:10 pm

Schola Antiqua of Chicago; Rockefeller Chapel, Chicago, IL 8 pm

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

**WILLIAM AYLESWORTH**  
D. M.  
*Evanston, Illinois*

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

**THOMAS BROWN**  
UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA

*Your Professional Card*  
could appear in this space  
Call 847/391-1045  
Fax 847/390-0408

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

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

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

*Robert Glasgow*  
School of Music  
University of Michigan  
Ann Arbor

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

**VICTOR HILL**  
Mathematics  
Harpichord and Organ  
Williams College

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

**PATRICK ALLEN**  
GRACE CHURCH  
NEW YORK

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

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

**DAVID CHALMERS**  
CONCERT ORGANIST  
*GLORIA DEI CANTORES*  
ORLEANS, MA

**DELBERT DISSELHORST**  
A. Mus. D.  
University of Iowa

**Donald Filkins**  
Webb Horton Memorial  
Presbyterian Church  
Midletown, NY 10940

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

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

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

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

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

## Harry H. Huber

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

## Brian Jones

TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

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

## Richard Litterst

M.S.M.

St. Anthony of Padua Church  
Rockford, Illinois

## BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

## William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

## Charles Page

Old First Church, Court Square  
Springfield, MA 01103

## MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

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

*The American Organist*, 1980

## SYLVIE POIRIER

## PHILIP CROZIER

ORGAN DUO

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
Fax: (514) 739-4752  
philipcrozier@sympatico.ca

## MICHELE JOHNS

A.Mus.D

Organ — Harpsichord  
The University of Michigan  
School of Music

## KIM R. KASLING

D.M.A.

St. John's University  
Collegeville, MN 56321

## GALE KRAMER

DMA

Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

## David Lowry

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



Sue Mitchell-Wallace

A.S.C.A.P.

FELLOW, AMERICAN GUILD OF ORGANISTS

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

## LEON NELSON

FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY  
CHICAGO, IL 60625

## RICHARD M. PEEK

Doctor of Sacred Music

1621 BILTMORE DRIVE  
CHARLOTTE, NC 28207

## DAVID GOODING

Cleveland Opera

Fairmount Temple

email: dvdgooding@aol.com

## Aaron David Miller

1996 AGO Nat'l  
Improvisation  
Competition:  
Top Prize

1998 Calgary Int'l  
Competition:  
Bach and  
Improvisation  
prizes



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

17 JANUARY

Frederick Swann; The Church of St. Mary the Virgin, New York, NY 7 pm  
Paul Jacobs; St. Norbert Abbey, De Pere, WI 2 pm

18 JANUARY

Liber unUsualis; St. Martin's Episcopal, Providence, RI 3:30 pm  
Christian Lane; Downtown United Presbyterian, Rochester, NY 5 pm  
Jangoo Chapkhana; St. Thomas, New York, NY 5:15 pm  
Ars Musica Antiqua; Our Lady of Sorrows, South Orange, NJ 3 pm  
Todd Wilson; Christ Church, Pensacola, FL 4 pm  
Jamie Steel; Cathedral of St. Philip, Atlanta, GA 4 pm  
Mary Preston; Trinity English Lutheran, Fort Wayne, IN 4:30 pm  
Timothy Olsen; St. Lucas United Church of Christ, Evansville, IN 7 pm  
Thomas Murray; St. Francis in the Fields, Harrod's Creek, KY 3 pm  
James Biery; House of Hope Presbyterian, St. Paul, MN 4 pm

20 JANUARY

David Shuler; St. Luke in the Fields, New York, NY 8 pm  
Paul Bisaccia, piano; St. Simon's Presbyterian, St. Simon's Island, GA 8 pm  
Peter Carlson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 JANUARY

Kevin Birch; Old South Church, Boston, MA 12:15 pm  
Bruce Neswick, with choir and handbells; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
Jeff McLelland; Cathedral Church of the Advent (Episcopal), Birmingham, AL 12:30 pm  
Naomi Rowley; Fourth Presbyterian, Chicago, IL 12:10 pm

24 JANUARY

Anthony Pinel; St. Peter's, Morristown, NJ 7:30 pm

25 JANUARY

Super Bell XII; First Church of Christ, Wethersfield, CT 3 pm  
Robert Vogel; Cathedral of St. Patrick, New York, NY 4:45 pm  
Paul Fleckenstein; St. Thomas, New York, NY 5:15 pm  
The Chenaults; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
Joseph Gramley, percussion; Evangelical Lutheran, Frederick, MD 4 pm  
Martin Jean; Stetson University, De Land, FL 3 pm  
Paul Jacobs; Miami Beach Community, Miami Beach, FL 3 pm  
Christian Lane; Fairmount Presbyterian, Cleveland Heights, OH 4 pm  
Stephen Karr; Cathedral of St. Philip, Atlanta, GA 4 pm  
Music of the Baroque; Music and Dance Theater, Chicago, IL 7:30 pm

26 JANUARY

Christopher Jennings; Woolsey Hall, Yale University, New Haven, CT 8 pm

27 JANUARY

Benjamin Lane, with brass and percussion; Cathedral Church of St. Luke (Episcopal), Orlando, FL 7:30 pm  
Quink Vocal Ensemble; Church of the Covenant, Cleveland, OH 8 pm  
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 JANUARY

Iain Quinn; Battell Chapel, Yale University, New Haven, CT 12:30 pm  
Kent Tritle, with English horn and trumpet; St. Ignatius Loyola, New York, NY 8 pm

30 JANUARY

Rosalind Mohnsen; Old South Church, Boston, MA 12:15 pm  
Eastman-Rochester Community Organ Concert; St. Paul's Episcopal, Rochester, NY 7:30 pm  
National Spiritual Ensemble, masterclass; East Carolina University, Greenville, NC, also 1/31  
National Spiritual Ensemble; St. Paul's Episcopal, Greenville, NC 8 pm  
Thomas Wikman; Fourth Presbyterian, Chicago, IL 12:10 pm

31 JANUARY

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 8 pm

## UNITED STATES

### West of the Mississippi

15 DECEMBER

Christmas concert; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

16 DECEMBER

VocalEssence, with Garrison Keillor, soloists and orchestra; Orchestra Hall, Minneapolis, MN 8 pm

19 DECEMBER

Christopher Young; Bates Recital Hall, University of Texas, Austin, TX 8 pm  
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm, also 12/22

21 DECEMBER

•AGO members' recital; St. Cecilia Cathedral, Omaha, NE 3 pm  
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/22  
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

24 DECEMBER

Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 4:30 pm

28 DECEMBER

Christmas Lesson & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

31 DECEMBER

Susan Matthews; Grace Cathedral, San Francisco, CA 3 pm

4 JANUARY

Christopher Herrick; St. Paul's Episcopal, Salem, OR 4:30 pm  
Mark Laubach; Grace Cathedral, San Francisco, CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

