

THE DIAPASON

APRIL, 2004



All Saints Episcopal Church, Atlanta, Georgia
Cover feature on pages 24–25

Letters to the Editor

Well temperament

Herbert Huestis is to be thanked for his enthusiastic article on unequal cyclic tunings ("well-temperament") which he compares to "fine wine after a lifetime of roadhouse coffee" ["The Merits of Nearly Equal Temperament," THE DIAPASON, August 2003, pp. 16-17]. Indeed, without a suitable unequal temperament all pre-Bach music is seen "through a glass darkly" (including that of Buxtehude, Pachelbel and Stanley). But why have certain organs built in modern times in unequal temperament been retuned in equal? Because they are unsuited not only to Messiaen but even to Mendelssohn, and to keys which might be found in modern hymn books. Also equal temperament, it seems to me, has practical virtues in being readily cross-checked and less sensitive to out-of-tuneness. Perhaps we should return to the advice of Neidhardt in 1724 that different situations require different tunings, but reversed so that

ordinary churches use equal temperament, while unequal temperaments are restricted to special-purpose, period instruments.

David Kinsela
Sydney, Australia

M. P. Möller

I write to ask if you know if anyone plans to write the history of the great M. P. Möller Company, a company which contributed enormously, not only to the organ building industry in the U.S. and the world, but also to churches, schools, homes and individuals like myself? One notes the excellent books by Charles Callahan on the Aeolian-Skinner Company and Orpha Ochse's fine book on the Austin Organ Company.

There are surely enormous amounts of archival materials relating to Möller. Do any readers of THE DIAPASON know of any plans for a history of Möller?

Father Bruce E. LeBarron SSC
Salina, Kansas

Here & There

First United Methodist Church, Santa Barbara, California, is presenting its annual Lenten series of organ recitals, which concludes on April 7 with a program by Mahlon Balderston. The earlier recitals on the series featured Lucile Beasley, Emma Lou Diemer, Julie Neufeld, Ray Urwin, Keith Paulson-Thorp, and David Gell.

Our Lady of Sorrows Church, South Orange, New Jersey, continues its music series: April 9, *Via Dolorosa*, Stations of the Cross enacted by the church's youth group with a cappella choral meditations by the Parish Choir and Schola Cantorum; 4/25, spring concert by The Seton Hall University Choir; May 2, the New Jersey Youth Symphony's "Sinfonia" with the church's Saint Cecilia Singers; 5/16, Ireland in song & story; June 13, choral concert followed by solemn evening prayer and benediction. For information: 973/763-5454, x234.

Longwood Gardens, Kennett Square, Pennsylvania, has announced its spring carillon concerts: April 11, Lisa Lonie; 4/18, Roel Smit; 4/24, Robin Austin; May 1, Janet Tebbel; 5/8, Doug Gefvert; 5/18, John Widmann; 5/22, Lisa Lonie. For information: <www.longwoodgardens.org/Carillon/Carillon11.htm>.

The Kirk of Dunedin, in Dunedin, Florida, continues its organ concert series: April 15, 16, 17, George Wesner & Fred Davies; May 13, 14, 15, and June 15, 16, Terry Charles. Programs are offered on Friday and Saturday at 8 pm, and on Sunday at 2 pm. For information: <www.kirkorgan.com>.

Rutgers, the State University of New Jersey, presents organ recitals on the Richards, Fowkes organ, opus 12, at Christ Church, New Brunswick, New Jersey: April 16 (5:15 pm), Antonius Bittmann; 4/23 (7:30 pm), Delbert Disselhorst; and a masterclass with Prof. Disselhorst on April 24 (9 am). For information: 732/545-6262.

The first annual Robert Ellis Memorial Recital will be played by Ken Cowan at Christ Church, Little Rock, Arkansas, April 16 at 7:30 pm; a reception will follow. The concert is sponsored by the Robert Ellis Trust, Christ Church, Nichols & Simpson Inc., Organbuilders, and Richard Hixson, DDS. Mr. Ellis, who died April 5, 2003, was a graduate of North Texas State University where he studied with Helen Hewitt, the Curtis Institute of Music studying with Alexander McCurdy, and

the University of Michigan where he studied with Robert Noehren. Previously he had studied with Dot Echols Örum and Dora Poteet Barclay. He was associate professor of music at Henderson State University in Arkadelphia, Arkansas, where he taught for 35 years until his retirement in 1987. Among his students at Henderson were winners of four Fulbright scholarships and three participants in AGO student competitions including two national winners. Mr. Ellis also served as a visiting lecturer/teacher at Westminster Choir College, University of Michigan, University of Oklahoma and North Texas State University.

Ken Cowan is a graduate of the Curtis Institute of Music in Philadelphia, serves as adjunct assistant professor of organ at Westminster Choir College in Princeton, New Jersey, and is the associate organist and artist-in-residence at St. Bartholomew's Church, New York City. For information: 501/661-0197; <wes@nicholsandsimpson.com>.

The Cathedral of St. Patrick, New York City, continues its Sunday organ series at 4:45 pm: April 18, Frank Crosio; May 2, Cameron Carpenter; 5/16, Stanley Cox; 5/30, Joanna Elliott. For information: 212/753-2261, x245.

St. Cecilia Cathedral, Omaha, Nebraska, continues the series of inaugural concerts on its new Martin Pasi organ (see THE DIAPASON, September 2003, pp. 1, 27): April 18, Craig Cramer; May 16, Heather Hernandez. For information: 402/588-3100, x243.

VocalEssence will present Steve Heitzeg's *Nobel Symphony* on April 18 at Orchestra Hall, Minneapolis, Minnesota. The work was commissioned by Gustavus Adolphus College to honor the 100th anniversary of the first Nobel prizes, and is scored for adult and children's choirs, soloists, and symphony orchestra. The program will feature the 100-voice VocalEssence Chorus, the Minnesota Boychoir, the Gustavus Adolphus College Orchestra, and the DesignWorks program of Minneapolis College of Art and Design in a multimedia version of the work. For information: 612/547-1459; <www.vocalescence.org>.

The Cathedral of All Saints, Halifax, Nova Scotia, presents its series of spring recitals on Tuesdays at 12:10 pm: April 20 (music by organists of the Chapel Royal), 27 (Whitlock), May 11 (Monteverdi, Martinu, Bruckner, Langstroth, Oldroyd, Boëllmann, Charpentier), 18 (Pachelbel), played by

THE DIAPASON

A Scranton Gillette Publication

Ninety-fifth Year: No. 4, Whole No. 1133
Established in 1909

APRIL, 2004
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, the Carillon and Church Music

CONTENTS

FEATURES

- The University of Michigan 43rd International Conference on Organ Music
by W. Michael Brittenback and Gordon Atkinson 16
- Rudy Davenport's Harpsichord Music of the 1990s
by Larry Palmer 18
- The Organ Storm of Aloys Mooser
A 19th-century Swiss organ gazetteer
by Aldo J. Baggia 19
- VI Festival Internazionale "Storici Organi del Biellese" July 26-September 27, 2003
by Joyce Johnson Robinson 22

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4, 6, 7, 8, 10
- Nunc Dimittis 7

REVIEWS

- Music for Voices and Organ 10
- Book Reviews 12
- New Recordings 13
- New Organ Music 14

NEW ORGANS

SUMMER INSTITUTES, WORKSHOPS & CONFERENCES

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

- Cover: Buzard Pipe Organ Builders, Champaign, Illinois; All Saints Episcopal Church, Atlanta, Georgia 24

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

www.TheDiapason.com

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

James Burchill; May 4 (Dupré), Ross MacLean. For information: 5732 College St., Halifax, Nova Scotia, Canada B3H 1X3.

Canterbury Northwestern, the Episcopal campus ministry at Northwestern University, Evanston, Illinois, will present "Awake, Arise, Lift up Your Voice!" a concert of sacred music under the direction of Richard Webster, on April 23, 8 pm, at Alice Millar Chapel on the Northwestern campus. The Alice Millar Chapel Choir will sing two of Webster's compositions, *Awake, Arise, Lift up Your Voice!* and *A Fair and Delectable Place*, along with a selection from the Monteverdi *Vespers of 1610*. The concert will include congregational singing of hymns arranged by Webster and accompanied by Millar Brass. Violinist Mathias Tacke will join Webster in his *Passacaglia on an Original Hymn-tune* for violin and organ. For information: 847/328-8654; <episcopal@northwestern.edu>.

Our Lady of Sorrows Basilica, Chicago, Illinois, will present Mary Gifford on April 25 at 3 pm. Gifford will be joined by tenor Martin Pazdioch and contralto Cindy Mace in works by Britten (*Canticle II: Abraham and Isaac*), Stanford (*Four Bible Songs*) and Selby (*Fantasia Sonata on the Dies Irae*). The basilica houses Lyon & Healy Op. 90

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
www.mdi.ca/hhuestis/osiris
"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 *RILM Abstracts*.

Copyright ©2004. 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.

from 1902, probably the largest remaining organ by the firm.

The University of Redlands School of Music, Redlands, California, will host the 15th annual Redlands Organ Festival, May 9-12. Held on the university campus, the festival includes a full schedule of daily lectures, masterclasses, concerts, and exhibits. Concerts are performed on the newly restored 1927 Casavant, Opus 1230, in the historic Memorial Chapel. This year's featured performers include The Fishell Duo, David Goode, Joyce Jones, and Kimberly Marshall. For registration forms and additional information, contact Irmengard Jennings, Festival Coordinator, at 909/793-2121, ext. 3264, or <irmengard_jennings@redlands.edu>.

The Association "Renaissance de l'Orgue à Bordeaux" will present an international congress on Dom Bedos de Celles, May 26-28 in Bordeaux, France. The congress will feature specialists on the classical organ from France and many other countries, and will consider *L'Art du Facteur d'Orgue* in recent restoration practices. Panelists will also discuss the future of the organ and its uses at the beginning of the 21st century. Presenters include Marie-Claire Alain, Marie-Bernadette Dufourcet, José-Luis González Uriol, Jean Ferrard, Jürgen Essl, Wijnand

Van de Pol, François Espinasse, Margaret Phillips, Robert Bates, François Delor, and Michel Chapuis. Programs will feature the recently-restored 18th-century organ at Sainte-Croix. For information: +33 (0)5 56 86 58 29; <orguebordeaux@wanadoo.fr>; <www.u-bordeaux3.fr/actu.html>.

Rodgers Instruments LLC will offer five full scholarships for organ study at the International Music Camp, a 48-year-old summer arts program at the International Peace Gardens in North Dakota. This internationally recognized camp is located on the U.S.-Canada border. The scholarships include full tuition for music courses, including private organ lessons, room and board at the camp, and transportation including airfare from the nearest airport. Camp dates are July 11-17, 2004. Completed applications must be submitted to Rodgers by May 25. Scholarships will be awarded by a panel of artist/organists, selected by Rodgers, who will judge applicants based on cassette tapes or CDs of organ playing. Information and applications may be requested by writing or calling Dr. Jeanine Cansler at Rodgers Instruments LLC, 1300 NE 25th Ave., Hillsboro, OR 97124; 503/681-0430; <jcansler@rodgers.rain.com>. Additional information about the camp and its 2004 program can be found on the Web at <www.internationalmusiccamp.com>.

The Barlow Endowment for Music Composition has announced its 2004 Barlow Choral Prize. The winning composer will receive an \$11,000 commission from the Barlow Endowment to compose a major work for a cappella choir or choir with keyboard accompaniment. A performing consortium of three prominent choirs will premiere the work in 2005-2006: VocalEssence (Philip Brunelle, director); BBC Singers (Stephen Cleobury, chief conductor); and the University of Utah Singers (Brady Allred, director). Deadline for applications is June 1; 801/422-2819; <www.byu.edu/music/barlow>.

Matterhorn Travel has announced "An Organ Journey in Northern Europe," July 29-August 9. The schedule includes eight organ concerts and three masterclasses, with visits to Riga, Tallinn, and Helsinki, and features the Tallinn Organ Festival. Presenters include Jean-Christophe Geiser, Marilyn Mason, Marco Lo Musico, Andres Uibo, Angelo Castaldo, and others. For information: 410/224-2230; <www.matterhorntravel.com>.

The 5th International Organ Competition takes place September 14-26 in Musashino-Tokyo, Japan, featuring four rounds of competition at Musashino Cultural Hall (Marcussen & Son organ), Nihon University Casals Hall (J. Ahrend organ), and Shinjuku

Bunka Center (Kern organ). First prize is 1,200,000 yen; second prize 800,000 yen; third prize 600,000 yen; award for best performance of commissioned piece 200,000 yen; and the Minoru Yoshida Memorial Award 300,000 yen. The jury includes Tsuguo Hirono, Marie-Claire Alain, Michel Bouvard, François Espinasse, Jan Willem Jansen, Andrea Marcon, William Porter, Masaki Suzuki, Harald Vogel, and Wolfgang Zerer. First prize will also include a Japan concert tour, a performance with orchestra, and CD recordings; <www.musashino-culture.or.jp/iocm/>.

The Greater Kansas City AGO chapter presented a members recital on January 19 at the Cathedral of the Immaculate Conception in Kansas City, Missouri. The program featured music written or published in the last 10 years. Performers Dina Pannabacker Evans, Jerry Pope, Virginia Strohmeier-Miles, Claudette Schiratti, Marian Thomas, and Barry Wenger played the cathedral's new Ruffatti organ of 49 ranks. The evening was hosted by John Winkels, director of liturgy and music at the cathedral.



Agnes Armstrong, Craig Whitney, Richard Torrence, and Marshall Yaeger

A supper party hosted by Richard Torrence and Marshall Yaeger in their Central Park West apartment at the end of the New York City AGO chapter's Presidents' Day Conference on February 16 announced the release of **Agnes Armstrong's** new book *Organ Loft Whisperings of Fannie Edgar Thomas*. Torrence and Yaeger, authors of *Virgil Fox (The Dish)*, along with Craig R. Whitney, author of *All the Stops*, had just made a "Meet the Writers" appearance at the Lincoln Center Barnes & Noble store in Manhattan. Armstrong's book is compiled and edited from the Paris correspondence of Fannie Edgar Thomas, an early female journalist sent to France by New York's weekly magazine, *Musical Courier*, to cover the Paris music scene. She traveled on the same steamship as Alexander Guilmant, following his 1893 world's fair appearances and subsequent tour of the United States, and thus was assured her first interview. Other prominent names fill-

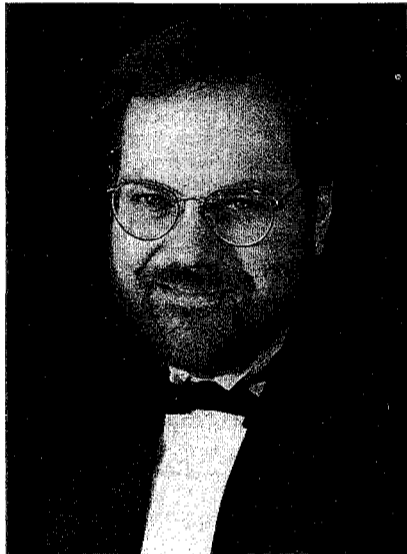
ing her 1893-1894 correspondence include organists Charles-Marie Widor, Gabriel Pierné, Eugène Gigout, Camille Saint-Saëns, and Léon Boëllmann, as well as those of many well-known musicians from the secular music scene.

Other party guests included Len Levasseur, the book's designer; James Thomashower, executive director of the American Guild of Organists; organ builders Scot Huntington and Sebastian Gluck; New York City AGO chapter dean, Stephen Hamilton; recitalists John Weaver, Gail Archer, and Peter Krasinski; and Ray Biswanger of the Friends of the Wanamaker Organ. *Organ Loft Whisperings* is available from the Organ Historical Society. Sample chapters may be read at <www.agnesarmstrong.com>. AGO chapters and others wishing to purchase copies of the book in bulk may also find information about wholesale prices at the same website.



Faythe Freese

Concert Artist Cooperative, beginning its seventeenth year of operation this month, has announced the addition of organist/lecturer **Faythe Freese** and organist **Gregory Peterson** to its international roster of soloists, ensembles, lecturers, and recording artists. Dr. Freese is associate professor of organ at the University of Alabama School of



Gregory Peterson

Music in Tuscaloosa, and Dr. Peterson is organist and director of music of The Old South Church, Boston, Massachusetts. Further information can be obtained from Beth Zucchini, director, Concert Artist Cooperative, 7710 Lynch Rd., Sebastopol, CA 95472; ph 707/824-5611; fax 707/824-0956; <BethZucchini@aol.com>.



On March 1 organ students and faculty at the University of Nebraska-Lincoln performed a recital of organ works by Ned Rorem, honoring the 80th anniversary of the composer's birth, October 23, 1923. In addition to three pieces from Rorem's *Quaker Reader*, the recital featured a complete performance of *Organbook I, II, and III*.



Alfred Cresci at E. M. Skinner console

Holy Innocents Church in Flatbush, Brooklyn, houses a historic E. M. Skinner organ that was installed in 1923. However, the 80th anniversary of the instrument brought along many internal problems that needed numerous repairs. Msgr. Rollin J. Darbouze, pastor of Holy Innocents, and Dr. Alfred E. Cresci, director of music, have announced that through the generosity of a grant from the Joseph Bradley Charitable Foundation in Pennsylvania, the future of the Holy Innocents E. M. Skinner organ is assured. The foundation is providing the necessary funds to restore the organ to its original condition, ensuring its long-term durability. Dr. Cresci, who grew up in the parish, has been regularly attending Holy Inno-



E. M. Skinner, Holy Innocents Church, Flatbush, Brooklyn

cents for 40 years, and he has played the Skinner organ weekly since 1975. "This is truly the beginning of the renaissance of our parish and is a major 'win' for the people and of course, our music program," says Dr. Cresci. Past organists of the church include the late Dr. Philip Johnston, the late Mr. Michael Greene, and Mr. Patrick J. Marvella.

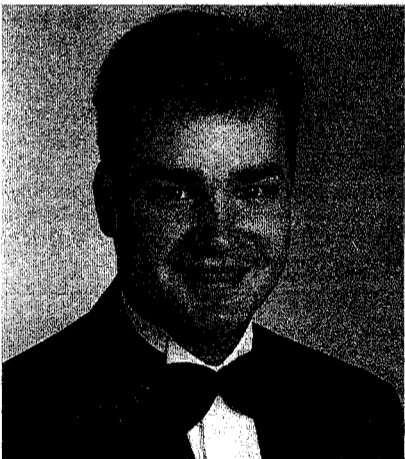
Dr. Cresci, Mr. Marvella, and Mr. John Peragallo III will be three of a number of organists who will rededicate the instrument in early 2005, when the Peragallo Organ Company of Paterson, New Jersey, completes the restoration project. The rededication events will be coupled with a multimedia presentation outlining the life of Ernest Skinner and the story of the Holy Innocents organ restoration. More information will be forthcoming in the months ahead; visit <www.holyinnocentsrchurch.org>.



Philip Barreca (left), director of music at the Church of the Little Flower and host of the St. Louis AGO chapter's children's choir festival. Henry Leck (right), director of the Indianapolis Children's Choir, was guest clinician. The festival was held on January 24.

Friends of the Kotschmar Organ winter newsletter includes articles on the concert series at Merrill Auditorium, Portland City Hall, Portland, Maine, including the second annual "Great Cathedral" recital on April 20 featuring Pierre Pincemaille, titular organist at St-Denis, Paris. Also mentioned is the first ever "Meet the King of Instruments" concert with Ray Cornils on May 17, to which 4th through 8th graders at area schools have been invited. Other articles discuss silent film accompaniment by Dennis James and the Bach birthday bash by Ray Cornils. For information: <www.foko.org>.

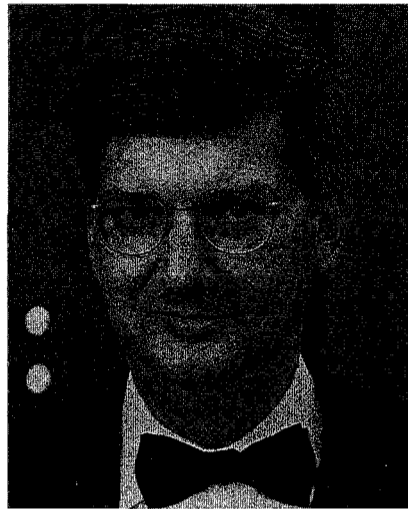
The Dallas Morning News of February 20 featured an article by Scott Cantrell, "Pipe organs in midst of revival," which profiled three recent installations in the Dallas area: Preston Hollow Presbyterian Church (Goulding & Wood), St. Andrew's United Methodist Church (Orgues Létourneau), and First United Methodist (Casavant). For information: <www.dallasnews.com/s/dws/news/dmn/stories/022104dmneworgans.c735.html>.



Ken Cowan

Ken Cowan is featured on a new recording, *The Art of the Symphonic Organist*, on the JAV label (JAV 141).

Recorded on the 1921 E. M. Skinner organ at the Parish Church of St. Luke, Evanston, Illinois, the program includes Wagner: "Grand March" (*Tannhäuser*), "Romance to the Evening Star" (*Tannhäuser*), "The Ride of the Valkyries" (*Die Walküre*); Saint-Saëns: *Fantasia in D-flat*, op. 101; Widor: *Allegro vivace (Symphony No. 5)*; Liszt: *Variations on Weinen, Klagen, Sorgen, Zagen*; Wesley: *Choral Song and Fugue*; Karg-Elert: *Symphonic Choral on Jesu, meine Freude*, op. 87, no. 2. For information: <www.pipeorgancds.com>.



Craig Cramer

Craig Cramer is featured on a new recording on the Paul Fritts and Company organ at Grace Lutheran Church, Tacoma, Washington. The CD was commissioned by the church in honor of the 10th anniversary of the dedication of the organ, a two-manual and pedal mechanical-action instrument of 20 stops, located high in the rear balcony of the church. Entitled "A Year of Grace," the program features a varied collection of chorale preludes for the liturgical church year. The CD was produced by Dulcian Productions, and is available from the church (253/472-7105), from Dulcian Productions (425/745-1316 or <http://home.att.net/~dulcian>), or from the Organ Historical Society catalog <www.ohscatalog.org>.

Harpichordist Audley Green is featured on a new recording, *Spirituals and Rags: Jazz Harpsichord*, on the AFKA label (SK-440). The program includes settings of traditional spirituals by Joe Utterback and Michael Hassell, rags by Scott Joplin, Bessie Rudisill, and May Aufderheide, and other works by Franzpeter Goebels, Mary Mageau, and Dave Brubeck. A native of Australia, Ms. Green has lived in the U.S. since 1962 and currently resides in Boston. After early piano studies at the Sydney Conservatorium of Music, she began harpsichord studies in Geneva, Switzerland with Isabelle Nef, a pupil of Wanda Landowska. In the U.S., she has studied with Eugenia Earle, Igor Kipnis, Joseph Payne, and Irma Rogell. Since 1972 she has performed widely in the eastern U.S. and has returned to Australia annu-

ally for concerts since 1979. On the recording, Ms. Green plays a two-manual harpsichord built by John Nargesian in Boston in 1975. It is a copy of an instrument built in Paris by Ionnes Goermans in 1748. The CD is available for \$18 (includes shipping): Audley Green, 40 Battery St., #202, Boston, MA 02109; <audleyjean@cs.com>.

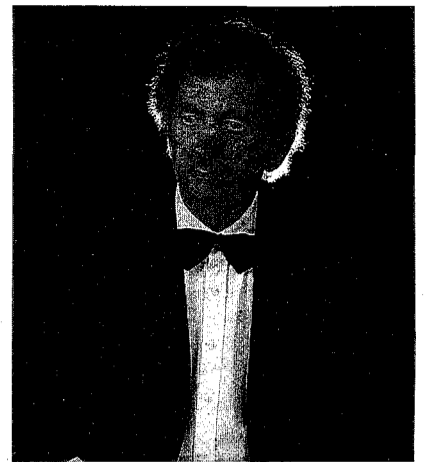


Paul Jacobs

Paul Jacobs will perform the complete organ works of Olivier Messiaen in a one-day marathon on April 24 at the Episcopal Church of St. Mary the Virgin, New York City beginning at 1:30 pm. Mr. Jacobs, a faculty member at The Juilliard School in New York, has previously performed these works in one-day marathon sessions in Chicago, Washington, Atlanta, San Francisco, Minneapolis, and Seattle. These performances brought rave reviews from press critics. "It's heresy to admit it, but Jacobs' lucid playing left me with a more vivid and terrifying sense of Messiaen's music than from the composer's own 'definitive' recordings," wrote the critic for the *Atlanta Journal-Constitution*. "An extraordinary feat of both endurance and artistry," noted the on-line journal *Andante.com*. "Jacobs' choices of registration were often boldly imaginative and he commanded an impressive understanding of structure and proportion. Jacobs' performance was in itself an astounding feat—he played the 90-minute, 18-movement *Livre du Saint Sacrement* entirely from memory."

In 2000 Paul Jacobs twice performed the complete organ works of Bach in 14 consecutive evenings, in New York City and Philadelphia. Later in the year he trumped that achievement by performing the complete works again in an 18-hour non-stop marathon in Pittsburgh. He was a featured performer for the AGO national convention in Seattle, and he will perform for the AGO national convention this summer in Los Angeles. He has performed throughout North and South America, Australia, and in Western Europe. Jacobs is the first organist ever to be honored with the Harvard Musical Association's prestigious Arthur W. Foote Award. He is a

graduate of the Curtis Institute of Music in Philadelphia, and earned his graduate degree at Yale University.



Marek Kudlicki

Polish organist Marek Kudlicki makes his 26th North American tour this month: April 16, United Methodist Church, Plattsburgh, New York; 4/18, U.S. Military Academy, West Point, New York; 4/20, Central Presbyterian Church, Des Moines, Iowa; 4/23, Trinity Episcopal Cathedral, Little Rock, Arkansas; and 4/25, United Methodist Church, Red Bank, New Jersey. Kudlicki last played in this country in November 2003. One of the few organists who earns his living almost exclusively from appearing in concerts, he tours the world constantly and has performed on every continent. He studied organ and conducting at the Academy of Music in Cracow and continued post-graduate studies with Flor Peeters in Mechelen, Belgium, and Hans Haselböck at the Vienna Academy of Music. Mr. Kudlicki promotes Polish organ music and routinely includes such works in his recitals and recordings.

Dan Locklair's *Rubrics* (A Suite for Organ in five movements) was performed by Spanish organist Soy Miquel González (professor of organ at the Conservatory of Music at Lérida-Lleida, Catalonia, Spain) in concerts at St. Remy-en-Provence, France; Landsberg, Germany; and the Cathedral of Barcelona, Spain in 2003. Locklair's *Pater Noster* (motet for SATB chorus, a cappella) is featured on a new recording, *Pater Noster: Settings of the Lord's Prayer*, by the Choir of The Abbey School, Tewkesbury, England (Benjamin Nicholas, conductor), on the Priority label (CD #787).

Jerry D. Morton, administrative assistant at the Organ Historical Society and former managing editor of the society's quarterly journal, *The Tracker*, retired in January after 16 years of service. He will continue association with OHS on special assignments. OHS members also know Morton as the registrar of annual OHS conventions beginning in 1988. Morton, formerly of the English department faculties of the University of Richmond and Virginia Commonwealth University and the operator of a retail

Award Winning Artists



Robert Bates



Craig Cramer




Aaron David Miller

For recitals and workshops contact:

Penny Lorenz, Artist Management

penny@organists.net 425.745.1316 www.organists.net



PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 261-8065

David Petty & Associates
Organbuilders



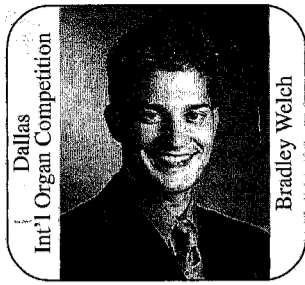
27 Marlboro Lane • Eugene, OR 97405
(541) 521-7348 d.p.petty@att.net

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.airs.com
www.letourneauorgans.com



The Chenaults
organ duo



Gough Duo
violin & organ



Anthony & Beard
trumpet & organ



Organized Rhythm
percussion & organ



David Briggs



James David Christie



Peter Richard Conte



Lynne Davis



James Diaz



Clive Driskill-Smith



Jeremy Filsell



S. Wayne Foster



Christopher Herrick



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



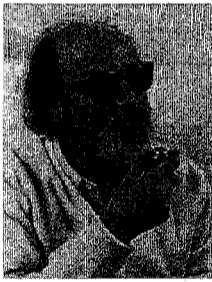
Martin Jean



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



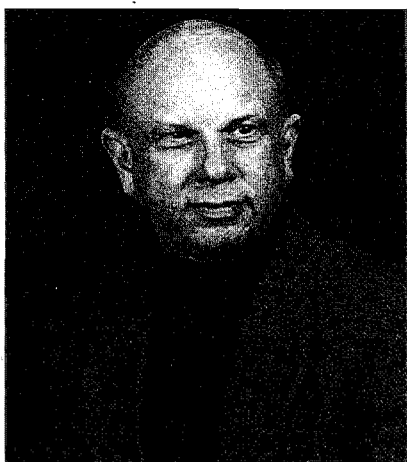
ensemble amarcord



Steinbach & Helvey
piano duo



Paul Bisaccia
piano



Jerry Morton

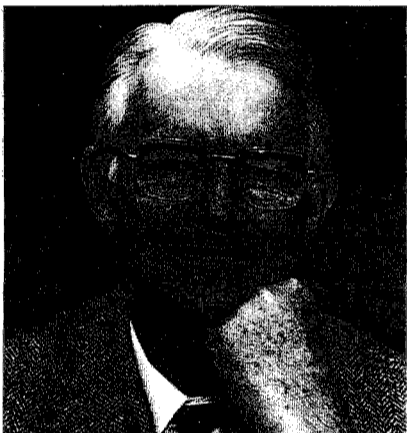
furniture business in Richmond, Virginia, joined the Organ Historical Society in 1986 in a full-time position as administrative assistant. He served as managing editor of *The Tracker* 1988-2001. While working part-time for OHS during 18 months 1987-1988, he served as full-time Director of Communications for the Virginia Society of the American Institute of Architects. He retired as organist of St. Bartholomew's Episcopal Church, Richmond, in 2002. Morton is a graduate of Emory and Henry College in Emory, Virginia; University of Tennessee in Knoxville; and attended the School of Sacred Music at Union Theological Seminary, New York.

Bucks High School-West Symphonic Chorale in *Let the Word Go Forth*, for SATB chorus and strings at John F. Kennedy Presidential Library, Boston; May 25, Sally Pinkas plays *Preludes for Piano, Book II* at Hopkins Center, Dartmouth College, Hanover, New Hampshire; June 8, Keith Lockhart conducts the Boston Pops Orchestra in *Weather Reports* at Symphony Hall, Boston; September 28, Franziska Huhn performs *Streams* for solo harp, and members of the Arcadian Winds premiere *Woodwind Quartet* at Jordan Hall of the New England Conservatory. A new CD has been released on the Ars is label by the Huntington Brass Quintet and organist Abbey Hallberg Siegfried of brass and brass and organ works by Daniel Pinkham. For additional information: <www.DanielPinkham.net>.



Stephen Tharp (right) and Maria Helena Catarro

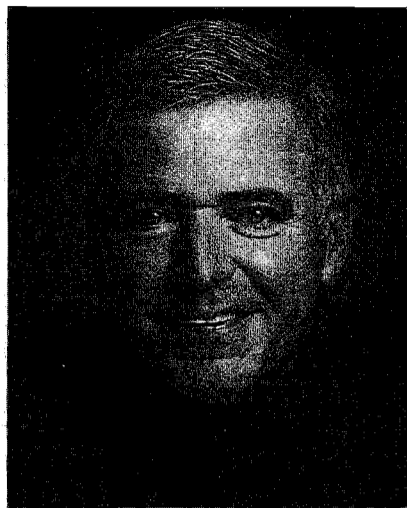
As part of his 24th concert tour through Europe earlier this year, with a total of 11 concerts, **Stephen Tharp** played 4-hand concerts with Portuguese organist **Maria Helena Catarro** in Dortmund, Essen, Münster, Düsseldorf and Gerresheim, Germany. His newest CD, on the JAV label, *The Art of the Symphonic Organist, Vol. 2*, was recorded on the E. M. Skinner organ at St. Luke's Church in Evanston, Illinois, and includes Tharp's own transcription of Franz Liszt's *Sonata in B Minor*. He performed in the U.S. this season in New York City, San Diego, Pittsburgh, Jacksonville (Illinois), San Francisco, Seattle and New Orleans. Upcoming engagements include tours to South Africa, Japan and Australia, and concerts at the Gewandhaus, Leipzig; the Konzerthaus, Vienna; the Philharmonie, Cologne; the cathedrals of Merseburg, Turin, Reykjavik, Ghent, Igreja da Lapa, Portugal, and Ste. Croix in Bordeaux, France. He will also play the premieres of two new commissioned organ works, by Bruce Neswick and Samuel



Daniel Pinkham

World premieres of works by **Daniel Pinkham** include the following: March 20, Mary Beekman conducted Musica Sacra in the premiere of *Magnificat* for soprano solo, SATB chorus and wind quintet at First Congregational Church, Cambridge, Massachusetts; April 30, Dr. Joseph Ohrt conducts the Central

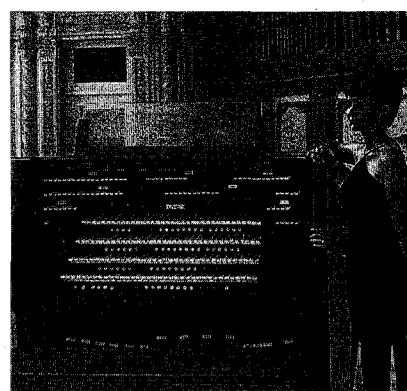
Adler. Tharp has also recorded, for Aeolus Records in Germany, the complete organ works of Jeanne Demessieux, including several unpublished manuscripts, to be released in 2005. Currently based in both New York City and Dortmund, Germany, Stephen Tharp has been managed in North America by Karen McFarlane Artists since 1998.



Richard Webster

Richard Webster has completed a new anthem, *O what their joy and their glory must be*, for Calvary Baptist Church, Waco, Texas. The work was commissioned in memory of Jason Douglas Ranton and will receive its premiere on April 18 by the Calvary Sanctuary Choir under the direction of Dr. C. Randall Bradley, with John L. Blackburn, organist. This first performance coincides with the 50th anniversary of the dedication of the church's Casavant organ. The new work for SATB choir and organ is based on a twelfth-century text by Peter Abelard. It incorporates original themes in combination with the 17th-century French hymn tune *O quanta qualia*. Both strophic and contrapuntal in design, the writing is intended to be accessible to most competent choirs. The anthem is published by Advent Press. For information: <www.advent-press.com>.

Carol Williams, San Diego Civic Organist, played a concert tour of the UK in February. Venues included the Fairfield Halls, Croydon; United Reformed Church, Guildford; the historic organ in the United Reformed Church in Gainsborough (1903 Forster & Andrews was opened by Alfred Hollins and part of the funding was given by Andrew Carnegie); and Huddersfield Town Hall on the Father



Carol Williams

Willis organ. Dr. Williams was also interviewed by Nigel Ogden for BBC Radio 2 "The Organist Entertains." Carol Williams is represented by Phillip Truckenbrod Concert Artists in the USA and PVA Management in the UK.



Heinz Wunderlich

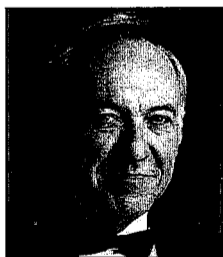
Heinz Wunderlich celebrates 85 years

On April 25 of this year, **Heinz Wunderlich** will celebrate his 85th birthday. One of the most famous organists of his generation, he has played thousands of concerts worldwide. Prof. Wunderlich has composed many works for organ, organ with instruments, and choir, has made recordings of the complete works of Bach and Reger, and continues to concertize and compose. Many students attest to his care as a teacher and the love he has brought to organ pedagogy.

Born in Leipzig on April 25, 1919, Wunderlich began organ studies at age 16 with Karl Straube, Kantor of the Thomaskirche in Leipzig, and studied composition with Johann Nepomuk David. At a very young age, he was performing the most difficult of Max Reger's works, including the *Symphonic Fantasy and Fugue* (op. 57) and *Introduction, Variation and Fugue* (op. 73). In 1941 he was appointed Kirchenmusikdirektor at Moritzkirche, Halle, and in 1947 began teaching at the Staatliche Hochschule für Musik, also in Halle. From 1958 to 1982, he was Kirchenmusikdirektor at the famous St. Jacobi Kirche in Hamburg, where he presided over the large Arp Schnitger organ built in 1693. From 1974 to 1998, he was professor of organ at the Staatliche Hochschule für Musik in Hamburg where he not only trained a full generation of young German organists, but accepted advanced students from the United States, Japan, Korea and other countries. It was there that I became acquainted with Heinz Wunderlich. With the aid of a former Wunderlich student, Mark Schaffer of Cincinnati, Ohio, I discovered the musical mind of Heinz Wunderlich, his patient but persistent manner, and his incredible devotion to the King of Instruments. Seemingly impossible works of once overwhelming complexity were wonderfully explained, thereby untangling all intricacies, placing the eager student at ease.