7 JANUARY

Philip Smith; Pasadena Presbyterian, Pasadena, CA 12:10 pm

10 JANUARY

Carol Williams; Pacific Union College, Angwin, CA 4 pm

11 JANUARY

Jerome Wells; Christ Church Cathedral, Houston, TX 4:15 pm  
Marilyn Keiser; The Cathedral Church of St. John, Albuquerque, NM 4 pm  
National Spiritual Ensemble; Pinnacle Presbyterian, Scottsdale, AZ 3 pm  
J. Melvin Butler; Grace Cathedral, San Francisco, CA 3 pm  
Keith Paulson-Thorp; First United Methodist, Ventura, CA 3:30 pm  
Christopher Herrick; St. James Episcopal, Los Angeles, CA 5:45 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

12 JANUARY

Christopher Herrick, masterclass; St. James Episcopal, Los Angeles, CA 8 pm

14 JANUARY

Melody Steed; Pasadena Presbyterian, Pasadena, CA 12:10 pm

16 JANUARY

David Hill; Grace Cathedral, San Francisco, CA 3 pm  
Carol Williams; First Church of Christ, Scientist, La Mesa, CA 7:30 pm

18 JANUARY

Robert Bates; St. Cecilia Cathedral, Omaha, NE 3 pm  
Lester Ackerman; First Presbyterian, Midland, TX 3:30 pm  
Linton Powell; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

The Chenaults; Broadway Baptist, Fort Worth, TX 7:30 pm

Kristian Oleson; Christ the King Lutheran, Houston, TX 5 pm

Stefan Engels; The American Lutheran Church, Sun City, AZ 3 pm

Julia Brown; Kane Hall, University of Washington, Tacoma, WA

Frederick Teardo; Grace Cathedral, San Francisco, CA 3 pm

Bruce Neswick; Covenant Presbyterian, Long Beach, CA 3 pm

Ken Cowan; First Congregational, Los Angeles, CA 4 pm

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

19 JANUARY

Bruce Neswick, masterclass; Covenant Presbyterian, Long Beach, CA 9 am

21 JANUARY

Samuel Soria; Pasadena Presbyterian, Pasadena, CA 12:10 pm

25 JANUARY

Sigurd Ogaard; First Presbyterian, Midland, TX 3:30 pm

Timothy Olsen; First Presbyterian, Houston, TX 7 pm

Brian Fairbanks, with flute; St. Mark's Cathedral, Seattle, WA 2 pm



**David Higgs;** Grace Cathedral, San Francisco, CA 3 pm  
**Carol Williams;** Balboa Park, San Diego, CA 2 pm

28 JANUARY  
**Euny Park Kim;** Pasadena Presbyterian, Pasadena, CA 12:10 pm

30 JANUARY  
**John Rose;** Trinity Episcopal, Reno, NV 7:30 pm  
**Alan Morrison;** Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm

31 JANUARY  
The Inman Piano Trio; Des Moines Art Center, Des Moines, IA 8 pm  
**Bradley Hunter Welch,** masterclass; Bethany Lutheran College, Mankato, MN 10 am

**INTERNATIONAL**

15 DECEMBER  
**+André Luy;** Cathédrale, Lausanne, Switzerland 8 pm

17 DECEMBER  
**Yuri Tashiro;** Minato Mirai Hall, Yokohama, Japan 12:10 pm  
**+Olivier Latory;** Cathédrale, Lausanne, Switzerland 8 pm

18 DECEMBER  
The Lothbury Singers; St. Margaret Lothbury, London, England 1:10 pm

20 DECEMBER  
**+Heinz Bally;** Cathédrale, Lausanne, Switzerland 8 pm  
**Carlo Curley;** St. Mary's Parish Church, Kings Lynn, Norfolk, England 7:30 pm  
Christmas Concert; Kingston Parish Church, Kingston upon Thames, England 7:30 pm

25 DECEMBER  
**+Jean-Christophe Geiser;** Cathédrale, Lausanne, Switzerland 5 pm

31 DECEMBER  
**+Jean-Christophe Geiser;** Cathédrale, Lausanne, Switzerland 11 pm

1 JANUARY  
**Carlo Curley;** Sct Markus Kirke, Århus, Denmark 8 pm

4 JANUARY  
**Carlo Curley;** Sct Mortens Kirke, Randers, Denmark 4 pm

10 JANUARY  
**Carlo Curley;** Örgryte Nya Kyrka, Göteborg, Sweden 7 pm

11 JANUARY  
The Gough Duo; Wolverhampton Civic Hall, Wolverhampton, England 2:30 pm

14 JANUARY  
**Carlo Curley;** De Montfort Hall, Leicester, England 7:30 pm

17 JANUARY  
**John Scott;** Victoria Hall; Hanley, Stoke-on-Trent, England 12 noon

23 JANUARY  
**Gillian Weir,** with orchestra; Ulster Hall, Belfast, Northern Ireland 7:30 pm

30 JANUARY  
**François Delor;** Cathédrale, Lausanne, Switzerland 5 pm

**Organ Recitals**

AGNES ARMSTRONG, with Josu Ayarzagüena, trumpet, Eglise Notre Dame de la Victoire, Saint-Raphael, France, August 11: *The Prince of Denmark's March*, Clarke; *Ciacona f-moll*, Pachelbel; *Sonata VIII*, Corelli; *Pastorale*, Marty; *Soliloquy*, Sparke; *Three Spirituals in Jazz Styles*, Utterback; *Summertime*, Gershwin; *Joy*, Pelouquin; *Rondeau*, Mouret.

JONATHAN BAUCH, St. John's Cathedral, Winnipeg, MB, Canada, August 13: *Chorale Prelude on Ellers*, Willan; *Praeludium und Fuge in B-flat*, *Praeludium und Fuge in A*, Bach; *March in C*, Simper.

ERIC BEAUDOIN, St. James United Church, Montréal, QC, Canada, July 29: *Suite du Second ton*, Guilain; *Prelude and fugue in b*, BWV 544, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Final (Sonata No. 1, op. 42)*, Guilman.

MARILYN & JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, July 25: *Chantasy*, Hopkins; *Fantasia on a theme by Thomas Tallis*, Vaughan Williams, arr. Biery; *Allegro vivace (Symphony No. 2)*, Vierne; *Preludes on Welsh Hymns*, Thomas; *Psalms Variations*, Hopkins.

DAVID CHRISTIANSEN, with Tim Christiansen, violin, St. Andrew's Lutheran Church, Park Ridge, IL, May 25: *March on Handel's Lift Up Your Heads*, op.15, Guilman; *Intrada (Partita on Nun bitten wir den heiligen Geist)*, *Nun danket all*, Goettsche; *How Firm a Foundation*, Holy Manna (*Eight American Hymns and Spirituals for Violin and Keyboard*), Burswold; *Siyahamba*, Behnke; *Seelenbräutigam*, Kiefer; *Die ganze Welt hast du uns überlassen*, Kiefer; *Pasacaglia*, BWV 582, Bach; *Sarabande for the Morning of Easter*, Howells; *Galliard*, Byrd; *Allemande grave*, Raison; *Minuet (Flötenuhr)*, Haydn; *The Entertainer*, Joplin; *Sarabande*, Bingham; *Crown Imperial March*, Walton.

ELIZABETH and RAYMOND CHENAULT, Trinity Lutheran Church, Akron, OH, September 26: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Nativity Scenes*, Roberts; *Allegro for Organ Duet*, Moore; *The Emerald Isle*, Ragtime, Callahan; *Shenandoah*, White; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

MERRILL N. DAVIS, Christ United Methodist Church, Rochester, MN, August 26: *Prelude and Fugue in D*, BWV 532, Bach; *Three Compositions for Organ*, Boulanger; *Carillon: Tu es Petra (Esquisses Byzantines)*, Mulet.

**DOUGLAS REED**  
**UNIVERSITY OF EVANSVILLE**  
**EVANSVILLE, INDIANA**

**STEPHEN G. SCHAEFFER**  
**D.M.A.**  
The Cathedral Church of the Advent  
Birmingham, Alabama 35203

**Dennis Schmidt, DMA**  
The Bach Festival of Philadelphia  
St. Stephen's Lutheran, Wilmington, DE

**LARRY SCHOU**  
**D.M.A.**  
The University of South Dakota  
Music Department  
Vermillion, SD 57069-2390

**ROBERT L. SIMPSON**  
Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

*Your Professional Card*  
**could appear in this space**  
Call 847/391-1045  
Fax 847/390-0408

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

**SALLY SLADE WARNER, AAGO, ChM**  
**Carillonneur**  
St. Stephen's Church, Cohasset, MA  
Phillips Academy, Andover, MA  
**Recitals**

**KARL WATSON**  
**ST. JOSEPH'S CHURCH**  
**GREENWICH VILLAGE**

**Cherie Wescott**  
Concerts - Masterclasses - Coaching  
(520) 403-4436  
e-mail: mimiscott1517@yahoo.com

**DONALD W. WILLIAMS**  
**D.M.A.**  
First United Methodist, Chelsea, MI  
Concordia University  
Ann Arbor, MI

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

**MARCIA VAN OYEN**  
Glenview Community Church (UCC)  
Glenview, Illinois  
www.mvanoyen.com

**CHARLES DODSLEY WALKER, FAGO**  
**TRINITY EPISCOPAL CHURCH**  
**BOX 400**  
**SOUTHPORT, CT 06890**

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

**DAVID SPICER**  
First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

**Carol Williams**  
San Diego Civic Organist  
Website www.melcot.com  
E-mail carol@melcot.com  
Phone 619/595-1456

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

**Pipedreams**  
A radio program for  
the king of instruments  
www.pipedreams.org

D  
E  
C  
E  
M  
B  
E  
R  
2  
0  
0  
3

**The American Muse - #0349** . . . a colorful collection of music for organ (and choir) typical of our national spirit.

**Sing, Beloved - #0350** . . . choristers and instrumentalists raise their voices in praise and cheer at Christmas time.

**Holiday International - #0351** . . . seasonal melodies from many lands add to the spirit of celebration.

**For Unto Us - #0352** . . . historic and contemporary composers such as Darius Milhaud and Joel Martinson create works to enhance the Christmas essence.

**An Organist's Yearbook - #0353** . . . reflections on happenings in the year 2003 and some projections for the new year to come.

Minnesota Public Radio  
**SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO.**

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

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

ERIK EICKHOFF, Christ United Methodist Church, Rochester, MN, August 12: *Prelude and Fugue in G*, BWV 541, Bach; *Rhapsody*, Howells; *Toccata in G*, BuxWV 165, Buxtehude; *Prelude and Fugue in g*, op. 7, Dupré.

STUART FORSTER, Methuen Memorial Music Hall, Methuen, MA, August 13: *Grand Choerur en ré majeur alla Handel*, op. 18, no. 1, Guilman; *Largo, Allegro con fuoco (Symphony No. 9 in e, op. 95)*, Dvorák, transcr. Forster; *Fantasia super Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; *Cantabile (Symphony No. 6 in g, op. 42, no. 2)*, Widor; *Allegro vivace (Symphony No. 1 in d, op. 14)*, Vierne; *Harmonies du Soir (Trois Impressions, op. 72)*, Karg-Elert; *Jupiter, the Bringer of Jollity (The Planets, op. 32)*, Holst, arr. Sykes & Forster.

KEVIN GUNDERSON, Christ United Methodist Church, Rochester, MN, August 5: *Lamento*, op. 24, Dupré; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Troisième Symphonie*, op. 28, Vierne; *Saraband (For the morning of Easter)*, Howells.

TIMOTHY HOWARD, Cathedral of Our Lady of the Angels, Los Angeles, CA, August 13: *Carillon de Westminster (Pièces de Fantaisie, op. 54)*, Vierne; *Choral (Four Pieces, op. 37)*, Allegro vivace, Andante, Final (*Symphony I*, op. 14), Vierne.

RYAN D. HULSHIZER, Christ United Methodist Church, Rochester, MN, August 19: *Alleluys*, Preston; *Rhythmic Trumpet (Baroques Suite)*, Bingham; *Aria*, op. 51, Peeters; *Choral No. 3 in a*, Franck.

EILEEN HUNT, with Meredith Derr, tenor; Methuen Memorial Music Hall, Methuen, MA, June 25: *Allegro, Intermezzo (Symphony No. 6 in G)*, op. 42, no. 2, Widor; *Panis angelicus*, Franck; *Priez pour paix*, Poulenc; *Allegro giocoso (Sept Improvisations, op. 150)*, Saint-Saëns; *I Love all Graceful Things*, Thiman; *To the Queen of Heaven*, Dunhill; *The Lost Chord*, Sullivan; *Carillon sur "Lauda Sion"*, Albert Alain; *Deux Danses à Agni Yavishita*, Alain; *Morgenlich leuchtend im rosigen Schein (Die Meistersinger von Nürnberg)*, Wagner;

*Nessun dorma*, Puccini; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

TOMOMI KAKUTA, St. Augustine's Church, Vienna, Austria, August 15: *Toccata, Adagio, and Fugue in C*, S. 564, Bach; *The Primitives, At the Ballet, Everyone Dance (Five Dances)*, Hampton; *Grande Pièce Symphonique*, Franck.

ANDREAS LIEBIG, St. Augustine's Church, Vienna, Austria, August 8: *Ein feste Burg, Fantasy in g, Fugue in C, Aria Sebaldina*, Pachelbel; *Trio Sonata in G*, S. 530, Bach; *Prelude and Fugue on B-A-C-H*, Liszt; *Five Epigrams*, Kodály; *Toccata*, Duruflé.