While Wunderlich has written organ music throughout his career, he only

Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



Carla Edwards



Pamela Decker

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

recently arranged for the publication of many of these works. Undaunted by the passing of time, he is as enthusiastic and energetic as ever! Wunderlich grew up in a very musical family, with parents and grandparents as proficient musicians; Heinz's father was an excellent pianist and his first teacher. Wunderlich has twice been married. His first wife Charlotte died of cancer in 1982; together they had three daughters and seven grandchildren. Married a second time, Wunderlich's second wife, Nelly, was an excellent violinist, and they concertized throughout the world. Nelly suddenly died on January 5 of this year.

In the yet unfinished chronicles of the twentieth century, many significant organists' names will be long remembered. Heinz Wunderlich is a foremost and permanent member of that list. The organ world, especially as regards the German masters, is richer and fuller thanks to the life and presence of Heinz Wunderlich.

—David Burton Brown

David Burton Brown studied with Heinz Wunderlich from May 1989 to July 1990 and

in the summers of 1987 and 1994. Currently he is organist/choirmaster of Christ Episcopal Church, Holly Springs, Mississippi.

Nunc Dimittis

Ruth Hines Gardner died on June 14, 2003. Born on December 27, 1928, Ruth Gardner was a pioneer. By today's standards she would be one of many great women who realize their vocations as minister of music. However, in post-war America as Rosie the Riveter went back to the household, few female organists/church musicians were relegated to high-profile positions and leadership. In spite of these odds, Ruth triumphed throughout her life as a Christian and a church musician.

Ruth was a young piano and organ student in Wilmington, Delaware, where she was a parishioner of the Cathedral Church of St. John. She later attended the Curtis Institute on schol-



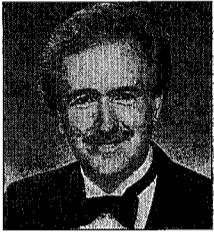
Ruth Hines Gardner

arship in 1946. She was the only woman in a class of organists that included such names as David Craighead, Donald McDonald, and George Markey, all of whom studied with the legendary Alexander McCurdy. While at Curtis Institute, Ruth encountered the young

Gian Carlo Menotti as a theory professor and even dated classmate and upcoming conductor Thomas Schippers. There are many stories that circulate about Ruth being the only female presence in the organ studio at Curtis. These times were not especially kind to women preparing to work in the church.

Ruth was noted for her ability to conduct and play. She was an expert organist in the great oratorio style. She learned this amazing skill to accompany the Mozart and Brahms Requiems as well as the *B Minor Mass* at McCurdy's elbow when she was the assistant to Dr. McCurdy. After Curtis, Ruth obtained her first job in rural Virginia at a Baptist church. Marriage and a family called her back to Delaware in the early 1950s and claimed most of her attention until the early 1970s, when she entered church work again in Main Line Philadelphia and finally at Immanuel on the Green, New Castle.

Ruth Gardner was no "Miss Suzie" as her rector, The Rev. Edward Godden



Colin Andrews

Organist/Lecturer/
Recording Artist

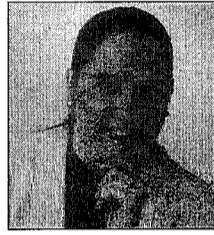
Solo and Duo Organ
with Janette Fishell
London, England
Greenville, North Carolina



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



Faythe Freese

Organist/Lecturer

Associate Professor of Organ
School of Music
University of Alabama
Tuscaloosa, Alabama



Michael Gailit

Organist/Pianist

Organ Faculty Conservatory of Music
Piano Faculty University of Music
Organist St. Augustine's Church
Vienna, Austria

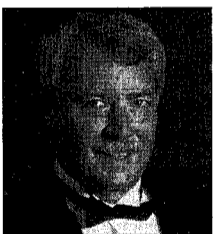


Michael Kaminski

Organist

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

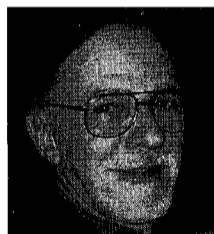
Concert Artist Cooperative



William Kuhlman

Organist

College Organist
Professor of Music
Luther College
Decorah, Iowa



Larry Palmer

Harpichordist/Organist

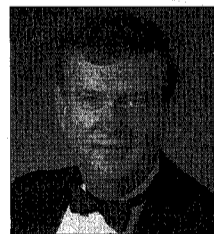
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Gregory Peterson

Organist

Organist/Director of Music
The Old South Church
Boston, Massachusetts



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

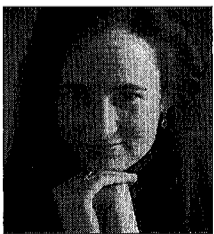
Sebastopol

California 95472

PH: 707-824-5611

FX: 707-824-0956

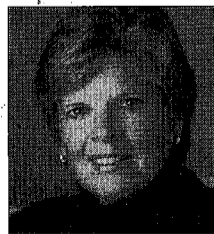
BethZucchini@aol.com



Clair Rozier

Organist

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



Vicki Schaeffer

Organist/Lecturer

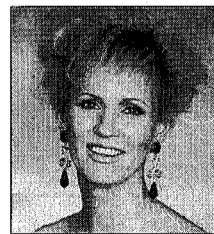
Music Faculty
Casady School
Organist
St. Paul's Lutheran Church
Oklahoma City, OK



Lisa Scrivani-Tidd

Organist/Lecturer

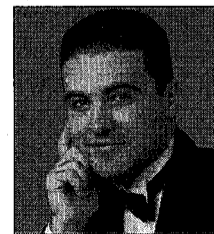
Assistant Professor of Music
SUNY at Jefferson
Watertown, New York
University Organist
St. Lawrence University
Canton, New York



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

Bedient

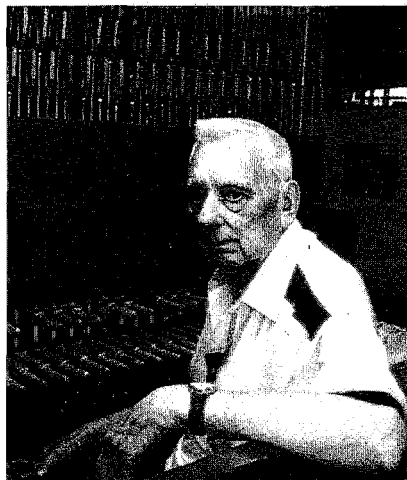
w
w
w
.
b
e
d
i
e
n
t
o
r
g
a
n
.
c
o
m

would describe. Ruth was always looking forward yet was mindful of the tradition of the Church. Her organ recital programs always embraced Bach and contemporaries such as Messiaen and Leighton, and she frequently played from memory. When a terrible fire destroyed Immanuel on the Green in 1982, Ruth engineered the choice of Ned Rorem as composer of Immanuel's anthem of rededication. Subsequent musical commissions included Gerre Hancock and Jack Burnam.

I met Ruth in the mid 1990s as I inherited her mantle at Immanuel Church. I could not have imagined a gentler or kinder gift. Immanuel Church couldn't have been more prepared: a wonderful, expressive organ, a delightful historic building, a marvelous rector and a congregation and choir that could sing Anglican Chant from the Coverdale Psalter. As I worked with Ruth on the King's College Training Course of the RSCM, I learned more important lessons: a dedication to the art and craft of church music and a dedication to the living God. A graduate of Education for Ministry (EFM), Ruth explored her faith in this ever-changing world.

Ruth was diagnosed with ovarian cancer in January 2003. After a short bout with chemotherapy, Ruth opted not to pursue treatment. In June she died while being taken care of by her family and close friends at Immanuel on the Green in New Castle after 74 years of faithful service to God, the Church, her family & friends, and her vocation.

—Jeffery Johnson
Grace Church, New York



Dean Robinson

Dean Robinson died on January 31 at the age of 78 in Rochester, Minnesota. He was carillonneur of the Rochester Carillon since 1958, and only the second carillonneur to hold that post in 75 years. Born on July 16, 1925 in Mazeppa, Minnesota, he graduated from Mazeppa High School before serving in the U.S. Navy. He then earned a bachelor's degree from Oberlin Conservatory, Oberlin, Ohio, and a master of music degree from MacPhail College of Music in Minneapolis. He served as minister of music at Montgomery Baptist Church, Montgomery, Alabama, before returning to Mazeppa where he opened his own studio, later moving it to Rochester. He was appointed carillonneur of the Rochester Carillon in 1958 and became a member of the Guild of Carillonneurs of North America in 1961. He was a founding member of the Southeast Minnesota AGO chapter, and was an active member

of the United Methodist Church in Mazeppa, where he played the organ for over 50 years. His recitals took him throughout the United States and Canada. A memorial service took place on February 11 at Calvary Episcopal Church, Rochester, with organists Robert Scoggin and Brian Williams, carillonneurs Jeffrey Daehn, Jeanine Hadley, and Bruce Rohde, the Calvary Motet Choir, and two handbell ringers.

The Rev. Dr. Victor Ira Zuck of Hagerstown, Maryland, died January 6 at the Homewood Retirement Center in Williamsport, Maryland. He was 95. Born in Hagerstown, January 29, 1908, he attended Blue Ridge College, New Windsor, Maryland. For a number of years, he was employed by M.P. Möller Organ Co. of Hagerstown, leaving during the Great Depression to perfect the second commercially successful electronic organ, known as The Orgatron, that was built and distributed by The Everett Piano Co., South Haven, Michigan. During World War II, manufacturing and patent rights were leased to the Rudolph Wurlitzer Co., North Tonawanda, New York, and when they expired in 1952, Mr. Zuck became regional manager and sales representative for M.P. Möller in Hagerstown. He was also president of Victor I. Zuck, Pipe Organs, Pittsburgh.

In his late 60s, he continued his studies for the priesthood at Trinity School for Ministry, and after ordination, served a number of churches in the Diocese of Pittsburgh. One of his great achievements while in Pittsburgh was the raising of money for the restoration of the Mother Church in the Diocese of Pittsburgh, dating from 1763, for which he received a prodigious award from The Pittsburgh History and Landmarks Foundation. During a sabbatical in 1982-83, he attended Trinity Theological Seminary, graduating in 1984 as a doctor of ministry, summa cum laude. In September 1988, he returned to his hometown to enjoy partial retirement and became a member of the Collegium of Pastoral Associates at St. John's Episcopal Church in Hagerstown. He was a member of the American Guild of Organists, the Organ Historical Society, the American Theater Organ Society and many other organizations, and wrote many articles for miscellaneous publications. Dr. Zuck made seven trips to Europe, Asia and the Middle East from 1956 to 1976. He is survived by his wife, the former Nathalie Peterson of New York City, one daughter, four grandsons, and five great-grandchildren.

For information: 800/451-5006 x306;
<www.paracletepress.com>.

CanticaNova Publications has released its spring catalog of "traditional music for the contemporary church." The 20-page catalog includes music by Christopher Bord, Derek Fry, J. William Greene, J. David Hart, B. Andrew Mills, Harald Owen, Gary Penkala, Richard Rice, Donna Robertson, and James Stanley: masses, introits, alleluias, motets, anthems, various liturgical settings, hymn resources, psalms, and instrumental music. For information: 412/828-9850;
<www.canticanova.com>.

The American Folklife Center in the Library of Congress has created an online presentation of the 1978 record album "Folk-Songs of America: The Robert Winslow Gordon Collection, 1922-1932," edited by Neil V. Rosenberg and Debora G. Kodish. The online presentation commemorates the 75th anniversary of the founding of the Archive of Folk Culture in 1928 and the appointment of its first head, Robert W. Gordon. Visit
<www.loc.gov/folklife/Gordon/gordon-home.html>.

Quimby Pipe Organs, Warrensburg, Missouri, has released the winter 2004 issue of its newsletter, *Pipe Notes*. The newsletter features extensive information on Quimby's comprehensive rebuild of the organ at First Baptist Church, Jackson, Mississippi. The instrument, with a tonal design in the Anglo-American romantic symphonic tradition, will have five manuals and 155 ranks. The tonal design will feature numerous ranks from the church's first organ that was built by E. M. Skinner and Son (Opus 535, 1940), as well as the Royal York Hotel Casavant, Toronto, Canada. These instruments were merged in 1989 by Keates-Geissler for First Baptist Church. Mechanically the organ will feature new electro-pneumatic windchests (except for five Casavant pedal chests rebuilt with new primary actions and the Skinner and Son Pedal 16-8' Bourdon and Echo division pitman windchest), 33 new cone-valve reservoirs, new 2" thick swell shades, new building frames, ladders, walkboards, new solid-state multiplex switching system, and new console components. The newsletter includes the complete stoplist and extensive photos. For information: 660/747-3066;
<qpo1@earthlink.net>;
<www.quimbypipeorgans.com>.

T. R. Rensch & Co., Racine, Wisconsin, is renovating a 23-stop Hinners organ to be eventually installed in the new St. Rita Catholic Church, Racine, Wisconsin. The organ was built in 1906 and originally installed in St. Rose Catholic Church, Racine, and served there until the church was closed in 2001. It is possible that this was the largest organ built by Hinners. The original construction featured tubular-pneumatic slider windchests for the manual divisions, and tubular-pneumatic vent chests for the pedal. The organ was fairly functional at the time of removal, and a few hymn tunes were played before the work was begun. It is a grand instrument with complete Diapason chorus, good reeds of English-style voicing, and a wood 16' Double Open Diapason in the Pedal. The tonal layout is Great, 10 stops;

You think this is **bold**?
You should check
out our new
web site

www.bedientorgan.com

Bedient
Pipe Organ Company

1060 Saltillo Road
Roca, NE 68430

(402) 420-7662
fax (402) 420-7663
1-800-382-4225

www.bedientorgan.com
bedientorg@aol.com

GEORGE BOZEMAN, JR
AND COMPANY
ORGAN BUILDERS

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

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

**QUIMBY
PIPE
ORGANS**
INCORPORATED

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

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

PEDAL

32 Contre Bourdon
 32 Contra Violone
 16 Diapason
 16 Bourdon
 16 Lieblichgedeckt (Swell)
 16 Antiphonal Viole
 16 Violone
 8 Octave
 8 Principal (Great)
 8 Gedackflöte
 8 Salicional (Swell)
 4 Octave
 4 Choralbass (Great)
 4 Flüte (Swell)
 IV Mixture
 32 Contre Bombarde
 32 Contre Double Trumpet (Great)
 16 Bombarde
 16 Waldhorn (Swell)
 16 Double Trumpet (Great)
 16 Cornopean (Great)
 8 Trompette
 8 Waldhorn (Swell)
 4 Clarion

SWELL

16 Bourdon doux
 8 Geigen Diapason
 8 Bourdon
 8 Flute Celeste II
 8 Salicional
 8 Voix Celeste
 8 Erzähler Celeste II
 4 Octave Geigen
 4 Flute Harmonique
 4 Traverse Flute
 2 2/3 Nasard
 2 Piccolo
 1 3/5 Tierce
 IV Fourniture
 III Mixture
 16 Contre Trompette
 8 Trompette
 8 Waldhorn
 8 Oboe
 8 Hautbois
 8 Vox Humana
 8 Voix Humaine
 4 Clairon
 Tremolo

GREAT

16 Double Diapason
 8 Principal
 8 Diapason
 8 Claribel Flute
 8 Gemshorn
 4 First Octave
 4 Second Octave
 4 Spitzflute
 2 2/3 Twelfth
 2 Super Octave
 1 3/5 Tierce
 III First Mixture
 III Second Mixture
 16 Double Trumpet
 8 Tromba
 Tremulant
 Chimes

Pipe and Digital Sounds Combined

SOLO

16 Gamba Celeste II
 8 Flauto Mirabilis
 8 Solo Gamba
 8 Gamba Celeste
 4 Gambette Celeste II
 16 Tuba Mirabilis
 8 Tuba Mirabilis
 8 French Horn
 8 Corno d'Bassetto
 8 Cor Anglais
 4 Octave Mirabilis
 Tremulant
 Celesta

CHOIR

16 Erzähler
 8 Principalino
 8 Voce Umana
 8 Gedeckt
 8 Concert Flute
 8 Viola
 8 Dulciana
 8 Aeoline Celeste
 4 Oktav
 4 Flute
 4 Viola
 2 2/3 Twelfth
 2 Fifteenth
 2 Waldflöte
 1 1/3 Quintflöte
 IV Mixture
 III Sharp Mixture
 8 Cornopean (Great)
 8 Krummhorn
 8 Clarinet
 Tremulant

ANTIPHONAL

16 Contra Viole
 8 Principal
 8 Holzgedackt
 8 Viole
 8 Viole Celeste
 4 Prinzpal
 4 Koppelflöte
 4 Violes II
 2 Oktav
 1 1/3 Quintflöte
 III Cymbale
 8 Trumpet
 Tremulant



Christ Church, United Church of Christ BETHLEHEM, PENNSYLVANIA

A handsome cherry and colonial white two-tone finish Four-Manual Renaissance™ console controls the addition of seven pipe ranks and more than seventy digital voices (including a full antiphonal organ) to the existing 1930 Möller Opus #5727 pipe organ.

Designed to the specifications of organist and music director Adam Koch, the organ console includes Allen's MIDI Division II, an adjustable-height bench and a matching cherry-finish dolly. The beautiful edifice is the congregation's third church building. The combined organ is now the largest in the historic "Christmas City" of Bethlehem, Pennsylvania. International concert artist Carlo Curley performed at the Dedicatory Concert.

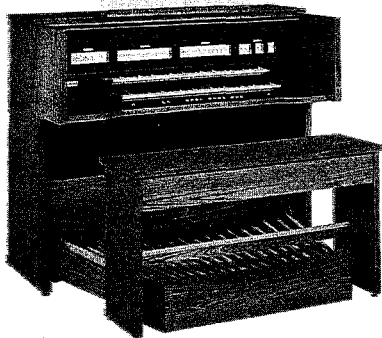


www.allenorgan.com

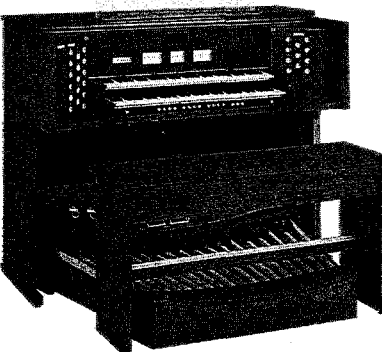
150 Locust Street, P.O. Box 36
 Macungie, PA 18062-0036 USA
 Phone: 610-966-2202 ~ Fax: 610-965-3098
 E-mail: aosales@allenorgan.com

Swell, 10 stops; and Pedal, 3 stops. The original tonal layout will be retained in the new installation. For further information: 262/633-9566.