MARILYN MASON, with Christine Caneba & Andrew McInnes, violin, Houghton County Heritage Center, Lake Linden, MI, August 16 & 17: *Christ, der du bist den helle Tag*, BWV 1120, O Gott du frommer Gott, BWV 767, Erbarm dich mein, O Herre Gott, BWV 721, Duetto, BWV 804, Allein Gott in der Hoh' sei Ehr, BWV 711, Toccata in d, BWV 565, Largo, ma non tanto (Concerto in D), BWV 1043, Bach; *Heil dir im Siegeskranz*, Rinck; *Variations to the Sicilian Hymn*, Carr; *Variations on Adeste Fidelis*, Taylor; *Mediation (Thais)*, Massenet.

LYNNE MAVINS, Westminster United Church, Winnipeg, MB, Canada, July 30: *A Trumpet Minuet*, Hollins; *Benedictus*, Reger; *Scherzo*, Gigout; *Suite Gothique*, Boëllmann; *Serenade*, Bourgeois; *Fugue in G*, Bach.

THOMAS MURRAY, St. Augustine's Church, Vienna, Austria, August 22: *Introduction and Fugue in g*, Mozart; *Canon, Siciliano, Gigue (Six Trios)*, Reger; *Prelude and Fugue in E-flat*, S. 552, Bach; *Scherzo, Canonetta, Fuge (Six Trios)*, Reger; *Prelude in F*, Boulanger; *Sonata No. 13*, op. 161, Rheinberger.

REBECCA OGLE, Cathedral of Our Lady of the Angels, Los Angeles, CA, August 27: *Trumpet Tune*, German; *Suite Gothique*, op. 25, Boëllmann; *Chant de Paix*, Langlais; *Concerto in C*, BWV 595, Bach; *Alleluia*, Bossi.

SYLVIE POIRIER & PHILIP CROZIL

ER, St. Laurentii-Kirche, Itzehoe, Germany, August 2: *Fantasia in f*, K. 608, Mozart; *Petite Suite*, Bédard; *Vier varierte Choräle für die Orgel zu vier Händen*, op. 19, Höpner; *Duet for Organ*, Clarke; *Deuxième Suite pour orgue à quatre mains*, Perrot.

MARY CATHERINE RACE, Methuen Memorial Music Hall, Methuen, MA, August 27: *Plein jeu*, Trio, Basse de trompette, Tierce en taille I, Dialogue (*Première livre d'orgue*), Marchand; *Jesu Leiden, Pein und Tod*, Vogler; *Toccata and Fugue in d*, BWV 565, Bach; *Everyone Dance (Five Dances)*, Hampton; *Gabriel's Oboe (The Mission)*, Morricone, transcr. Jensen; *Impromptu (Pièces de Fantaisie, op. 54)*, Vierne; *Le Jardin suspendu, Litanies*, Alain; *Andante sostenuto (Symphonie No. 9 in c, op. 70)*, Widor; *Fête*, op. 51, Langlais.

ERIK REINART, St. James United Church, Montréal, QC, Canada: *Sonata de 1 tono para organo con trompeta real*, Lidon; *Wachet auf, ruft uns die Stimme*, BWV 645, An Wasserflüssen Babylon, BWV 653, Toccata and Fugue in d, BWV 538, Bach; *Méditation*, op. 6, Bernier; *Carillon de Westminster*, op. 54, no. 6, Vierne.

FRANK RIPPL, St. Joseph Catholic Church, Appleton, WI, August 13: *Prelude and Fugue in A*, BWV 536, Bach; *Ciaccona in f*, Pachelbel; *Arioso*, Sowerby; *Marziale*, Marchant.

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI, June 25: *Praeludium in g*, Buxtehude; *O Come, O Come, Emmanuel*, Near; *Canzona*, Gabrieli; *Of the Father's Love Begotten*, Near; *Allegro (Concerto in g)*, Graun; *Introduction and Fugue in d*, Zundel; *A Trumpet Minuet*, Hollins; *Three We Adore*, Johnson; *Flute Solo*, Arne; *Variations on Come, Holy Ghost, Our Souls Inspire*, Duruflé.

THOMAS SCHMÖGNER, with Polyhymnia Percussionists, St. Augustine's Church, Vienna, Austria, August 1: *Nutcracker Suite*, Tchaikovsky; *A Night on the Bare Mountain*, Mussorgsky; *1812 Overture*, Tchaikovsky.

MARK SIKKILA, Holy Cross Catholic Church, Kaukauna, WI, August 20: *Wake, Awake for Night Is Flying, In Thee Is Gladness, Abide, O Dearest Jesus, Praise to the Lord, the Almighty*, Manz; *Gigue (Sonata No. 6)*, Arne; *Sonata No. 1*, Naumann; *A Minuit Fut Fait Un Reveil*, Dandrieu; *Josef Est Bien Marié*, Balbastre; *Contemplation*, Peloquin; *Prepare the Royal Highway*, Ore; *Fum, Fum, Fum!*, Lind.

JOHN SKIDMORE, Memorial Presbyterian Church, Appleton, WI, August 27: *Chaconne*, Couperin; *Give ear, O Lord, and mark my sore complaining*, Krebs; *If You But Trust in God to Guide You*, Bach; *Canzona on Liebster Jesu*, Purvis; *Noël of the Little Bells*, Piping Tune of the Patient Shepherds (*Carols for the Christ Child*), Marryott; *Victimae Paschali Laudes, Veni Creator*, Falcone & Praem.

JARED STELLMACHER, First Presbyterian Church, Neenah, WI, August 6: *Fantasia super Komm Heiliger Geist*, BWV 651a, Bach; *Passacaglia*, BuxWV 161, Buxtehude; *Wenn wir in höchsten Nöten sein*, BWV 641, Toccata et Fuga in d, BWV 538, Bach.

STEPHEN THARP, Balboa Park, San Diego, CA, August 11: *Overture*, Bourée, Le Paix, La Rejouissance, Menuet I & II (*Music*

for the Royal Fireworks), Handel, transcr. Tharp; *Organ Sonata No. 2*, op. 65, no. 2, Mendelssohn; *La fille aux cheveux de lin*, Debussy, transcr. Tharp; *Crown Imperial*, Walton, transcr. Tharp; *Liebestod (Tristan und Isolde)*, Wagner; *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *Perpetuum Mobile for solo pedal*, Middelschulte; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

MARIJIM THOENE, Cathedral Church of St. Peter & St. Paul, Washington, DC, August 17: *Dieu Parmi Nous (La Nativité)*, Messiaen; *Victimae Paschali Laudes*, Tournemire, transcr. Duruflé; *L'Ascension*, Messiaen.

VICTORIA WAGNER, Methuen Memorial Music Hall, Methuen, MA, July 9: *Introduction and Passacaglia in d*, Reger; *Etoile du Soir (Pièces de Fantaisie, Troisième Suite, op. 54)*, Vierne; *Toccata, Villancico y Fuga*, Ginastera; *Serenade*, op. 22, Bourgeois; *Jesus Loves Me*, Shall We Gather at the River, Amazing Grace (*Gospel Preludes, Book 2*), Bolcom; *Salamanca (Trois Préludes Hambourgeois)*, Bovet.

JOHN WALKER, St. Michael's Lutheran Church, Bloomington, MN, September 14: *Tuba Tune*, Cocker; *Bergamasca*, Scheidt; *Prelude and Fugue in G*, BWV 541, Bach; *Psalm Prelude (Set 1, no. 1)*, Howells; *Choral in E*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *What a Friend We Have in Jesus*, Bolcom; *Variations on Adeste fideles*, Dethier; *Concert Variations on Old Hundred*, Paine.

IAN WATSON, Methuen Memorial Music Hall, Methuen, MA, September 3: *Crown Imperial*, Walton, transcr. Murrill; *Reflections*, Whitlock; *Sonata in G*, op. 28, Elgar; *Suite Modale*, op. 43, Peeters; *Étude de concert*, Clair de lune, Elfes, Chant de Printemps (*Douze pièces nouvelles*, op. 7), Bonnet; *Finlandia*, op. 26, Sibelius, transcr. Fricker.

GILLIAN WEIR, Church of St. Ignatius Loyola, New York, NY, September 25: *Te Deum*, Demessieux; *Sonata in C*, Schnizer; *Trio Sonata in e*, Bach; *Introduction, Passacaglia and Fugue*, Willan; *St. François de Paule marchand sur les flots (Legendes, S175/2)*, Liszt, arr. Rogg; *Fantasia and Fugue in d*, op. 135b, Reger; *Elfes (Douze Pièces Nouvelles, op. 7)*, Bonnet; *Hamburger Totentanz (Trois Préludes Hambourgeois)*, Bovet.

BRADLEY HUNTER WELCH, Church Street United Methodist Church, Knoxville, TN, September 8: *Pageant*, Sowerby; *Prelude and Fugue in a*, BWV 543, Bach; *Elegy*, Thalben-Ball; *Allegro (Symphonie VI, op. 42)*, Widor; *Fanfare (Psalm 81:1-3)*, Cook; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Sonata No. 1*, op. 42, Guilman.

THOMAS WIKMAN, Stadtpfarrkirche Maria Himmelfahrt, Landsberg, Germany, July 5: *Passacaglia and Fugue in c*, BWV 582, Bach; *Meditation on St. Vincent*, Sowerby; *Choral in a*, Franck; *Communion, Paraphrase-Carillon (In Assumptione BMV)*, Tournemire.

SYLVIA SCOTT WORTLEY, Gloria Dei Lutheran Church, Winnipeg, MB, Canada, August 6: *Prelude in E-flat*, BWV 552, Bach; *Cantabile*, Franck; *Intermezzo, Sketch, Final*, Bédard; *Fugue in E-flat*, BWV 552, Bach.

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

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

**RANDALL DYER & ASSOCIATES**  
PIPE ORGANS OF QUALITY AND DISTINCTION  
865-475-9539  
www.RDyerOrgans.com

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

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

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

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

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

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

**TEMPLE ORGANS**  
1717 Belle Street St. Joseph, MO 64503  
(816) 232-2008 Fax (816) 279-4700

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

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

THE ALLEN ORGAN COMPANY PRESENTS  
**Howard Goodall's ORGAN WORKS**  
This acclaimed video traces the birth of the pipe organ and its evolution, arriving at today's organs. Includes spectacular footage of some of the finest organs in Europe and the USA. 95 min. \$19.95.  
Write: Allen Organ Co., P.O. Box 36  
Macungie, PA 18062-0036  
Check or Visa/Mastercard  
or Call 610-966-2202.  
Allen ORGANS



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below.

## POSITIONS WANTED

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

## POSITIONS AVAILABLE

**Director—Institute of Sacred Music, Yale University.** The Yale Institute of Sacred Music offers graduate interdisciplinary programs in music, worship, and the related arts. The faculty of the Institute are appointed in either the Divinity School or the School of Music, and the students matriculate and obtain graduate degrees in either one or both schools (<http://www.yale.edu/ism>). The Director must have training and a record of excellence in one or more of the three major areas of Institute involvement—music, worship/liturgical studies, and the related arts. Hired at the rank of Professor with tenure, the Director will assume the position beginning July 1, 2004. Particular responsibilities include articulating educational vision, leading curricular development, engaging the faculty in planning for the future, strengthening community life, nurturing the relationship with the professional schools of Music and Divinity as well as with the wider university community, and administering the budget. Candidates should send a letter of application, curriculum vitae, and names and addresses of three references to Barbara A. Shailor, Deputy Provost for the Arts, 1 Hillhouse Avenue, P.O. Box 208365, Yale University, New Haven, CT 06520-8365 by December, 2003. Yale University is an equal opportunity/affirmative action employer.

## POSITIONS AVAILABLE

Established midwestern pipe organ builder wishes to hire an experienced voicer to train for the position of tonal director. We offer the opportunity for self-directed work in an excellent working environment, with pay and benefits above the industry average. Please send your resume to Box Dec-1, THE DIAPASON.

**Organist wanted in NYC.** For liturgical Lutheran parish. 2 Sunday liturgies, 2 choirs, part-time. Call Pastor Bougher for information at Christ Church, 248-01 Francis Lewis Blvd., Rosedale, NY 11422. Call 718/525-6884 or fax 718/525-0456. E-mail: [cic24801@aol.com](mailto:cic24801@aol.com).

**St. Thomas More Catholic Church, Norman, OK,** seeking full-time music minister. Call 405/579-7883.

**Schoenstein & Co. is relocating** and expanding its operation to Benicia, a small town with reasonably priced housing 35 miles northeast of San Francisco. The new facility and an extensive backlog of orders offer opportunities for rewarding employment in all phases of organ building with a stable, well-managed company dedicated to expanding the tonal color and dynamic range of the pipe organ. Skilled, experienced artisans committed to high ideals of the craft should apply to Louis Patterson, superintendent, 3101 Twentieth Street, San Francisco, CA 94110, 415/647-5132, Fax 415/647-6038, [louis@schoenstein.com](mailto:louis@schoenstein.com).

All replies to box numbers that appear without an address should be sent to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

## MISCELLANEOUS

Attention traveling organists! How many times have you served as a substitute, or gone out of town for a recital, only to find the bench impossibly high (or low)? Our exclusive new product, the Bench-o-Matic, will fix this problem once and for all! The portable, lightweight Bench-o-Matic is an inflatable organ bench that lets you adjust the bench's height (and seat firmness) to your personal preferences. Comes complete with a miniature air compressor for quick, easy inflation. Enjoy precise control over bench height and unparalleled comfort! MIDI compatible. Never play on a too-high, wobbly bench again! Available in various faux woodgrain finishes (specify oak, walnut, or cherry), or liturgical colors. Specify: stick, sludge, or toaster action. Box Bench-Con, THE DIAPASON; [jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com).