Since 1982, **Allen Organ Company** of Macungie, Pennsylvania and its German representative have been supplying organs for the Salzburg Festival. The city of Salzburg began using Allen organs for its concerts and opera performances as the choice of Herbert von Karajan, and they are now used for both the Easter Festival and the Whitsun Concerts in Salzburg.



Rodgers Allegiant 657



Rodgers Allegiant 677

Rodgers Instruments LLC has introduced two new organ models in its Allegiant Series. The lighted rocker tablet console Allegiant 657 includes 34 sampled pipe organ stops equivalent to 41 pipe organ ranks and 32 orchestral voices. The drawknob model Allegiant 677 features 37 sampled pipe organ stops equivalent to 44 pipe ranks and 40 orchestral voices. Rodgers RSS Room Ambience System, Easy MIDI, and Pipe Organ Modeling including Valve Release, Swell Shade and Random Tuning modeling are built into the sophisti-

cated DSP electronics of the new models. These made-in-Oregon consoles feature Trillium level keyboards and keyboard options, Rodgers heavy-duty Trillium style pedalboards, premium audio, and custom voicing for pipe organ authenticity. Rodgers 15-second-long sample True Chimes™ feature from the Trillium Series is also included. A large number of console, bench and external audio options are available.



Rodgers MR-200 MIDI Sequencer

Rodgers Instruments LLC has announced the new Rodgers MR-200 MIDI Song Player/Recorder, an easy-to-use 16-track MIDI file player and recorder designed for use with any organ possessing standard MIDI connectors. It is the perfect match for Rodgers Trillium organs and Rodgers' new MX-200 Sound Module. The MR-200 allows songs to be saved in internal Flash memory or on standard 3.5" floppy disks. Standard MIDI files on disks can be used to play an organ and/or MIDI sound sources. Useful functions include: Transpose, Metronome, Repeat (Marker A/B) and Chain Play. There are two independent MIDI outputs for MIDI system expansion.

Theodore Presser Company has announced new releases. *Coach Me* is a new book and audio CD combination of singing aids for professionals and students. Soloists can study their parts in Handel's *Messiah* and Bach's *Christmas Oratorio*, as well as collections of major arias by Mozart, Puccini, Verdi, and others. The audio CD also includes piano accompaniment in practice and/or performance speeds. For information: <www.famiro.com>.

Corrections and clarifications

In the review by James McCray of the anthem *Jesus Walked This Lonesome Valley* by Ken Berg (February 2004, "Music for Voices and Organ," p. 12), the publisher was listed as Choristers Guild of Lorenz Publishing. The publisher is simply Choristers Guild; Lorenz distributes their publications.

Music for Voices and Organ

by James McCray

Fashionable Music

Contending with fearful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change or cease.
—William Shakespeare (1564-1616)
King Lear, Act III

Change is inevitable! There is a building in Cordoba, Spain that an Arab caliph had built as a mosque; it was designed by a Greek architect and today is used as a Christian cathedral—changes. One of my favorite politicians was Everett Dirksen, a great congressional leader. He was often criticized for his frequent changes of mind on issues, but he responded, "The only people who don't change their minds are in cemeteries." So having said that, why do I have such a difficult, if not impossible, time accepting the sweeping changes in church music? As someone who also worked as a church choir director during most of my career as a full-time college professor, it would seem my weekly contact with church staffs and congregations both small and large over the years would have helped me embrace the new directions of today. Changes such as sanctuaries with stages, altars framed by guitars and drums, and large video screens as a backdrop to the simple beauty of the sanctuary continue to infringe on my ability to worship calmly, even as some ministers predict that churches not changing are destined for oblivion; i.e., fewer people equals smaller budgets.

It is not fashionable to retain the traditions of the church. The past centuries of heritage are simply that: past. For example, the number of church services that strictly adhere to the liturgical calendar is rapidly decreasing. Congregations are developing that have almost no understanding of the liturgical year or other similar foundations of the church. Fashionable and trendy seem to be epithets I cling to, often hurling them as insults. Yet, how long does a trend or fad/fashion have to be in place for it to transcend its suspect status? When does it become something permanent?

Have I become as Ptolemy and his ancient astronomer followers whose belief in an unmoving and centralized earth caused them to tinker with and adjust the system of moving heavenly bodies in order to defend that fact?

Were the great composers such as

Palestrina, Bach, or Mozart merely fashionable? Certainly no one who has a sense of musical quality would suggest that. But, their music has been relegated to the concert hall rather than the church for which it was intended. The quality of their music was so high that it stood the test of time, and it still connects with generations who are substantially different from their original listeners whether they are in church or not. Although too early to declare as fact, it is doubtful that the same could be said about the majority of the music used in "contemporary services."

Yes, it is true that the architectural fashions of the day designed the ceilings of churches to be beautiful. The church fathers wanted people to look up which would elevate them in one sense, so the ceilings served as a magnet to attract the eyes. Their buildings continue to be monuments to which people are attracted. Visiting a thirteenth-century cathedral today can bring out the same appreciation and emotional response it did then. The building and even the concept of the church have endured. They were not just fashionable, they were immutable.

Music can do the same. It should not just be something purely immediate, but rather something that transcends time, as the Bible says, "from one generation to another." Sigmund Freud thought of the human mind as being like the city of Rome, layer built upon layer, cohabiting with, not replacing the past. The church can be seen in that same context—layer upon layer, not new eliminating old. And, in terms of music, for many of our congregations the old will be new to them. The glorious church music of the past needs the commitment of those responsible for preparing music for today's services. This does not have to be every week, but consider making an effort to use one piece of pre-twentieth century music in some way in a service (anthem, introit, benediction, etc.) once a month. You will be creating your own approach to being fashionable. So, in that spirit, the reviews this month feature works from the past.

Ordo Virtutum, Hildegard von Bingen (1098-1179), unison unaccompanied, Hildegard Publishing Company, 492-001550 (Theodore Presser Co.), no price given (M-).

Written in 1151 by the most important female composer before the Renaissance, this extended setting combines music, drama, and a ritual (*ordo* means rite). Hildegard's mysticism chronicles the temptation and fall of Soul and return to grace. The scholarly modern edition comprises 87 chant examples, all in Latin; it is believed that organ and possibly harp may have been used with the singing. There are instrumental interludes; these were written and added by the editor Audrey Ekdahl Davidson, and they follow Hildegard's style. A detailed account of the story, suggestions for costumes, and performance instructions are in the narrative introduction. Designed for sophisticated situations, this is a work not difficult to sing, but will require dedicated performers.

Nesciens Mater, Jean Mouton (1459-1522). SATB double choir unaccompanied, C.F. Peters Corp., NDC Editions, No. 24, \$3.95 (M+).

Mouton, a contemporary of Josquin, was an important early French composer, and, like Josquin, wrote in a serene polyphonic style typical of the period. Here he employs a quadruple canon within the texture for this Christmas antiphon. This is a scholarly edition that has been edited for modern use with such items as correcting *musica ficta*, and transposing for today's voices. The original chant on which this motet is based is given at the beginning and later is heard in a tenor part. Sophisticated music.

O Filii et Filiae (O Sons and Daughters), Luigi Cherubini (1760-1842), SAB and organ, G.I.A. Publications, G-5042, \$1.40 (M-).

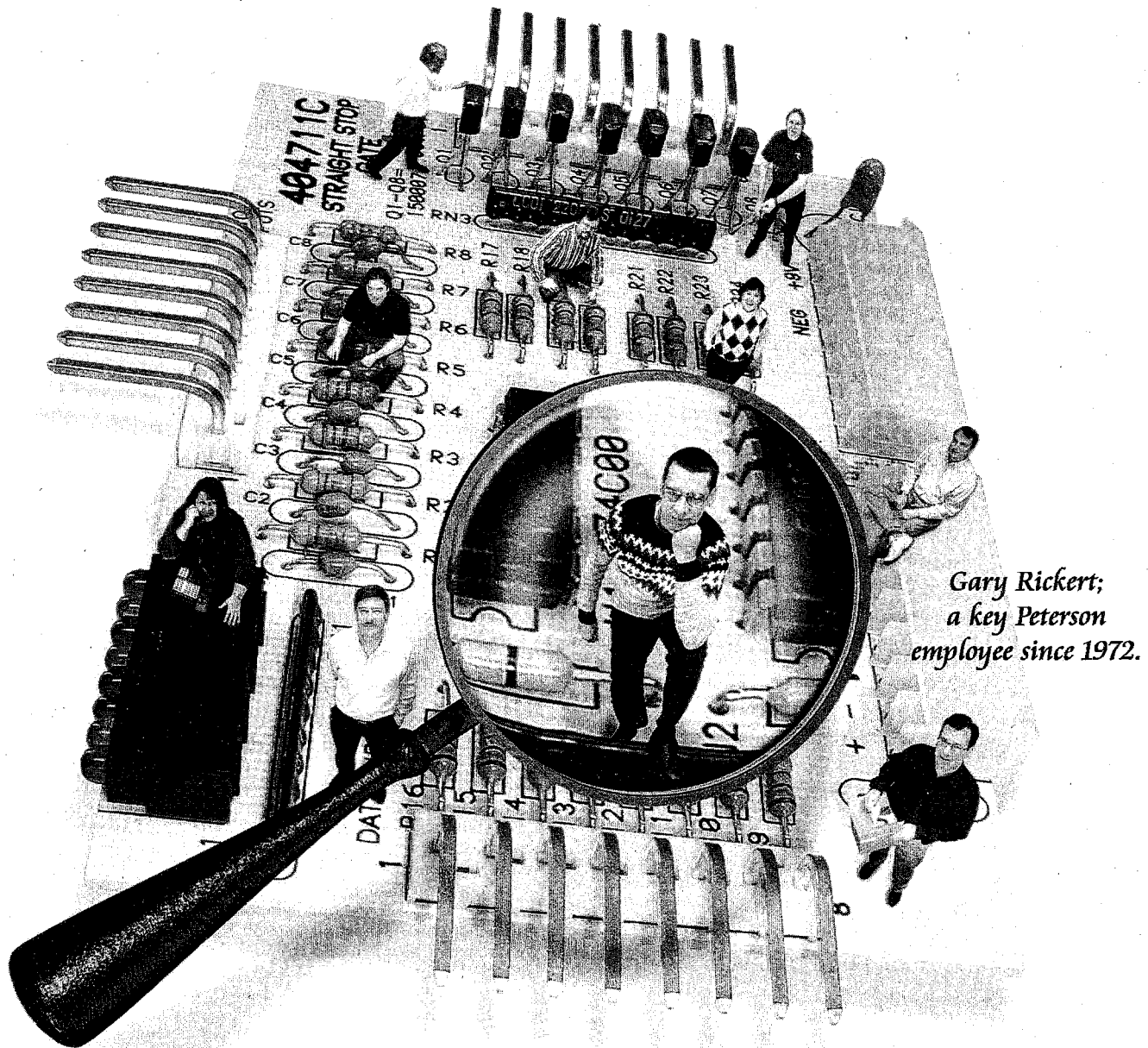
Edited by Richard Proulx, this setting

Reuter
Fine Pipe Organs
Established 1947

Dedicated to Artistry & Integrity

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

Take A Closer Look



When you buy any product for the pipe organ from Peterson, you get more than meets the eye. Like guidance from a customer support staff with over 800 years of combined experience.

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

has four verses with an Alleluia refrain that is expanded after the last verse. The keyboard part, on two staves, is very easy, often doubling the voices, which are syllabic in the verses but melismatic for the refrains. The bass/tenor has a moderately high tessitura but this setting should still be useful for small church choirs; both Latin and English are provided for performance.

Sweet Power of Song, Ludwig van Beethoven (1770-1827), SA or TB with violin, cello, and piano, National Music Publishers, CMS 131, no price given (E).

Editor Robert Carl has included the instrumental parts at the end. There are three verses to this folk song with only English for performance. Beethoven wrote this and other folk settings on a commission. The music is simple with the instruments playing contrasting lines throughout.

Messe des pecheurs de Villerville, Gabriel Fauré (1845-1924) with Andre Messager. SSA with chamber orchestra, Heugel S.A., Theodore Presser, 512-01221, \$19.95 (M-).

This hybrid setting is a compilation of two composers' mass settings; to Fauré's *Messe Basse* was added Messager's Kyrie, Sanctus, Benedictus, and Agnus Dei. Originally by Fauré for harmonium and solo violin, this version has been orchestrated for use with chamber orchestra or piano. The music is easy, with most scored for just SA voices.

Domine ad adjuvandum me festina, Giovanni Battista Pergolesi (1710-1736). SSATB, soprano solo, and chamber orchestra or piano, Ricordi and Company, No. 131713, no price given (M+).

This joyful praise of God is a setting of Psalm 69, Vs. 2; it includes a Gloria Patri and a closing Alleluia. The edition has both Latin and English for performance. The soprano solo is a very busy, ornamented line that opens the Gloria Patri. The alleluia sails in cut time and is

more contrapuntal than other choral sections. This is a delightful setting for choirs having a solid soprano soloist.

Vox Clamantis in Deserto, Clemens (non Papa), (1515-1556). SAATB unaccompanied, NDC Editions, C.F. Peters Corp., No. 52, \$4.95 (M+).

The editor of this excellent Notre Dame Edition is Ralph Buxton. This motet is taken from Isaiah ("A voice cries out in the wilderness"). There is only a Latin text for performance, but detailed commentary and a translation are included with the score. The music is very contrapuntal, yet very syllabic in style. There is no piano reduction of the parts.

Sanctus in d minor, Johann S. Bach (1685-1750), SATB, two violins, and continuo, Alliance Music Publications, AMP 0361, \$1.50 (M).

Bach composed five independent Sanctus settings, all during his Leipzig period. In this one, BWV 239, the music is homophonic with almost no contrapuntal choral lines. The instrumental parts appear in the choral score and are available for purchase (AMP 0361P); the cello and viola duplicate the keyboard bass line in octaves. This is a relatively easy setting that has immediate appeal and would be useful for most church choirs. Highly recommended.

Come Holy Spirit (Veni Creator Spiritus), Christopher Tye (1500-1572). SATB unaccompanied, G.I.A. Publications, G-5272, \$1.30 (E).

The original chant for *Veni Creator* is included. Set as an anthem in English with only two stanzas, the music is primarily chordal and has a keyboard reduction. The editor, William Tortolano, suggests that the original Latin chant could be alternated with the English verses.

Veni Creator Spiritus, Johan Michael Haydn (1737-1806). SATB and keyboard, Theodore Presser

Co., 312-41784, \$1.85 (M).

This Pentecost setting dates from 1782 and was originally for a chamber orchestra; however, the score does not indicate that the parts are available. Both Latin and English performing versions are given. This motet is typical of Haydn's music in that it is simple, primarily syllabic, and economical so that the text is direct. Useful music for Pentecost.

Book Reviews

European Cities of Historical Organs (Europae Civitates Historicorum Organorum), edited by Reinhard Jaud. Bad Vöslau, Austria: Crasl Druck & Neue Medien, 2002, 160 pages; \$21.00 plus shipping, from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; <catalog@organsociety.org>; <www.ohscatalog.org>.

In 1996 representatives of the artistic and administrative domains of five European cities discussed a plan to preserve their significant heritage of historical organs. A charter that defined its objectives more precisely was signed on 11 October 1997; it now involved nine cities in nine countries. A committee of "European cities and towns with organs of historic value" was formed to undertake a unifying role. This ambitious effort included such matters as joint financing of selected projects (concerts and major musical events, commissioning musical compositions, publishing an annual guide to organ festivals); organizing a travelling European competition on historic organs; promoting publications (books, audio and multimedia materials) on organs of historic value; restoring historic organs; building new organs; organizing master classes; and exchanging students, ideas, and audiences. Accordingly, this "brochure" was designed to allow all nine cities to present their historical instruments and their organ-related activities.

Each city is represented in a self-contained section that includes a preface by the city's mayor or other senior officer who summarizes the city's cultural history and general musical background. The main part offers descriptions and specifications of the selected historical and contemporary organs, along with accounts of musical festivals, organ competitions, and various symposiums and academies. The multilingual commentary is in English and the language of the country under consideration. A brief summary of some of the highlights of each section follows.

Alkmaar, The Netherlands, is represented by two organs, both in St. Laurent's Church. The Van Hagerbeer/Schnitger organ (now three manuals, 56 stops) originated in 1639-1646 and underwent changes and alterations through the centuries up to its restoration by Flentrop Orgelbouw, 1982-1986. The Van Covelens organ (now two manuals, 13 stops) dates back to about 1511 and also underwent

additions and restorations in 2000 by Flentrop. As for related musical activities, the city sponsors The International Bach Festival and The Schnitger International Organ Competition.

Freiburg, Germany, is represented by five organs, all by the famous German organ builder, Gottfried Silbermann (1683-1753), who had a formative influence on the history of music in Freiburg and its surrounding areas. The largest of these, a three-manual, 44-stop instrument, inaugurated in 1783, is in Freiburg Cathedral. The others, of varying sizes, are equally impressive in design. The musical activities of the city include evening organ recitals, the Gottfried Silbermann Society, the Gottfried Silbermann Festival (every two years), and the International Gottfried Silbermann Organ Competition, not a virtuoso event but one that focuses on the handling (registration, manner of playing, key touch) of Silbermann organs.

Göteborg, Sweden, is represented by seven organs. One of these, The North German Research Organ in Örgryte New Church, a four-manual, 54-stop instrument, attempts to reconstruct on a scientific basis a seventeenth-century organ in the style of Arp Schnitger (1648-1719). An imported instrument is a three-manual, 31-stop Willis organ, also in Örgryte New Church, originally built in 1871 for St. Stephen's Church in Hampstead, London. The American builder John Brombaugh supplied a North German instrument, with meantone temperament, for Haga Church in 1992. There is a French Symphonic organ in the School of Music, Göteborg University. Unique institutions and activities of the city include the Göteborg Organ Art Center within Göteborg University and The International Organ Academy—not an ordinary festival but a biennial conference for the exchange of knowledge and ideas.

Innsbruck, Austria, the "Alpine Organ City," is represented by five organs: the largest is a four-manual, 57-stop Humpel instrument dating back to 1725; the others are of small-to-medium size. In 1958 the first International Organ Week was inaugurated, including an organ competition to which prominent organ players were invited; it continues as an annual event.

Lisbon, Portugal, is represented by four organs; the largest, a four-manual, 51-stop instrument, was built in 1964 by D. A. Flentrop. None of the historical organs have pedal divisions. One of these, a two-manual, 28-stop instrument (principal and echo divisions), has horizontal reeds installed in a highly ornate case; it dates to 1765. In 1998 the International Organ Festival of Lisbon was established with the support of the Ministry of Culture and several private sponsors.

Roskilde, Denmark, is represented by only one organ, a three-manual, 33-stop instrument, installed in Roskilde Cathedral (the burial site of 20 kings and 18 queens). This 1654 Baroque instrument by Gregor Mülisch was preceded by others back to 1460; it underwent several recreations and restora-

The Institute of Sacred Music at Yale University

Program in Organ Performance

with an outstanding faculty of Catholic, Protestant and Jewish scholars and the resources and facilities of one of the world's finest research universities



WORSHIP · MUSIC · ARTS

Faculty

Thomas Murray
Martin Jean
William Porter

Degrees Offered through the Yale School of Music

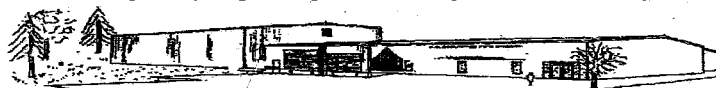
Master of Music
Artist Diploma
Master of Musical Arts
Doctor of Musical Arts

Double Majors may be obtained through the School of Music. Joint Degrees are offered concurrently with Yale Divinity School. Prizes in Organ Performance and Choral Conducting are available for qualified applicants.

YALE INSTITUTE OF SACRED MUSIC
409 Prospect Street New Haven, CT 06511
(203) 432-5180 www.yale.edu/ism

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 for more details and our delivery schedule for 2003-2004.

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

tions through the years. This university town has the Roskilde Festival, an internationally known event that attracts 70,000 primarily young people from Northern Europe each year. The Cathedral sponsors weekly summer organ concerts, and an annual Schubert Festival is a prominent event.

Toulouse, France, is represented by six organs: the largest is a three-manual, 54-stop Cavallé-Coll instrument installed in Basilique Saint-Sernin in 1888. Another Cavallé-Coll organ, a three-manual, 24-stop instrument, was installed in Église de Gesu (date not given). In this organ, foundation and reed stops are represented most prominently, whereas mutation stops are quite rare, a characteristic typical of the builder's work back to 1864. The 42-stop organ in Basilique Notre Dame la Daurade, inaugurated in 1864 by Lefébure-Wély, is described as a masterpiece of romantic organ art. It is possible that Dom Bédos de Celles, the author of *Traité de l'Art du Facteur d'Orgues*, who was a novice in the abbey of la Daurade at the time, may have worked on the organ during his stay in Toulouse. As for musical activities in Toulouse, the International Organ Festival of Toulouse is mentioned in the city mayor's introduction to this section; this event was prominent in the establishment of a network of seven cities in 1997 for the development of the common organ heritage of the nine cities mentioned earlier.

Treviso, Italy, is represented by six organs; the largest is a two-manual, 37-stop instrument (without a separate pedal division) installed in the church of San Nicolo in 1776 by Gaetano Callido, the most famous builder of the Veneto in the eighteenth century; this instrument was preceded by several other organs as far back as 1368. After several centuries of use, the organ is still in almost perfect condition. The same builder completed eleven other organs for the city's churches and one for a church on the outskirts, five of which are still in their original form. Callido's work, amounting to 430 instruments, extended along the Adriatic and east Mediterranean coasts. The musical activities of the city include the establishment of an Organ Festival in 1989, designed to heighten public interest in antique instruments and organ music generally.

Zaragoza, Spain, is represented by six organs; the largest is a three-manual, 33-stop Roques instrument in Catedral de la Seo, Zaragoza; it was a restoration in 1857 of an earlier instrument from 1469. The introductory section presents a brief but informative account of the organ in Spain from the fourteenth century and subsequent times. No account of related musical activities is provided for this region.

Produced in large format (7.5 x 11.25 inches/19 x 28.5 mm) on heavy paper, this elegantly designed and printed publication has full-color photographs of organs and cityscapes throughout. A close inspection—perhaps with the aid of a magnifier—of the intricate organ cases, decorative statuary, paintings, and inlaid woodwork, will provide aesthetic enjoyment as well as insights into the visible structures of lasting monuments of organ history. For researchers or prospective visitors, there is a list of contacts for each city that provides a postal address, telephone and fax numbers, e-mail address, internet address, and the name of an artistic representative.

Organists planning a European tour should put these organs on their must-see, must-hear, and perhaps must-play agendas.

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

First Improvisation Book by John Shannon. Wayne Leupold Editions (8510 Triad Dr., Colfax, NC 27235), 2002, \$16.00. Phone/fax: 336/996-8445, <www.wayneleupold.com>.

There are a number of improvisation methods available in print, including those by Marcel Dupré and Gerre Hancock. These methods are by true mas-

ters of the art, and they therefore assume a few things from the start: a fairly advanced knowledge of music theory and musical style, and a desire to improvise on a quite sophisticated level (sonata form, anyone?). For the many for whom the word improvisation strikes a familiar fully diminished seventh chord, John Shannon's book may be just the thing. The slim volume is formatted and written specifically for students in the sixth or seventh grade who may know only the very basics of music theory (major and minor scales, triads, intervals, meter signatures, etc.), and who have studied a keyboard instrument for at least three or four years. Others who are more advanced (in age or ability) may find this book a comforting companion through the beginning steps of improvisation as well.

The book is clearly and cleverly organized, beginning with the simple arpeggiation of triads, advancing to improvising on a pentatonic tune (an easy and effective way to get fast results), adding a simple bass to a hymn tune, creating simple period structures, and inventing simple melodies. At the end, the student will not be able to improvise a French toccata, but will be able to harmonize a hymn tune with a lively, rhythmically interesting accompaniment and to create an eight-bar free piece. What is perhaps more important, the student will have been freed somewhat from the

page, having learned what fun it can be to make your own music. Teachers will find the book effective with students of the intended age, and many adults will find the language direct but not condescending, with many cartoons worth at least a chuckle. In one such cartoon, a young organist sits at the console with a single finger dangling over the keyboard, ready to play a note. In the text bubble above his head he wonders, "What's the worst that could happen?" What, indeed?

—Gregory Crowell
Grand Rapids, Michigan

New Recordings

Complete organ works of Johann Ludwig Krebs (1713-80), Vol. Five. Played by John Kitchen on the organs of St. Barnabas, Dulwich, and St. Peter Mancroft, Norwich. Priory PRC D738, TT 76:12, <www.priory.org.uk/>; available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

John Kitchen, senior lecturer and university organist at Edinburgh, has undertaken the recording of the complete organ works of Krebs, one of J. S. Bach's most talented pupils. This enter-

prise will eventually fill six CDs, recorded on different organs. For this fifth volume we are presented with a program of works in a variety of genres; of the 24 tracks all but the final two are played on the 1997 organ by Kenneth Tickell & Company at St. Barnabas, Dulwich. The Great contains a Bourdon 16', Open and Stopped Diapasons 8', Spitz Flute 4', Fifteenth, II-rank Sesquialtera, IV-rank Mixture and Trumpet; the Swell stops used on this recording include Open Diapason and Chimney Flute 8', Principal 4', Wald Flute 2', Mixture IV-V, Double Trumpet, Trumpet, Clarion, and Oboe; the Choir is furnished with Gedackt 8', Principal 4', Nason Flute, Nazard, Octave, Tierce, Sharp Mixture III and a Cremona; and the Pedal division contains an Open Diapason and Subbass 16', Octave and Flute 8', Gemshorn 4', Mixture IV and a Trombone.

The program begins with the *Prelude and Fugue in D*, which carries hints of Bach's work in the same key in its rather more concise writing than some of his longer preludes and fugues. The *Prelude and Fugue in F# Major* is possibly the first work for organ written in that key, which would have sounded almost unbearable in meantone tuning. The prelude, played on the Choir Gedackt and Principal, lilts gently in 12/8 and is followed by a fugue based on a subject which could have been written by a

Platinum Edition

Two complete organs in one, the rich symphonic American pipe organ plus the pure sound of a European pipe organ, very competitively priced, from \$75,000

Compare our new Rembrandt-4900 Platinum Edition's sounds and features with what you get from other big name organ companies.

Compare the more than 200 non-unified speaking voices and the masterpiece of Dutch cabinetry with other serious builders.

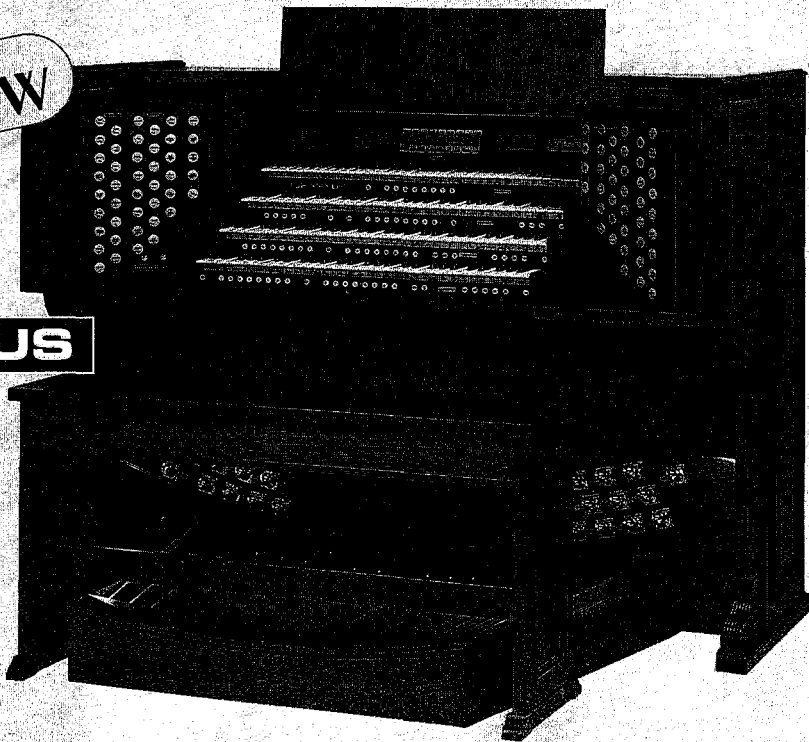
Experience the latest in multi-channel pipe sound, Midi-velocity, personal voicing capability and possible customizations in the PE version. Knowing this, no organ purchase should be undertaken without considering both a pipe organ and a magnificent Johannus.

New

JOHANNUS

To find your nearest dealer email us from www.johannus.com or fax 011 31 318 622238

© copyright Johannus
The Netherlands 2004
FCC Class B approved



composer of the previous century, its slow chromatic descent after the rising fifth being treated severely by Krebs. Reed tone is provided by the Swell Double Trumpet and the Choir Cremona: both coupled to Great, which combined with the flue chorus to 2' and mixtures on all three manuals provides an excitingly rounded plenum. The short but tersely dramatic *Prelude in F Minor* (at 1:17 it is one of the shortest that Krebs wrote) is not paired with the fugue played here in any MS, but they go well together, the fugue again being written in a considerably older style to demonstrate Krebs' mastery of the art of counterpoint. There are similarities with the fugue in the same key by Bach, with Krebs seemingly unable to wind up after a diminished chord without a rest, a cadenza and block chords. The *Toccata in A Minor* shows the clearest debt to Bach, with its 3/8 time signature, pedal solos and Neapolitan sixths. The associated fugue has occasional similarities with the "Wedge" fugue. Both these works are played at St. Peter Mancroft, Norwich, on the fine Peter Collins organ of 1984; apparently volume 6 will be recorded in its entirety here. The Great chorus to mixture sparkles, while the Positive chorus to 2' plus the Tapered Quint at 1 1/2' is smaller scaled, but in no way subservient.

Of the three trios included here, the first one, in G, exploits a more contrapuntal texture, mainly in parallel thirds and sixths with several chromatic runs passed from hand to hand, while the two in C introduce a galant style. In these charming works John Kitchen makes use of different mutations for the RH while playing the LH an octave lower on 4' and 2' to great effect.

Four chorale preludes are played, of which the trio on *Mein Gott, das Herze bring ich dir* contains in a central section the chorale melody in longer notes soloed here on the Swell Trumpet in the LH, after which the imitative writing resumes. *Von Gott will ich nicht lassen*

places the cantus firmus in the bass to underpin an energetic organo pleno movement, while *Zeuch ein zu deinen Toren* places it in the RH over a flowing LH in two parts. *Ich ruf zu dir* is based on a rhythmic figure passed from alto to tenor to bass, the melody appearing in the treble. These pieces are all highly suitable for service playing.

Finally John Kitchen includes three of the 13 chorale settings from the *Clavierübung* published during his time at Zeitz after 1744 (in each case the chorale has two settings, the second of which in most instances has the chorale as a solo for the RH over 16th notes, followed by a required realization of the chorale from the melody and figured bass provided). The two settings of *Erbarm dich mich, O Herre Gott* are highly chromatic, and *Warum betrübst du dich mein Herz* only marginally less so. With *Allein Gott in der Höhe* the first movement is in the form of prelude and fugetta, the prelude moving mainly in 16th-note triplets against eighth-notes in two parts.

As in the previous CDs in this venture, John Kitchen takes us to the heart of each piece through skillful registration and in particular a clear and precise articulation. His technical ability permits him to negotiate the most difficult of the virtuoso passagework with aplomb, leaving us to marvel at the ingenuity of this composer—not for nothing was Krebs alleged to have been one of Bach's favorites.

The playing is, as we have come to expect from John Kitchen, technically and stylistically secure in these difficult pieces, and the tonal possibilities of each instrument is fully utilized, but within a historically authentic performance. The CD, which includes a booklet with a brief description of the pieces played, a stoplist of the instrument, and a list of the registrations for each piece, is highly recommended. The final volume of the series will be recorded on the organ of St. Peter Mancroft, Norwich, which this reviewer awaits with enthusiasm.

—John Collins
Sussex, England

Douglas Cleveland plays the Rosales Organ, Trinity Episcopal Cathedral, Portland, Oregon. Gothic Records, Inc. C 49123. \$16.98, 800/735-4720, <info@gothicrecords.com>, <www.gothicrecords.com>.

Louis Vierne, *Deuxième Symphonie*; César Franck, *Prière*; Marcel Dupré, *Deux Esquisses*.

This recording by Douglas Cleveland is the seventh solo organ recording of the three-manual, 85-rank Rosales organ (1987) at Trinity Episcopal Cathedral in Portland, Oregon. Previous solo recordings of this organ have featured organists David Britton, David Craighead, Catharine Crozier, David Hill, Kimberly Marshall, and Sandra Soderlund. In addition, a choral recording featuring the choir at Trinity includes six solo organ works played by organist George Baker. Although this organ was designed to play a broad range of literature, the reeds on each

division and the four harmonic flutes provide a definite nod to the French romantic tradition.

Douglas Cleveland, a name known to many American organists, currently serves as assistant professor of organ at Northwestern University in Evanston, Illinois, and organist/choirmaster at St. Matthew's Episcopal Church. Cleveland won the 1994 AGO National Young Artist Competition in Dallas, Texas, which topped an already impressive list of competition victories. He has maintained an active career as a recitalist in the United States, Europe, and Australia. This is his third solo recording.

Cleveland's well-engrained sense of rhythm and highly honed technique are brought to full fruition in his reading of the challenging Dupré *Deux Esquisses*. His excellent performance of these works brings the recording to a rousing conclusion. The other works all receive fine performances. Cleveland's playing is clean and crisp and the tempi are well-suited to the music and the fairly dry acoustic with the exception of the Vierne Scherzo. He plays this movement at such a frenetic pace that I could hardly catch my breath! A slightly slower tempo would have allowed more flexibility and playful nuance with this particularly catchy Scherzo. Although Cleveland peppers his playing with a subtle rubato that enhances the musicality of these compositions, one might wish that he would be more generous with it—especially in the Franck and Vierne. The final modulation into A-flat Major in the Vierne Choral and several spots in the previous Allegro provide some choice opportunities for rubato that were perhaps ignored.

Lawrence Archbold's essay on symphonic organs and organ music serves as an excellent model for recording liner notes. However, one might be disappointed that the overall length of the recording is so short (52:18). It would have been nice had Cleveland included another work from the French Symphonic School.

The Rosales organ is well-suited to the literature on this recording. The *Fonds* provide a warm, satisfying tonal anchor and the *Anches* add the necessary fire and brilliance. Also effective are some of the softer sounds of the organ. The Swell 16' Bourdon and 4' Flûte Octaviane combination in Vierne's Choral is particularly clear and serene. The concluding section of the Vierne Cantabile serves as a beautiful showcase for the arresting 8' Flûte Harmonique on the Great. Thank you, Douglas Cleveland and Manuel Rosales, for playing and building an organ to a high standard and sharing it with us through this recording.

—David C. Pickering
McMurry University
Abilene, Texas

logue no. 1400329, \$8.95. Distributed by Mel Bay Publications, Inc.

A note in the score of *Short and Simple* explains that Colin Mawby wrote the collection for organists "who play for Services and require incisive, accessible music." In fact, the titles of the fifteen works in the collection—there are three each of the following: Processionals, Fanfares for the Gospel, Offertories, Communion, and Recessionals—point to their primary purpose as being for performance at the Mass. The music is idiomatic, lively, and fluent. It is also tonal, with a sprinkling of dissonances adding a modern fresh tinge.

Mawby is a master of writing liturgical music for amateurs, and these miniatures are gems of the genre, but one wonders if the total of ten pages of music in *Short and Simple* is worth it. Much better value is the composer's *The Weekend Organist: Service Music for Manuals* (1997; Mayhew), which contains forty-nine pages of equally attractive, straightforward, manuals only music for the same purpose.

An Easy Collection for Organ. Kevin Mayhew Ltd., 2001, Catalogue No. 1400292 (distributed by Mel Bay Publications, Inc.), \$26.95.