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

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

## PUBLICATIONS/ RECORDINGS


**Boardwalk Pipes & Bach on the Biggest,** a new CD release of the legendary 1956 Mercury recordings. Robert Elmore plays the 55-rank Ballroom Kimball and the 449-rank Midmer-Losh in Atlantic City Convention Hall. Order online at [www.acchos.org](http://www.acchos.org) or call 804/353-9226.

**World's Largest Playing Pipe Organ—Free** sample quality newsmagazine. No obligation. Send name & address to Friends of the Wanamaker Organ, 105 Charles Dr. G-3, Bryn Mawr, PA 19010-2313 or e-mail same to [courboin@aol.com](mailto:courboin@aol.com)

**New York Paramount Wichita Wurlitzer** recordings, cookbook, etc. and concerts. 316/838-3127 (+/Fax) or [WTOPOPS@aol.com](mailto:WTOPOPS@aol.com).

**Historic Organ Surveys on CD:** recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

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

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


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

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

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

**TAYLOR & BOODY  
ORGAN BUILDERS**  
*George K. Taylor John H. Boody*  
8 Hewitt Road Phone: 540-886-3583  
Staunton, VA 24401 Fax: 540-886-3584  
e-mail: [organ@taylorandboody.com](mailto:organ@taylorandboody.com)  
website: [www.taylorandboody.com](http://www.taylorandboody.com)

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

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

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

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

## CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$ .80
Regular Classified minimum	16.00
Display Classified, per word	1.20
Display Classified minimum	25.00

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

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

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

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

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

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

Category \_\_\_\_\_  Regular  Boldface

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 33.

## PUBLICATIONS/ RECORDINGS

**Free organ music:** Visit [www.jazzmuze.com](http://www.jazzmuze.com) and check out the organ music of Joe Utterback. Download "Little David, Play on Your Harp," performed by English organist Dr. Andrew Shenton from his new CD *utterbackanalia*, recorded on the 4-manual Mander at St. Ignatius Loyola, NYC. Then visit [www.joeutterback.com](http://www.joeutterback.com), take the Fan Club Quiz, and download your reward. Have fun! Questions? E-mail [wmtodi@aol.com](mailto:wmtodi@aol.com).

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

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

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

## HARPSICHORDS/ CLAVICHORDS

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

**Do you have an unfinished harpsichord kit?** The Reed Doctor has been affiliated with Zuckermann Harpsichords since 1983. Write Herb Huestis if you have an unfinished Zuckermann kit that you wish to sell. We are finishing them and providing instruments for young players. Your unbuild kit can find a good home. Contact Herbert L. Huestis, Ph.D., 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. 604/946-3952; [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca); [www.mdi.ca/hhuestis; zhi.net/spotlight](http://www.mdi.ca/hhuestis; zhi.net/spotlight).

## PIANOFORTE FOR SALE

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

## PIPE ORGANS FOR SALE

**1890 C.S. Haskell** (successors to H.L. Roosevelt) Opus #100-3 manuals, 30 stops, 34 ranks. Freestanding case with two full-length speaking 16' façades. 18' W by 9'6" D by 25-26' tall. Electric action on slider windchests. Quality renovation includes new movable electric drawknob console, multiple memory levels and most standard console appointments. Installation is available to the continental United States. For pictures and additional information please click to: <http://www.pjmorgans.com/Haskell-specs.html> or contact Patrick J. Murphy & Associates, Inc. Organbuilders, 610/970-9817.

**Moller Artiste 1967,** 8 ft. home/church. 2 manuals, 3-1/2 ranks, 244 pipes. New wiring, 20-note chimes, tremolo. \$5,000. 734/676-8929.

## PIPE ORGANS FOR SALE

**1928 Moeller Opus 5317,** 2 manuals, 11 ranks, 26 stops; 8-unit dual windchest, 5 additional windchests, 20 chimes, console with ivory keys, motor, reservoir, and all parts. Playing when removed. \$15,000 as is. 540/254-2568 or [johanny3336@earthlink.net](mailto:johanny3336@earthlink.net).

**Tracker Organ—4** ranks, 8 stops, one manual divided plus pedal pull-down. Light oak case, completely restored. Asking \$23,500. Nelson Organ Co., Wolverton, MN 56594. 218/995-2829.

**1945 Möller Artiste, Opus 7204,** 2M with console attached to mahogany pipe case. (30" deep, plus pedal board; 6'7" tall.) Completely portable, on casters, manuals recess into case. Good condition. In climatized storage in Tennessee. Buyer ships. \$3500. 212/439-9077.

**1859 Thomas Robjohn, II/10.** Rosewood case, free standing. Recently playing, now in storage. Partially restored. \$12,000. 734/663-2785; [djhull@umich.edu](mailto:djhull@umich.edu).

**Skinner Organ Company Opus 774—**Completely original, a gem. Three manuals and pedal, 29 ranks plus harp and chimes. Playable. Contact Howard at 610/488-6445.

**Like new Wicks pipe organ.** 7-1/2 ranks, \$17,000. Exposed section included. 248/471-1515, fax 248/471-9968.

**Two-manual, 30-stop, 36-rank tracker organ** for sale. Originally built by Detlef Kleuker (Brackwede, Germany) in 1967, and rebuilt by Rubin S. Frels (Victoria, Texas) in 1986. A complete information and bid package can be obtained from Richard Allen, Purchasing Agent, The Principia, 100 Maybeck Place, Elmhurst, IL 62028; phone: 618/374-5460, e-mail: [rha@prin.edu](mailto:rha@prin.edu).

## PIPE ORGANS FOR SALE

**Christ Church Episcopal in Nashville** moved their choir to the rear balcony and built a new organ to be with the choir. Their beautiful 50-rank Farrand & Votey is in the chancel and is for sale. Asking \$50,000 OBO. Call Milnar Organ Company 615/274-6400 or [www.milnarorgan.com](http://www.milnarorgan.com)

## REED ORGANS FOR SALE

**Estey reed organ,** 10 sets of reeds. \$1000 or best offer. Contact Charlie at 410/848-4453.

**Two reed organs—**Packard, walnut; Kimball, dark mahogany. Restored, refinished. 2 sets reeds each. \$875 each. Vincent Gilbert; 815/652-4409, 8555 S. Clinton St., Dixon, IL.