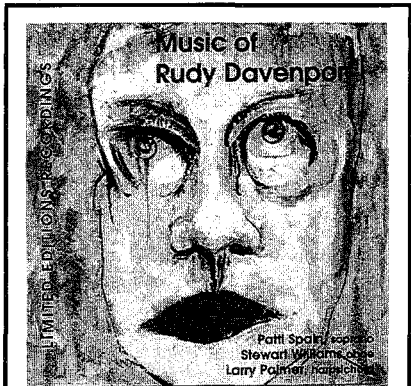
The forty-four pieces in this anthology are by seventeen composers whose work is frequently found in Kevin Mayhew's organ publications. All are between two and four pages in length and require a modest technique. A fairly large instrument with swell and great manuals and full pedalboard would be ideal, but a smaller two-manual organ with pedals would suffice. There is a wide mixture of contrasting works, most with neutral titles, that suggests that they can be played effectively in both sacred and secular situations. In this category are David Terry's *Adagio*, Betty Roe's *Early Morning*, Elizabeth Hill's *Gavotte*, Michael Higgins's *Scherzo*, and *Tranquil Moment* by Rosalie Bonington. Norman Warren's *Jubilate Deo*, and *Recessional* by David Terry, are among the few whose titles clearly point to their being intended primarily for performance as preludes, interludes, and postludes at church services. In practice, all the pieces in *An Easy Collection for Organ* could be appropriate for church services.

Among the more technically demanding works is Colin Mawby's *A Bright, Spring Sunday*. Set in C major, there is a cheerful leaping triadic melody, harmonized with mainly diatonic harmony that is endowed with a modern tinge due to a generous sprinkling of seventh chords and nonharmonic tones. The harmony takes several unexpected turns, which may surprise and delight. Several times the melody is soloed on one manual and accompanied on a softer manual and pedals, and there are a number of fluctuations in the dynamics that require use of the swell box and, probably, stop changes.

Another quite demanding composition is the brisk *Canon Caprice* by Andrew Fletcher. This little item consists of a canon at the interval of a tenth

New Organ Music

Short and Simple, Colin Mawby.
Kevin Mayhew Limited, 2002, cata-



MUSIC OF RUDY DAVENPORT

Oboe Sonata--Soliloquy of St. Teresa
Chaconne--Seven Innocent Dances
Songs of the Bride--Lagrimas

CD now available for \$15
(plus \$2.50 postage)

Larry Palmer / 10125 Cromwell Drive
Dallas, TX 75229 lpalmer@smu.edu

MANDER ORGANS

Exquisite Continuo Organs

Imaginative Reconstruction

St. Peter's Square
London E 2 7AF, England
t 011 44 20 7739 4747
f 011 44 20 7729 4718
ManderUK@mander-organs.com

North American Representative:
Malcolm Wecheler
1 Flak Lane
New Fairfield, CT 06812-2406
t 203 746 7709
f 203 746 2180
ManderUSA@mander-organs.com
www.mander-organs.com

WICKS

Only the best for 95 years

**WICKS
PIPE
ORGAN
COMPANY**

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

for the hands playing on different manuals and supported by a bass line of pedalpoints for the feet. Perhaps the most intriguing aspect of this contrapuntal miniature in quadruple meter is the entries of the two canonic voices on weak beats (the fourth and second beats of the bar respectively), which helps propel the music forward in a most engaging fashion.

Calling for *marcato* articulation and full organ, Robert Jones's powerful *Sortie* has thick triadic harmonies for the hands over a "marching" quarter-note pedal part. One may be reminded of the manner of the *Grand Choeurs* of Alexandre Guilmant, but Jones's little essay is a great deal easier to play than the French composer's postludes.

Many of the pieces in *An Easy Collection* are extremely simple to perform. One of these is David Terry's bold *Chorale*, which is essentially in A major but with numerous chromatic excursions beyond this tonality. Marked *Maestoso* and *forte*, both hands play on one manual in three parts throughout, the bass foundation being provided by the feet. Norman Warren's *Quiet Hills*, a mellifluous, lyrical D major Adagio in 6/8 time, is another technically easy example. Apart from an abrupt, unconventional modulation to four sharps in the middle, *Quiet Hills* is traditional in style, and suffused with warm, hedonistic nostalgia.

There are, admittedly, numerous mediocre pieces in *An Easy Collection for Organ*. But the appealing simplicity of the musical ideas and craftsmanship of some will make this volume a worthwhile addition to many amateur church organists' libraries.

—Peter Hardwick
Brechin, Ontario

Marilyn Mason, editor, *The Marilyn Mason Music Library, vol. 1, A Collection of Commissioned Works for Organ*. MorningStar MSM-10-990.

Unquestionably, master teacher and concert organist Marilyn Mason is more responsible than anyone else in the twentieth century for adding major works to the concert repertoire through her numerous commissions, and it is with great anticipation that we greet the publication of the first volume of a series devoted to these commissioned works. This volume contains works by six composers: Gordon Young's *Blessed Assurance* (1963), Charles Callahan's *Meditation on a Medieval Hymn Tune* (1993), Jean Langlais' *Miniature* (1958), Gregory Hamilton's *Prelude (pour Madame)* (2002), Normand Lockwood's *Quiet Design* (1954), and John Ness Beck's *Suite for Organ* (1963). The book is worth obtaining for Langlais' *Miniature*, a frothy perpetual-motion piece, very much in the general style of Dupré's g-minor prelude. This work has been deleted from the H.W. Gray catalogue for several years, and its reappearance is most welcome. The other particularly noteworthy inclusion in the volume is the *Suite* by John Ness Beck, a significant tripartite mid-century work that displays the same polychordal and quartal harmonic influences that are found in contemporaneous pieces by Vincent Persichetti or William Schuman. The remaining pieces are worth performing, although they are less imposing, both in terms of length and compositional rigor.

Olivier Messiaen, *Offrande au Saint Sacrament*. Leduc AL 29 357, \$9.95 (distributed by Theodore Presser).

Messiaen's widow, Yvonne Messiaen, discovered this piece after Messiaen's death. Because of the strong similarity of its theme to the second theme of *Le Banquet Celeste* of 1929, it is assumed to have been composed at roughly the same time. The work is in ABAB form. The A sections comprise perpetual-motion flute sextuplets over slow-moving chords on a

vox humana in the manual and pedal. These are contrasted with the B sections in which melodic phrases that are more rhythmically static are played on various flue solo registers. Although there is a key signature present, and most of the chords could easily be described or analyzed with traditional higher-number designations, there are many areas that clearly foreshadow Messiaen's "stained glass" chords that were to be highly characteristic of his writing during the 1930s and 1940s. This is a wonderful miniature that deserves frequent hearings, and certainly compares favorably with Messiaen's other previously published early masterpieces.

Olivier Messiaen, *Prélude*. Leduc AL 29 414, \$14.95 (distributed by Theodore Presser).

This posthumously discovered prelude is supposed to have been composed during Messiaen's student days at the Paris Conservatory, because the manual and pedal compasses that are demanded correspond to those available on the concert hall instrument at the Conservatoire. The style is quite similar to his *Diptyque* from that period and also bears a strong resemblance to Jehan Alain's works from that same time frame when both composers were students at the Paris Conservatory. The piece is monothematic, and its harmonic language is rather impressionistic in

style; it contains a surprising number of relatively straightforward major and minor chords, including the final cadence. Surely, this is an early work, and Messiaen's lack of publication confirms that this piece is probably of little interest, other than as juvenilia from an emerging major force in the world of twentieth-century organ composition.

Camille Saint-Saëns (transcribed by Ekaterina Melnikova), *Carnival of the Animals*. Wayne Leupold Editions WL600155, \$17.00.

Saint-Saëns' witty chamber orchestra composition needs little introduction, and I am happy to report that Russian concert organist Ekaterina Melnikova has wonderfully struck a balance that preserves the wit and character of the pieces within a transcription that is organistic and technically feasible. We have all suffered through attempting to perform transcriptions that do not fall comfortably under finger and that are not sensitive to the difficulties of playing certain pianistic or orchestral effects on the organ, but Melnikova has produced a score that could easily be mistaken for an original French romantic organ composition. The piece is moderately difficult, but not transcendental, and would probably work to greatest advantage on a three-manual instrument of at least moderate proportions. This release is certain to be a favorite with audience and performer alike.

Charles-Marie Widor, *Salvum fac populum tuum for Three Trumpets, Three Trombones, Snare Drum and Organ*. MorningStar MSM-20-943, \$17.00.

Widor's splendid processional march ("Lord Save Thy People") is, along with Dupré's *Heroic Poem* and Vierne's *March for the Centenary of Napoleon*, one of the three major works for brass and organ from the French symphonic organ school. Each is, interestingly enough, scored for three trumpets, three trombones, percussion and organ. Widor's piece is a solemn, minor key processional that provides an apt musical counterpart to the magnificence of Notre Dame Cathedral. It was first performed near the end of World War I and is in ternary form with a brief fanfare-like coda. This classic work is an absolute "must" for anyone who can muster the appropriate performance forces. Both the organ and brass parts are moderately difficult. It has previously been available only in the very grainy original French edition or in an American photo-offset edition from these same indistinct plates. MorningStar's new crisp, extremely clear edition is, therefore, highly welcome and strongly recommended.

—Warren Apple
Venice Presbyterian Church
Venice, Florida



ASPIRE TO BE A SCHOLAR Scholarships for Organ Study

Five full scholarships are being offered by Rodgers Instruments for organ study at the International Music Camp, located at the International Peace Gardens, North Dakota (on the beautiful Canadian border).

Camp dates are July 11-17, 2004. This award winning camp has an outstanding faculty of musicians and performing organists.

The scholarship includes full tuition for music courses including private organ lessons, room and board at the camp and transportation including airfare from the nearest airport.

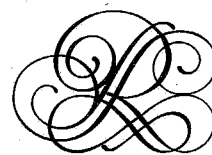
Tuition winners will be based on submission of cassette tapes or CDs of organ playing. Completed applications must be submitted by May 25, 2004.

Scholarship adjudication will be by outstanding artist/organists selected by Rodgers Instruments.

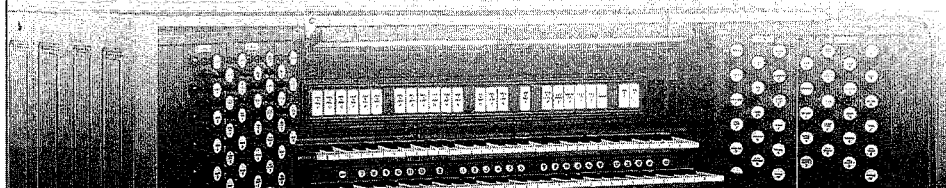
For applications and requests for information contact:

Dr. Jeannine Cansler
Rodgers Instruments LLC
503-681-0430 • Fax: 503-681-0444 • jcansler@rodgers.rain.com

Note: for an informative description of the camp visit: www.internationalmusiccamp.com



RODGERS



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

www.rodgersinstruments.com

©2004 Rodgers Instruments LLC

Organs of Distinction

Visit THE DIAPASON website
TheDiapason.com

The University of Michigan 43rd International Conference on Organ Music

A report by W. Michael Brittenback and Gordon Atkinson

The 43rd International Conference on Organ Music, Marilyn Mason, director, sponsored by the University of Michigan, was held October 5-8, 2003, in Ann Arbor and Ypsilanti, Michigan. The offerings this year represented Germany, Holland, France, Russia and the United States, and the organ music ranged from the beginnings of the North German-Dutch School through the twentieth century. The two cities of Ann Arbor and Ypsilanti, separated by only a street, boast three thriving university organ programs, and the conference showcased all three schools.

The festivities began with a traditional Lutheran hymn festival on Sunday evening at Concordia University Chapel with the choirs of Concordia University and St. Lorenz Lutheran Church, Frankenmuth, Michigan, conducted by Paul Altvogt, with Michele Johns and Scott Hyslop playing the large Schlicker organ.

On Monday morning the conference began at the University of Michigan School of Music with a lecture by William Gudger on the editing and performance of Handel's organ concertos. On Tuesday he gave a recital of music by British composers (including Handel) at Eastern Michigan University. Dr. Gudger is currently on the faculty of the College of Charleston, Charleston, South Carolina, and is co-editor of the critical edition of the Opus 4 Organ Concertos of Handel.

The lecture was followed by a splendid recital of music of Sweelinck, Scheidt and Scheidemann given by Gail Archer, director of the music program at Barnard College, Columbia University, New York City, on the Marilyn Mason Organ built by Fisk. On Tuesday, Dr. Archer gave an animated lecture on performance practices of Sweelinck and his contemporaries as well as insights into the organs of the period.

Monday afternoon's events were held at First Congregational Church of Ann Arbor, featuring the large three-manual Wilhelm organ. Marilyn Mason and Robert Luther gave an exciting recital of organ music for four hands and feet. For the last selection Dr. Mason was joined by pianist Seth Nelson playing the *Classic Concerto for Organ and Piano* by Leo Sowerby, one of the highlights of the day.

This was followed by a fine lecture on Russian organ music and organs in Russia by Iain Quinn, a Welsh organist and scholar. His lecture made everyone look forward to his recital on Tuesday on the fine Aeolian-Skinner organ at Pease Auditorium on the campus of Eastern Michigan. A recital by Matthew Bogart, Erin MacGorman, Seth Nelson, and Abigail Woods—students of the University of Michigan organ department—closed the afternoon's events.



(standing) Robert Glasgow, Joseph Daniel, Marilyn Mason, Justin Bischof, Petr Plany, Paul Bender, Abigail Woods, and in the front Andrew Herbruck

The day culminated with a splendid recital by Petr Plany, professor of organ at the University of Olomouc, Czech Republic, on the Létourneau organ at St. Francis Catholic Church in Ann Arbor. The evening began with one of the best performances of the *Gothic Symphony* in recent memory, and ended with music by the Czech composer Euben Reuchsel. On Wednesday Professor Plany gave an insightful lecture on the organ music and organs of the Czech Republic.

On Tuesday all events were held at Eastern Michigan and began with an exciting recital on the recently restored Aeolian-Skinner organ given by Donald Williams, professor of organ and university organist at Concordia University; Scott Elsholz, visiting instructor of organ at Eastern Michigan University; and James Wagner, adjunct faculty at Marygrove College. The program featured organ music of the 20th century. This was immediately followed with a recital given by Shin Ae Chun, Greg Hand, and David Saunders, graduate students of the organ department of the University of Michigan.

The afternoon events moved into the organ studio at Eastern Michigan where a fine three-manual Kney resides. After Dr. Archer's lecture and Dr. Gudger's recital, a discussion was led by Michele Johns, adjunct professor of church music at the University of Michigan, on "Recruitment and Positive People Skills for Church Musicians." Dr. Johns was assisted by two students: Luke Davis and Kirsten Hellman.

The evening recital was given by Pamela Ruiter-Feenstra, professor of organ and university organist at Eastern Michigan, on the Aeolian-Skinner in Pease Auditorium. The program fea-

tured music by Demessieux, Boulanger, Olsson, Lindberg, and Bovet.

The final day was held at First Presbyterian Church of Ann Arbor, showcasing their new Schoenstein organ. The first event was a recital by students from the organ department of the University of Michigan and included Luke Davis, Michael Frisch, Kirsten Hellman, Andrew Herbruck, and Susan DeKam. This was followed by a masterclass in improvisation given by Justin Bischof, on the theory faculty of Manhattan School of Music and organist/choir director of Westchester Reform Temple. His teaching skill made the art of improvisation seem accessible to any musician. Next followed an improvised recital on hymn tunes suggested by the audience. Dr. Bischof performed convincing improvisations in the style of Max Reger, John Adams, and Messiaen, and then played a thirty-minute improvisation in his own style of a complete four-movement symphony for organ.

Following Petr Plany's lecture on organ music of the Czech Republic, Joseph Daniel performed the final recital of the conference featuring music by Widor, Franck, and Duruflé.

The conference closed with a wonderful patio reception at the home of Marilyn Mason. The extraordinarily high caliber of all of the presenters and the variety of the material presented truly gave something for everyone who attended to learn and enjoy.

—W. Michael Brittenback

W. Michael Brittenback is currently minister of music at St. John's Episcopal Church in Plymouth, Michigan. He serves as Chair of Region V of the Association of Anglican Musicians, and as a member of the Executive Board of the Ann Arbor AGO Chapter.

The University of Michigan's 43rd Conference on Organ Music, "The European Connection," was held October 5-8, 2003, and highlighted music from England, France, Germany, Holland, Russia and the United States. Three full days of organ music and lectures were preceded by the opening program at Holy Trinity Chapel, Concordia University, Ann Arbor, entitled "Oh, That I Had a Thousand Voices—Hymns, Psalms and Spiritual Songs for the Church Year." The unique triangular shaped building with its stunning stained glass, reminiscent of that at Chartres (the artist Charles Loire's studio is in Chartres) was an appropriate venue, particularly as the sun set. With important events in the church year outlined by the narrator, Rev. Stephen P. Starke, music was presented with opportunity for congregational participation. The choirs of Concordia University and St. Lorenz Lutheran Church, Frankenmuth, Michigan, with organ, brass quin-

net and handbells, provided strong leadership, and sang anthems by Alfred Fedak, Scott Hyslop, Martin How and K. Lee Scott. As a result of careful planning, there was great variety in the arrangements of hymns, with some verses sung by choir alone, solo verses, congregation alone, and instrumental solos, the latter affording the congregation time to reflect on the words. Conducted by Brian Altvogt, Andrew Schultz prepared the brass players, and Scott Hyslop was the organist. The 1963 Schlicker provided powerful accompaniment for the 300 people present.

Monday morning's session, held in the Blanche Anderson Moore Hall at the University of Michigan, commenced with William Gudger's lecture, "Editing and Performing Handel's Organ Concertos." He pointed out that the early concertos were intended for performance with the early oratorios. No. 4 with its "Alleluia" chorus was performed with *Athalia*, the chorus part founded on the material of the final fugue. This concerto, which is not a reworking of earlier compositions, can be called the first keyboard concerto by any composer. Concerning registration, the single-manual instruments contained two diapasons, one metal, one wood, with metal principals at 4', 2', 2' and 1 1/2'; 4' flutes were sometimes available. "Swiss cheese registrations" (8' and 2', 8' and 2') have no validity historically. In 1738 John Walsh published a transcription of the *Six Concertos for the Harpsichord or Organ*, making them available as solos for a single player. Of note, this edition was available by successors to Walsh and others until the late 1890s, when it was supplanted by romantic style editions with flamboyant cadenzas. An excellent hand-out was provided.

Gail Archer played music by Jan Pieterszoon Sweelinck and two of his many students, Samuel Scheidt and Heinrich Scheidemann, with great style and authentic registration. The Fisk Opus 87, which most closely resembles the Silbermann instrument in Rotha, Germany, was wholly appropriate for this recital.

At First Congregational Church, Marilyn Mason and Robert Luther played a program of duets, the commissioned *Celebration of Two Hymn Tunes* by Alice Jordan; *Martyrs*, op. 7 of Kenneth Leighton ("not for the faint-hearted, players or listeners"); and *Concert Variations on Auld Lang Syne* by Eugene Thayer. Dr. Mason, joined by Seth Nelson, played Leo Sowerby's *Classic Concerto* with grace and style, the strings arranged for piano by the composer in 1948, in order "that there be more performances." (I recall hearing Dr. Mason play this with strings conducted by Dr. Sowerby at Westminster Abbey for the International Congress of Organists in 1957.) The Karl Wilhelm instrument is always a joy to hear.

Two recitals and lectures featured music from countries of which many musicians know little, the first by Iain Quinn in his lecture, "The Tsar of Instruments." He gave an overview of the history of the organ in Russia from Byzantine times to J. S. Bach and beyond. Organs from Holland and England were owned by the nobility, as organs had no place in the Orthodox liturgical world and were denounced by church authorities. During the time of Peter the Great, the mid-18th century, an interest in the culture of Europe developed, and more organs were imported, including those of Arp Schnitger. European artists made tours. Johann Wilhelm Hassler (1747-1822) influenced the musical life of Moscow and introduced the music of J. S. Bach to Russia. The 19th century saw the importation of organs by Walcker, Sauer, Steinmeyer and Ladegast from



**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



Marilyn Mason, William Gudger, and Gail Archer

Germany; from England those by Brindley and Foster; and the Cavallé-Coll from France for the Moscow Conservatory. Liszt, Widor, Tournemire and Bossi made tours, Widor playing five of his symphonies in one concert. Newly established organ departments of the conservatories of St. Petersburg and Moscow had "non-ecclesiastical" organ studies. A helpful handout of publications listing compositions by Glasunov ("arguably the most important Russian organ composer"), Gretchaninov, Glière, Glinka, Rachmaninov (an Andante for harmonium from *Trio élégiaque*, written in memory of Tchaikovsky) and Shostakovich shows the extent of organ compositions in the 19th and first half of the 20th centuries.

A daily addition to the conference featured recitals by students in the organ department from the studios of Marilyn Mason, Robert Glasgow and James Kibbie. Matthew Bogart, Abigail Woods, Stephanie Muller, Seth Nelson and Erin MacGorman concluded the afternoon sessions.

That night at St. Francis Catholic Church (Létourneau organ), Petr Plany of the University of Olomouc, Czech Republic, played a program which opened with Widor's *Gothic Symphony*. The last movement with its numerous tempi changes was stunningly performed, the player, organ and the building's sympathetic acoustics a fine match. Chorale preludes and a *Prelude and Fugue in f* by B. A. Wiedermann (1883-1951) and *Promenades en Provence* by Eulen Reuchsel (1900-1988) completed the evening.

Tuesday's events were held at Eastern Michigan University, Ypsilanti. At Pease Auditorium with its 1960 Aeolian-Skinner recently restored by Schoenstein, Donald Williams opened the first program with Vincent Persichetti's chorale prelude *Give peace in our time, O Lord*, the melody introduced by Sally Carpenter, alto. James Wagner played Messiaen's *Consecration and Apparition de l'Eglise éternelle*. Calvin Hampton's *Five Dances* were played by Scott Elsholz. In the second recital by students of the School of Music, David Saunders, Gregory Hand and Shin-Ae-Chun were heard. In Iain Quinn's recital he played much of the music he had discussed the previous day. Of particular interest were the *Prelude and Fugue in D*, op. 93, and *Prelude and Fugue in d*, op. 98, of Glasunov.

In the organ studio of the Alexander Building with its 1982 Gabriel Kney instrument, Gail Archer shared her enthusiasm for Sweelinck and his disciples in her lecture, "The Foundation of the North German School," stressing the tuning of instruments and the fingering used. An invaluable handout included the stoplists of the Oude Kerk in Amsterdam, where Sweelinck as civic organist played daily recitals, and St. Moritz's Church, Halle, where Scheidt was organist; his instructions for playing chorale-based pieces were also included. "Rules for the Organist in the City of Leiden" (1607) directed that recitals start and end on "... the Principal and in between [he] will use and play all the stops ..." Slides were shown of churches in Germany where this music can be performed authentically.

Dr. Gudger's recital featured English music from the 18th to the 20th centuries, with works by William Walond, Handel (*Concerto No. 4*), Samuel Wesley, Samuel Sebastian Wesley, Charles Villiers Stanford, and Herbert Howells. Again a handout provided much pertinent information.

For the last part of the afternoon,

Michele Johns introduced "Recruitment and Positive People Skills for Church Musicians," presented by Luke Davis and Kirsten Hellman. In the short time available the audience was divided into small groups in which situations both positive and negative were discussed, some of which were reported at the end of the session. From their research, the presenters defined problems and positive ways in which they could be met.

The evening program at Pease Auditorium, played by Pamela Ruitter-Feenstra, professor and university organist at EMU, featured French music by Jeanne Demessieux and Nadia Boulanger, and Swedish music by Otto Olsson and Oskar Lindberg. The 1935 *Prelude and Fugue in d#* (!) of Olsson was exciting in its intensity, and Guy Bovet's well-known *Salamanca* concluded a delightful evening.

Wednesday, October 8, at First Presbyterian Church, Ann Arbor (with its 2002 Schoenstein organ), commenced with the third program by organ students of the School of Music: Luke Davis, Ben La Prairie, Kirsten Hellman, Michael Frisch, Susan de Kam and Andrew Herbruck. For the second time in the conference a composition for organ and piano was featured. Dupré's *Ballade for Piano and Organ* dedicated to his daughter, Marguerite, played by de Kam and Herbruck. In his lecture on

improvisation, Justin Bischof said that technique in this art form must be developed, by practicing regularly and striving for excellence. He suggested using as a basis I-IV-V-I, keeping the forward movement in strict time. As one progresses one could move to I-I6-IV-IV6-V-V7-I. In playing a hymn, solo the treble line, then put the melody in the pedal, followed by the melody with a different pedal line from that written (using part of the printed chord), and finally adding other chords. Two people volunteered (or were conscripted) to illustrate his suggestions. Dr. Bischof requested hymn tunes from the audience on which he improvised short pieces. His improvisation in the style of Reger demonstrated his familiarity with the composer's style. The final piece, in which were quotations from several sources, was a brilliant tour de force.

Petr Plany's noteworthy lecture included many recorded examples. Composers who wrote prolifically for the organ included J. F. N. Seger (1716-1782), B. A. Wiedermann (1883-1951), and major contributions from present-day Jiri Ropek and Petr Eben. Dvorák and Janáček, probably the best known Czech composers, wrote little for the instrument, the former various preludes and fugues, of which the one in D was heard, and the latter some short adagios, apart from the monumen-

tal Postlude of his *Glagolitic Mass*. An extensive handout provided much information concerning composers from the 17th century to the present day, as well as stoplists, manual compasses and the names of organ builders.

In the final recital, Joseph Daniel performed movements from Widor's *Symphony No. 4*, Franck's *Choral in a*, and the *Choral Variations on Veni Creator Spiritus* of Duruflé, the alternatim sung by David Hoffman. The conference concluded with a reception at the home of Marilyn Mason and her husband, Dr. William Steinhoff.

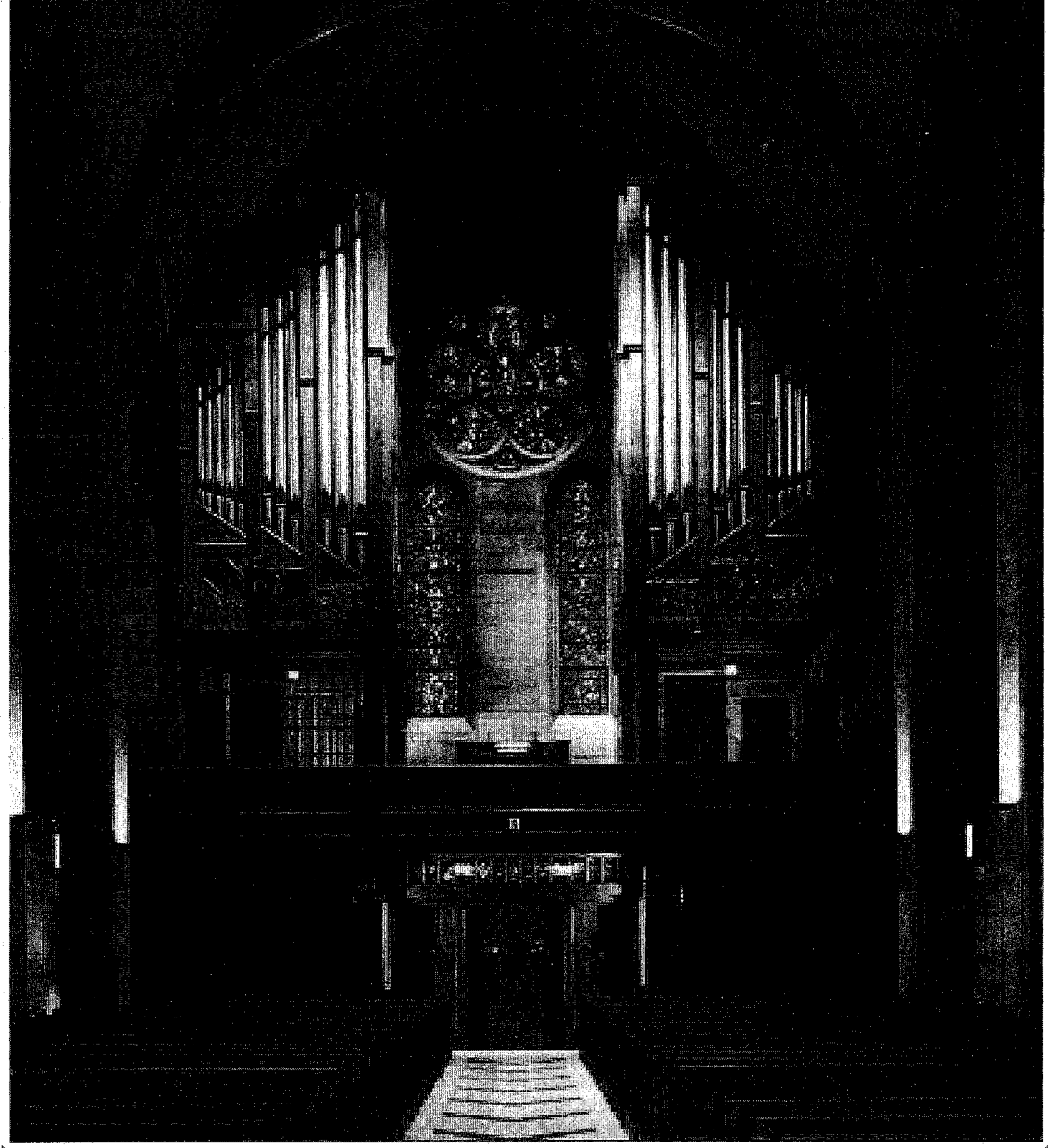
As always, The University of Michigan presented a fine conference with time allowed for relaxation. There was much compelling playing by the students with thanks due their teachers, Marilyn Mason, Robert Glasgow and James Kibbie. Conferees from 12 states appreciated the organizational skills of Dr. Mason and Dr. Johns. It was a time for listening, learning, discussion, meeting old friends and making new ones. After being closed for almost two years for restoration and improvement it will be a delight to be at Hill Auditorium for the 44th Conference in October 2004.

—Gordon Atkinson

Gordon Atkinson is a past president of the RCCO (1976-1978) and currently serves as organist and choirmaster of All Saints' Episcopal Church, Virginia Beach, Virginia.

Opus 19—1992
Three manuals—Sixty-six ranks

The Cathedral of Christ the King
Atlanta, Georgia



Goulding & Wood, Inc.

823 Massachusetts Avenue
Indianapolis, Indiana 46204

www.gouldingandwood.com

800.814.9690
317.637.5222

Repertoire

- [* indicates an available recording]
 **Lagrimas* [Tears] (1992), solo harpsichord
Noce Oscura [Dark Night] (1993), solo harpsichord
Enchanted Journey (1993), solo harpsichord
 **Soliloquy VI of St. Teresa of Avila* (1994), soprano, harpsichord
At Play with Giles Farnaby (1995), two harpsichords
 **Sonata for Oboe and Harpsichord* (1996)
 **Songs of the Bride* (1996), soprano, oboe, harpsichord
 **Seven Innocent Dances* (1996), solo harpsichord
 **Chaconne: A Remembrance of Louis Couperin* (1997), solo harpsichord
Four Dark Dances (1998), solo harpsichord
Millennium Preludes (1999), solo harpsichord

The Agony and Ecstasy of Writing for Harpsichord

"Rudy, WHERE are those seven harpsichord dances you promised?"

"Oh, they're all finished . . ."

"Well, why haven't I seen them?"

"They aren't written down yet—just completed in my head."

"Don't you suppose that if you want someone to play them, you should commit them to paper?"

This exchange between us took place on an October morning in 1996 as Rudy Davenport drove me to the airport. The night before I had played a recital for his Corpus Christi parish, St. Pius X Catholic Community, during which the first public hearing of his *Songs of the Bride* had moved the audience to tears.

The dances referred to had been promised several years previously for the graduate harpsichord recital of one of my students at Southern Methodist University in Dallas. Although the work had not been delivered, the thought of them had, nonetheless, continued to intrigue me. A month later they arrived in the mail. My nagging had finally paid off.

Seven Innocent Dances, premiered the following April at House of Hope Presbyterian Church in St. Paul, Minnesota, remain among the composer's most perfectly conceived works for the harpsichord. Scarcely anything needed to be changed or adjusted for texture. Miniature etudes, concealing their didactic purpose extremely well, they never fail to charm listeners with their brevity, suitability to the instrument, and easy-to-enjoy melodies. Each short movement has a title that begins "With," prompting the reflection that this is authentic "With it" music!

- Number one, D Major, "*With Casualness*," begins as a study in holding arpeggiated chords; but quickly shows its lack of predictability by having the first note of each group released from the sixth measure on. The effect is that of a limp!

- Number two, E minor, "*With Resolve*," contrasts an accompanied melody with a chordal accompaniment.

- Number three, G Major, "*With Playfulness*," is a study in shifting meters. In the second half of the piece the dry, lute-like sounds of the buff stop are featured.

- Number four, A minor, "*With Excitement*," is a study in hand-crossings and the arpeggiation of chords at different speeds.

- Number five, B minor, "*With Fire*," is a single page in perpetual motion, reminiscent of a Chopin etude.

- Number six, F Major, "*With Pompousness*," is a tango as well as a study in quick repeated notes.

- Number seven, C Major, "*With Steadiness*," is another study in holding and releasing notes. Its effect is similar



Rudy Davenport (drawing by Jane Johnson)

to that of Bach's *C Major Prelude* in the first book of his *Well-Tempered Clavier*.

These *Dances* are dedicated to Tom Goodwin, a Catholic priest whose Willard Martin harpsichord was Rudy's introduction to the instrument. Father Tom first suggested to Rudy that he write something for harpsichord, particularly since I was known to be interested in playing new music. In 1992 Fr. Goodwin had invited me to give a Lenten recital at his church in Port Aransas. Following that concert he introduced me to Rudy, who showed me his work for harpsichord, *Lagrimas*. A set of variations in the style of the English virginalists, the work has seven parts (a liturgical reference). Inspiration for the piece had come from the writings of St. Teresa of Avila, the Spanish mystic whose works first attracted the composer to the Catholic faith.

Although it was successful as music, the work was a disaster as a work for harpsichord. Like so many 20th-century pieces, it was a piano composition in disguise, requiring a damper pedal to allow harmonic coherence in its widely spaced arpeggiations. I made some small suggestions for improvement to the work and left south Texas with little memory either of the work or of its composer.

But Rudy did make substantive changes, and, since he had enrolled for my summer workshop near Taos, I promised him that if he would continue to accept suggestions about the piece and write out a fair copy, I would play it on my faculty recital that summer at Fort Burgwin—which I did. The piece was well-received by the audience, and Rudy's career as a composer for harpsichord was launched. Over years he continued to think about better harpsichord textures for *Lagrimas*, eventually settling on solutions more apt than his original version had been.

Rudy's second harpsichord work, *Noce Oscura*, was dedicated to harpsichord maker Richard Kingston, who was builder-in-residence for our New Mexico workshop. This short six-page piece reflected the composer's exposure to the unmeasured preludes of Louis Couperin, alternating specifically notated spread chords with more rhythmically incisive sections.

A growing sophistication in Davenport's harpsichord writing was evident in his next effort: *Enchanted Journey, Suite for Harpsichord*, an autobiographical work in seven movements (Prelude: *Long Ago and Far Away*; March: *The Journey Begins*; Scherzo: *The Jester as Companion*; Waltz: *Mountains and Valleys*; Recitative: *Mist*; Interlude: *Reminiscence*; Finale: *Journey's End*).

Each of Rudy's ensemble pieces was created for specific performers and a scheduled program. The first of these "commissions" was *Painful Longing for God*, a cantata based on the sixth soliloquy of St. Teresa. Soprano Patti Spain had been engaged to sing baroque works with harpsichord. We programmed a lot of Purcell and some Handel, but I wanted a new work to add another aural dimension to the program. Rudy responded with one movement: a recitative unified by a haunting recurrent motive for the harpsichord. I found this appropriate, but suggested immediately that the work needed to be extended. He agreed, and speedily wrote two additional movements. The ending of this work never seemed quite right, a problem not finally resolved until we were engaged in recording it! We had experimented over the years with at least three possible solutions, but finally settled on the simplest of them all: an unaccompanied vocal line. Interestingly enough, Davenport's *Soliloquy* has a remarkable affinity to Purcell's masterful dramatic cantata *The Blessed Virgin's Expostulation*, a composition Rudy heard for the first time at the same recital in which we first performed his own composition!

It took a lot of convincing to get Rudy to agree to compose a work for oboe and harpsichord. He had never heard a first-rate oboist and he was adamant that a clarinet would be a more suitable musical partner. It was not until we were standing in the checkout lane of an all-night grocery store in Corpus Christi discussing the pros and cons of the two instruments that a checker's comment "Write it for oboe. I used to play one!" helped convince him. A witty, classically proportioned *Sonata for Oboe and Harpsichord* resulted. First performed in the fall of 1996 on my house concert series, Limited Editions, it was an instant hit. In three movements, the work is reminiscent of Poulenc and Mozart in the first; poignantly nostalgic for the Appalachian surroundings of the composer's childhood home in Hayesville, North Carolina in the second; and playfully humorous in the third.