**Mason and Hamlin reed organ,** 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## ELECTRONIC ORGANS FOR SALE

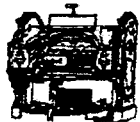
**Practice instruments, chapel organs—**lease or purchase. Baldwin 645C three-manual, \$8,950; COS/Baldwin A240 drawknob, \$7,950; Baldwin 625, \$5,950; Baldwin/Howard HT-900, \$4,950. More details: [www.keyboardexchange.com](http://www.keyboardexchange.com). Hammonds/Leslies wanted. 407/671-0730; [b3buyer@aol.com](mailto:b3buyer@aol.com).

**Allen MDS 8000 series;** 3 manuals, drawknob console, like-new condition. \$35,000 OBO. Call 606/324-5992.

**Free 3-manual Baldwin 645** for church only. Physical condition good. Electronic side needs some work. To be sold as is. Nelson Organ Company, Wolverton, MN 56594. 218/995-2829.

## American Theatre Organ Society

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



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

## GLÜCK NEW YORK

Pipe Organ Restorers & Builders  
Since 1985

170 Park Row, Suite 20A  
New York, New York 10038  
[www.glucknewyork.com](http://www.glucknewyork.com)

Sebastian Matthäus Glück  
President and Tonal Director  
212.608.5651

**For Sale This Space**  
For advertising information contact:  
**The Diapason**  
380 E. Northwest Hwy.  
Des Plaines, IL 60016-2282  
or Fax 847/390-0408

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

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

**Andover**  
Fine Mechanical Action Organs  
Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)

**ARNDT ORGAN SUPPLY CO.**  
1018 Lorenz Dr. PO Box 129 Ankeny, IA 50021-0129  
Phone/Fax (515) 964-1274  
Engraving - Blowers - Tremolos - Swell Pedals  
Solid State & Computer Control Systems  
Pipe Organs and Supplies  
Send \$7.50 today (U.S.A.) for our catalog.  
"Quality Since 1966"

**Fenris**  
Pipe Organ, Inc.  
9310 Dodd Road • Kilkeny, Minnesota 56052  
(507) 334-2277

2242 Tedrow Road  
Toledo, Ohio 43614  
**MULLER**  
Pipe Organ Company  
Established 1919  
Toll free (888) 382-6761  
[mullerpoc@aol.com](mailto:mullerpoc@aol.com)

**Redman Organ Co.**  
816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953  
MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION  
**T. R. RENCH & CO.**  
RACINE, WIS. 53403  
1405 SIXTEENTH ST. • 262/633-9566

**A. E. Schlueter**  
Pipe Organ Sales  
and Service, Inc.  
New Organ Sales • Rebuilding and Additions  
Maintenance and Tuning  
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

**BELLS**  
CAST BRONZE BELLS - CHIMES  
**vanBergen**  
Established 1795  
1-800-544-8820  
[www.vanbergen.com](http://www.vanbergen.com) • e-mail: [van@vanbergen.com](mailto:van@vanbergen.com)

*Known for Quality*

Manufacturer of Organparts:  
**OTTO HEUSS KG**  
PO Box 1162, 35419 LICH - Germany  
Phone 0049 - (0)6404-9169-0  
Fax 0049 - (0)6404-9169-50



**HEUSS**  
ORGELTEILE



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 33.

## ELECTRONIC ORGANS FOR SALE

**Conn 651 3-manual 32-pedal** self-contained 4-channel theater organ. The organ has blind pre-set pistons, AGO pedalboard, three 61-note manuals, horseshoe console, lighted stops, traps, piano and reiterating percussion with speed control. The tremolos are both electronic and mechanical with two-speed selector. \$1500. 717/235-6804.

## MISCELLANEOUS WANTED

**Searle Wright, "Fantasy on Wareham."** Want to purchase this work for organ, percussion, choir, published 1950s, H.W. Gray. Searle Wright was Columbia University chapel organist, composer, organ teacher. Submit information to Curtin.k@pg.com or 203/357-5888.

**Wanted: Holtkamp or Schlicker 8' Gedeckt;** wood, small to medium scale, 2 to 2-1/4 inches w.p. jbutera@sgmail.com

**Wanted: Korg MT-1200.** Reply Box OCT-1, THE DIAPASON.

## MISCELLANEOUS FOR SALE

**Atlantic City Pipe Organ Company**—3-manual Austin stop key console, 1930, new shell in 1986, \$900 OBO; Laukhuff 3/4 HP silent blower, \$1000. Austin #1726: Violin Diapason, \$400; 8' 3" SC Oboe, \$800; 8' Echo Salicional, \$200; 4' Flute Traversa, \$300; VDO & Celeste, \$400 pair; 8' Melodia, \$200; 16' Manual Bourdon, \$400; Moller 8' Como D'Amore (Capped Oboe), \$900; misc. principals, strings, etc. Website: <http://mywebpages.comcast.net/acorgan>. E-mail: [acorgan@comcast.net](mailto:acorgan@comcast.net). Phone: 609/641-9422.

**Retired organbuilder in liquidation.** Pipework, consoles, chestwork, lumber, miscellaneous. Open house January 15-18, 2004, 9 am-6 pm. Buyers to remove all. Central New Jersey. 917/582-1040.

## MISCELLANEOUS FOR SALE

**A group of configurable building blocks** that accept contact closures or pneumatic commands from any device (pipe organ, player tracker bar, electronic organ, switch pendant, etc.) and output MIDI signals. The signals can communicate with a MIDI sound module, electronic piano, keyboard, or a computer. For more information contact Paul E. Kline, 825 Elmsford Dr., Clawson, MI 48017. E-mail [musickline@aol.com](mailto:musickline@aol.com)

**Console, 2-manual and pedal,** like new. 10 ranks of pipes, square grand piano and melodi-on. 248/471-1515; fax 248/471-9968.

**Glockenspiel, 37 notes** (Liberty Organ Orchestral Bell Style 1137). Fully restored. Chicago area, buyer to remove. 708/354-5290; [giffitz@worldnet.att.net](mailto:giffitz@worldnet.att.net). \$1500 OBO.

**Pedal Clarion 4', 32 pipes** by Moller (1960), \$1,200 OBO as is, or \$2,500 voiced with caps in the Moller style to specified wind pressure. Shipping extra. Herbert L. Huestis, THE REED DOCTOR, #1502, 1574 Gulf Road, Pt. Roberts, WA 98281. Phone 604/946-3952; e-mail [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca)

## SERVICES/ SUPPLIES

**Austin actions recovered?** Go to the experts! Austin Organs, Inc. now offers re-leathering of Austin units. All units automatically come with new armatures and mounting gaskets. Our prices are very competitive and our expertise cannot be matched! For quotations please e-mail [info@austinorgans.com](mailto:info@austinorgans.com) or fax us at 860/524-9828.

**Tuning with your laptop**—Send \$5 for a CD-ROM that features articles on temperaments, tuning, and reed pipe construction. Contact: [www.mdi.ca/hhuestis](http://www.mdi.ca/hhuestis) or e-mail: [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca). Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952.

## SERVICES/ SUPPLIES

**Columbia Organ Leathers** sells the finest leathers available for organ use. We sell pre-punched pouches and pre-assembled pouches, and we specialize in custom re-leathering services. Call today for a catalogue. 800/423-7003 or e-mail: [darlene@columbiaorgan.com](mailto:darlene@columbiaorgan.com)

**Releathering. Burness Associates**—established 1967—can provide all your re-leathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, 505 Emmaus Avenue, Allentown, PA 18103. 215/368-1121. E-mail: [Charlie@organreleathering.com](mailto:Charlie@organreleathering.com)

**REEDS—The Reed Doctor** specializes in voicing vintage reed pipes for improved tone and tuning stability. We repair damaged pipes, including broken sockets and torn resonators. Send the broken pipes with a working sample and pitch required. We will tell you how to pack them via UPS. Send \$5 for disk: "How to flip reeds to check for tuning stability;" "Repairing reed resonators for good tuning;" "Towards accurate data collection and temperature control;" "Some thoughts on reed tongue thickness;" "From Trompeta to Ophicleide: historic reed shallots;" "How to tune the organ with a thermometer." Available on this website: [www.mdi.ca/hhuestis](http://www.mdi.ca/hhuestis). Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952; FAX 604/946-5739; e-mail [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca)

## SERVICES/ SUPPLIES

**Top Quality Releathering.** Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or visit our website for quotation and information. 617/787-2226 Voice, 617/787-5514 FAX, [www.spencerorgan.com](http://www.spencerorgan.com)

**RELEATHERING:** also Pipe Organ Rebuilding, Repair and Maintenance Service in New England area. Years of experience, fine workmanship. Reading Organ Works, A. Richard Hunter, P.O. Box 267, 1324 Vermont Route 106, Reading, VT 05062. 802/484-1275. E-mail [hunters@sover.net](mailto:hunters@sover.net)

**Austin actions recovered.** Over 30 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. [foleybaker@snet.net](mailto:foleybaker@snet.net)

**Flue pipes in metal and wood—Mixtures and upperwork** are available from stock or specify custom orders to meet your exact requirements. Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter. These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.

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

# Harris Precision Products

Builders of high quality  
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

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

## HAGERSTOWN ORGAN COMPANY, INC

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

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

REPAIRING TUNING ADDITIONS

## R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P. O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
Fax 856/769-0025 e-mail: [kurtz2@mindspring.com](mailto:kurtz2@mindspring.com)

## J. H. & C. S. Odell

East Hampton, Connecticut • 860-365-0552  
visit us on the web: [www.odellorgans.com](http://www.odellorgans.com)

Members, American Institute of Organbuilders



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

## H.W. DEMARSE TRACKER ORGANS

518-761-0239  
2 Zenus Dr., Queensbury, NY 12804-1930

## Norman A. Greenwood

"Three Generations at Organ Building"  
CHARLOTTE, NORTH CAROLINA 28218  
P.O. Box 18254 704/334-3819  
fax 704/544-0856

## GUZOWSKI & STEPPE ORGANBUILDERS INC

NEW INSTRUMENTS  
REBUILDS • ADDITIONS  
TUNING & SERVICE  
1070 N.E. 48th Court  
FT LAUDERDALE, FL 33334  
(954) 491-6852

## Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915  
10153 Bacon Dr.  
Beltsville, MD 20705  
1-800/952-PIPE

## CHARLES W. McMANIS

138 Catkin Drive  
South Burlington, VT 05403

## PATRICK J. MURPHY & ASSOCIATES, INC. ORGANBUILDERS

300 Old Reading Pike • Suite 1D • Stowe, PA 19464  
610-970-9817 • 610-970-9297 fax  
[PMurphy129@aol.com](mailto:PMurphy129@aol.com) • [www.pjmorgans.com](http://www.pjmorgans.com)

## PROSCIA ORGANS

OFFICE & SHOP  
P.O. BOX 547 • 168 BARR AVE.  
BOWDON, GA 30108  
MICHAEL PROSCIA  
ORGANBUILDER, Inc.  
(770) 258-3388

## Jacques Stinkens

Organpipes - since 1914  
Your personal wishes are in good hands  
Antonlaan 8 Tel. +31 30 - 691 38 27 info@stinkens.nl  
NL - 3701 VE Zeist Fax +31 30 - 692 06 20 www.stinkens.nl

## W. Zimmer & Sons pipe organ builders

P.O. Box 520  
Pineville, NC 28134  
(803) 547-2073

## THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

- NEW SUBSCRIBER**  
 **RENEWAL**  
**ENCLOSED IS**  
 **\$51.00—3 years**  
 **\$41.00—2 years**  
 **\$31.00—1 year**  
Foreign subscriptions  
 \$76.00—3 years  
 \$56.00—2 years  
 \$41.00—1 year

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

# Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118

Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



George Baker



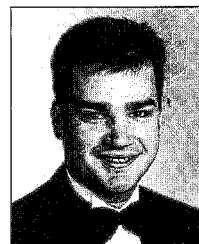
Diane Meredith Belcher



Guy Bovet\*



Douglas Cleveland



Ken Cowan



Timothy Olsen  
AGO National  
Competition Winner  
Available  
2002-2004



Stefan Engels



Thierry Escaich\*



David Goode\*



Gerre Hancock



Judith Hancock



Martin Haselböck\*



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale\*



Vincent Dubois  
Calgary Recital  
Gold Medal Winner  
Available  
2002-2006



Olivier Latry\*



Joan Lippincott



Alan Morrison



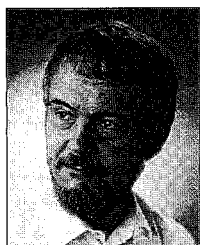
Thomas Murray



James O'Donnell\*



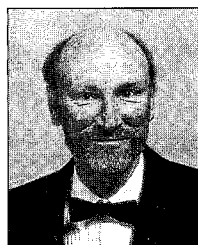
Jane Parker-Smith\*



Peter Planyavsky\*



Simon Preston\*



George Ritchie



Daniel Roth\*



László Fassang  
Calgary Improvisation  
Gold Medal Winner  
Available  
2002-2006



Ann Elise Smoot\*



Donald Sutherland



Stephen Tharp



Ladd Thomas



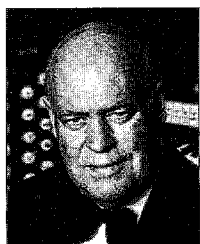
Thomas Trotter\*

**The Choir of New College,  
Oxford, UK**  
Edward Higginbottom, Director  
March 30-April 16, 2005

**The Choir of Westminster  
Abbey, London, UK**  
James O'Donnell, Director  
October 15-26, 2005

**The Choir of St. John's  
College, Cambridge, UK**  
David Hill, Director  
April, 2006

\*=European artists available  
2004-2005



John Weaver



Gillian Weir\*



Todd Wilson



Christopher Young