This first experience of writing for the oboe led directly to the composition of *Songs of the Bride*. Here soprano, oboe, and harpsichord unite to create hauntingly longing sounds for the exquisite images of King Solomon's sensuous love poetry. I was immediately attracted to this powerful work, but found its intensity almost overwhelming. An instrumental interlude seemed necessary to give a little respite. The composer agreed, providing a "pastoral interlude," with ostinati and clever use of quintuple meter. It was just what the song-cycle needed.

Chaconne: A Remembrance of Louis Couperin (1997) pays homage to one of the greatest of classic French composers for harpsichord. Using a recurring grand couplet with intervening material in the style of the 17th-century master, Davenport wrote a noble and appealing work, totally idiomatic to the instrument. In it he paid tribute to the first compact disc recording I had made on my Vaudry-copy instrument by Yves Beaupré, as well as to Rudy's own instrument, a gloriously resonant single manual harpsichord in the French style by Richard Kingston.

Four works from this bountiful catalog were heard in the first "retrospective" concert of Davenport's harpsichord compositions during the 1998 joint meeting of the Southeastern and Midwestern Historic Keyboard Societies. The uniquely communicative soprano Patti Spain and brilliant young oboist Stewart Williams joined me for a program comprising the *Chaconne*, *Soliloquy*, *Innocent Dances*, and *Songs of the Bride*. Audience response ranged from purely positive to ecstatic: here was music of our time that was also timeless, emotionally involving, and

something people enjoyed hearing.

Dark Dances in Ancient Style mirrored a troubled period in the composer's personal life. Comprising an *Allemande*, *Courante*, *Sarabande*, and *Gigue*, Rudy thought of them as possible candidates for choreography, writing that he "could just see the costumes—shroud-like, subdued colors . . . two or four couples. Modern dance, not classical ballet, but incorporating the feeling and steps of the baroque dances, French in style." In two autumn performances I prefaced these pieces with an *E minor Toccata* by the 17th-century German Matthias Weckmann. There seemed to be no undue clashing of styles or centuries.

Approaching the end of the twentieth century, Rudy was filled with excitement over a large project: composing a *Well-Tempered Clavier* for the new age! I have seen ten of a projected twenty-four *Millennium Preludes*, and performed only three of them—the last of my Davenport premieres: a graceful C minor *Toccata*; the madcap G Major *Texas Wildflowers (As Seen on the Roadside from a Speeding Car)*; and a Chopinesque, E-flat minor *Buddha Smiles in the Rain*. Lovely pieces, all.

Recordings

The Davenport concert in Dallas led, eventually, to a recording, completed in 1999. The same artists who had been responsible for first performances of all these pieces spent three hot June days and evenings committing their interpretations to disc. The venue was Caruth Auditorium at Southern Methodist University. Difficulties were many: extraneous noises from outside the hall (for instance the raucous sounds of a jazz combo at a reception in the lobby, scheduled, unbeknownst to us, for one of the evenings of our sessions); several major changes of musical text requested on the spot by the composer (including an entirely new, lower key for the last movement of *Songs of the Bride*); and, subsequently, a bitter disagreement over production details (my insistence that the cover be an expressionistic, attention-demanding reproduction of the painting *Lagrimas* by Colorado-based artist friend Doug Pedersen marked the initial trouble, followed by Rudy's second thoughts about certain recorded balances). The result was that the composer withdrew copyright permission for the release of the just-delivered discs and instructed me, through his lawyer, not to perform any of his music in the future.

Now, after years of negotiations accomplished with the help of several mutual friends, all difficulties have been resolved, and the disc **Music of Rudy Davenport** (Limited Editions Recording 9904) comprising the *Sonata for Oboe*, *Chaconne*, *Seven Innocent Dances*, *Soliloquy*, *Lagrimas*, and *Songs of the Bride*, is available at last.

A second, more recent recording of *Seven Innocent Dances* is included on the Centaur compact disc (CRC 2651) **Dances with Harpsichords**, played by Elaine Funaro. (This disc features delightful terpsichorean-inspired works by Herbert Howells, Kent Holliday, Dimitri Cervo, Stephen Dodgson, Timothy Tikker, Timothy Brown, Francis Thomé, Sondra Cark, Sally Mosher and Stephen Yates, in addition to the Davenport *Dances*).

Scores

All requests for scores should be directed to the composer, who may be contacted through his website <www.RudyDavenport.com>, where his telephone number is listed as 512/416-1802. ■

Thanks to Jane Johnson for permission to reproduce her 1998 drawing of Rudy Davenport.

The Organ Storm of Aloys Mooser

A 19th-century Swiss organ gazetteer

Aldo J. Baggia

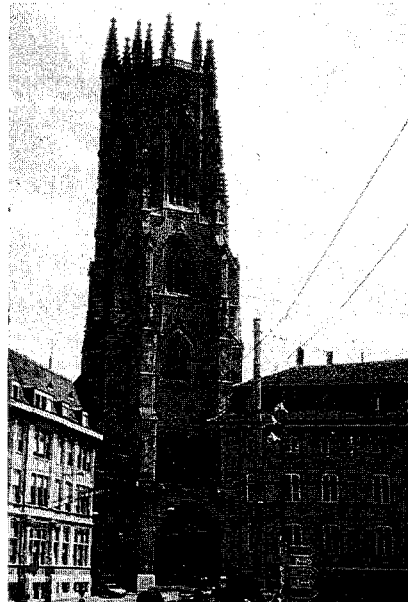
George Sand, one of the most prolific French writers in the 19th century, toured Switzerland in the company of Franz Liszt in 1836. She described their visit to the Cathedral in Fribourg in her "Lettres d'un Voyageur."¹ Sand begins by writing that they had entered in order to hear the "most beautiful organ that had been built up to that point."² She describes the magical impression that this instrument had on Liszt. Aloys Mooser, the builder, was apparently there when she and Liszt entered, and yet he kept his distance and observed everything with a somber and distrustful look. The organist of the Cathedral, who is not mentioned by name but who undoubtedly must have been Jacques Vogt, titulaire at the time, gave an example of what in French is referred to as the *orage* or storm. Sand describes his using his feet and hands, his elbow, his fist and she believed even his knees to give the impression of a complete storm: i.e., rain, wind, hail, distant shouts, dogs in distress, the pleading of a traveler, disaster in the chalet, the whimpering of frightened children, the ringing of the bells of lost cows, the roar of lightning, the bucking of the pine trees and finally the devastation of potatoes.³

She goes on to indicate the marvelous feeling she had when the great Liszt put his hands on the manuals and played a fragment of Mozart's "Dies Irae." It was at this point that they understood the superiority of this organ to all the others they had heard. They had earlier gone to Bulle, a town between Fribourg and Gruyère, to hear the organ of St. Pierre-aux-Liens, an instrument also built by Mooser. They were charmed by its sounds, but found the organ at Fribourg to be an improvement and to have unique qualities. Sand had the feeling that Liszt was transfixed in some sort of mystical and religious sadness that made the words "quantus tremor" stand out.⁴

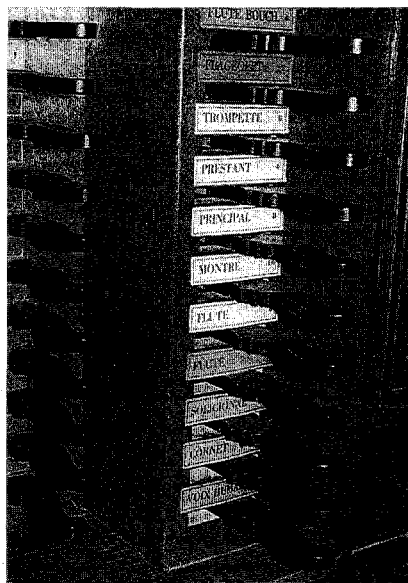
This masterpiece of organ building is still to be found in the Cathedral of Saint-Nicolas in the city of Fribourg. This organ (IV/61), built over the span of ten years (1824-34), made Aloys Mooser (1770-1839) internationally famous. In effect, his reputation is based primarily on the attributes of this one instrument, even though he produced others in Switzerland that have had a great deal of success. Mooser is recognized in the field as one of the great European organ builders of the nineteenth century, and yet seasoned organ aficionados might not recognize his status because he never profited from publicity, as did other great organ builders such as Arp Schnitger, Gottfried Silbermann, Friedrich Ladegast and Aristide Cavallé-Coll.

The identification of this organ with the concept of storm (*orage* or *Orgelgewitter* in German), is quite fascinating. One gets the sense of this by listening to the recording that the current titulaire, François Seydoux, made in 1991.⁵ The last piece on the recording is Jacques Vogt's "Scène champêtre—Orage" in a version by Paul Haas. It develops in a fashion that shows the fire and power of the *orage* and lasts some thirteen minutes. Vogt's version represented some fragments, and Haas was able to put everything together to form a total piece. Sand had the impression that, insofar as Mooser was concerned, "the storm, it would seem, is his ideal" (*l'orage est, à ce qu'il paraît, son idéal*).⁶ She further went on to write that with respect to special ideas, "the good fellow has his bit of madness" (*le brave homme a son grain de folie*).⁷

One has to question why the storm would be more associated with the organ in Fribourg, as though that instrument had a particular stop called "Orage." It is noteworthy that there were those who



Cathédrale Saint-Nicolas, Fribourg

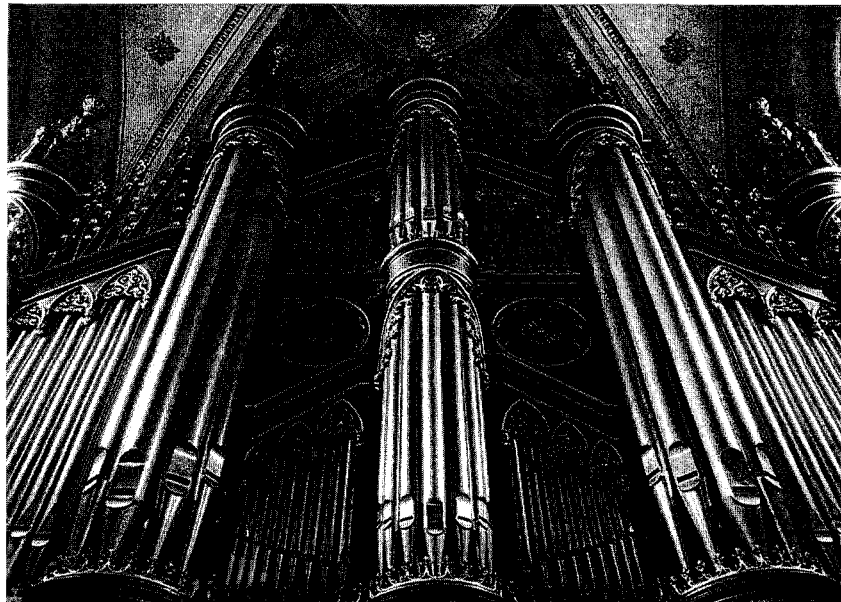


Stop controls, Cathédrale Saint-Nicolas, Fribourg (courtesy François Seydoux)

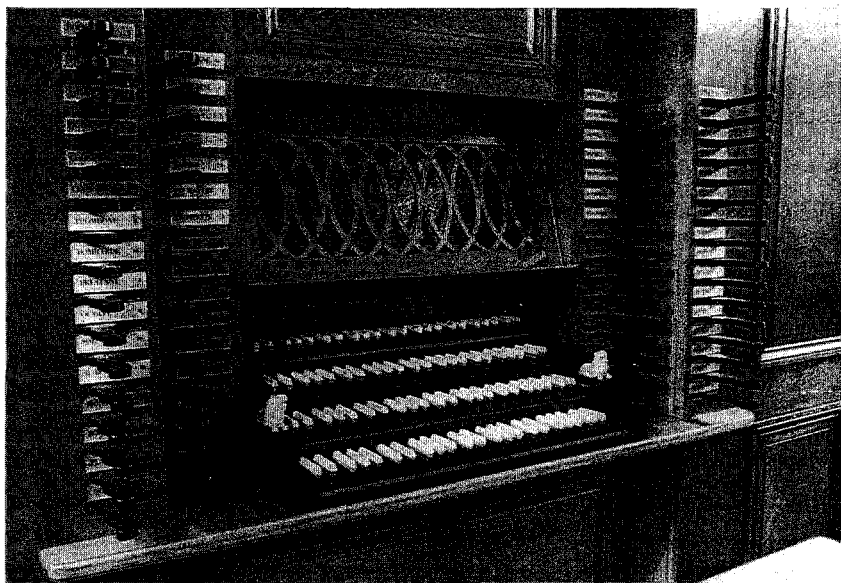
actually believed that the organ had a stop marked "Foudre" (lightning).⁸ Vogt felt that any organist could produce the same illusion because such a stop did not exist, but "these are effects that an organist can produce on any organ with a 32' or even a 16' stop" (*ce sont des effets qu'un organiste peut produire sur chaque orgue de 32 ou même de 16*).⁹ The general description of the organ, by countless visitors in the nineteenth century, was that it was a most "beautiful" instrument.¹⁰ Jane Miriam Crane compared the organ at Fribourg to that of the Hofkirche of St. Leodegar in Lucerne, which had also produced the storm effect. She wrote:

But, to go back to the organ [of Fribourg]; yes, it was thrilling and singular in effect. A fugue of Bach's [!], and then that delicious minuet in Handel's *Sampson* was succeeded by the "The Invocation." In this the "vox humana" seems to accompany in most human tones. I never heard anything that so gave me the idea of ceaseless, pitying intercession, pleading with depth of love that would not be denied. Ah! one hardly fathoms that Jesus is ever living, is ever interceding. The "Tempest" was very curious, but not quite so delusive as at Lucerne, where I involuntarily said, "it really is raining!" and we both preferred the distant chords and voices singing a hymn tune after the lightning and thunder. But both the organ and organist at Fribourg seemed infinitely superior to those at Lucerne.¹¹

It is clear that the beauty of the configuration and the sounds produced in a cathedral of warm and spacious acoustics really tell the story of the organ at Fribourg and what Mooser represented as an organ builder.



Mooser organ, Cathédrale Saint-Nicolas, Fribourg (courtesy François Seydoux)



Keydesk, Cathédrale Saint-Nicolas, Fribourg (courtesy François Seydoux)

resented as an organ builder.

Seydoux points out in the liner notes of his CD that among Mooser's most famous organs are those of St. Pierre-aux-Liens of Bulle (Canton of Fribourg), the Heiliggeistkirche of Bern, and the Collégiale of Estavayer-le-Lac. The last, a picturesque medieval town in the Canton of Fribourg, stands on the perimeter of the canton, directly on the southern shore of the Lac de Neuchâtel. While the organ at Fribourg has been considered Mooser's *magnum opus*, it is interesting to note that Mooser worked in these cities which are in close proximity to one another. Fribourg (Freiburg in German) is the capital of the Canton of Fribourg and is known for its Catholic University. Although primarily a French-speaking area, it is, in fact, bilingual; German is used freely in the city as well as for many masses at the Cathedral.

Mooser's native language was German and he was a native of the area, beginning his studies in the fields of cabinet making, organ and fortepiano building as a teen-ager with his father, Joseph Anton. At age eighteen he went to Strasbourg to study with one of the Silbermann brothers of the Andreas Silbermann wing of the family, and then continued his studies in Mannheim and Cologne in Germany. He studied piano building with the famous Anton Walter in Vienna before returning to Fribourg to make his mark locally. With his reputation assured, he was invited by the French piano builder, Erard, to join him in Paris to work with him, and Felix Mendelssohn himself had expressed great interest in his piano-building abil-

ities. Erard was willing to offer Mooser a very good salary but on one condition: all pianos from his factory would bear Erard's name and none would have Mooser's, even if he were the actual builder.¹² This may explain why Mooser took up his task as an organ-builder in Fribourg instead and remained in the area until his death.

Louis Veillot, the author of *Pèlerinages de Suisse* felt that Mooser did not have the good luck to have the right person with him who would be able to show off the great qualities of his instrument.¹³ One of the messages that comes through in reading about Mooser is that he was such a perfectionist that he was never truly satisfied with any of his work. He received offers to build organs in other countries, but like Gottfried Silbermann, he stayed close to home and about a third of his total of some thirty instruments are in Fribourg itself.

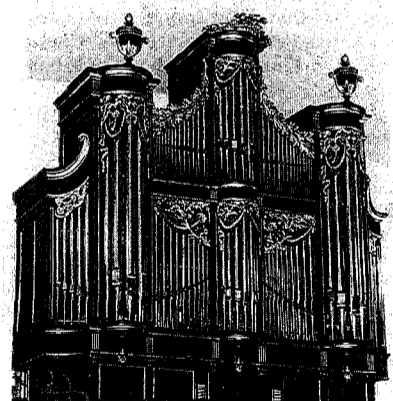
François Seydoux, the organist at the Cathedral since 1983, has written a monumental work on Mooser which earned him a doctorate from the University of Fribourg. It was written under the mentorship of Luigi Ferdinando Tagliavini and presented in 1984, with the current edition having been published in 1996. The first two volumes of text are massive, running to some 1600 pages, and give minute details on all of the organs that Mooser built as well as interesting information on his background and character. The third volume contains a very complete gallery of photographs, including close-ups of pipes, consoles, details of casework, complete casings, the interior of divisions, and windchests as well as some of the pianos

that have been attributed to Mooser. The dissertation itself is a fitting reflection of this bilingual area in Switzerland, given the title, *Der Orgelbauer Aloys Mooser* (1770–1839), and the fact that most of it is written in German, with a good part of the text in French because of the documents presented.

In volume II of his book (*Anmerkungsband*), Seydoux quotes various visitors, including English and American writers, who have commented on the organ of St. Nicolas, all using similar terms of praise: "It is one of the finest organs in Europe;" "one of the best in Europe;" "one of the finest in Europe;" "one of the finest in the world;" "said to be the finest-toned instrument in Europe," etc.¹⁴ French commentary was just as effusive. Again George Sand was quoted as writing, "Mooser is not happy with his work and he is wrong. I swear that if he has not yet achieved perfection, he has made something that represents the most perfect of its genre." And Louis Veullot (*Pèlerinages de Suisse*) wrote in 1839 that "It is an organ, the largest, the most beautiful that has probably been made in the entire world, and the strange thing about it, it is completely new."¹⁵ It was compared to the famous Christian Müller organ of St. Bavo's in Haarlem by several writers; Elizabeth Strutt wrote: "It (the organ) is larger than that at Haarlem, and is said, by those who have heard both, fully to equal it in power and sweetness of tone."¹⁶

Mooser's work at Bulle, Bern, and Estavayer-le-Lac

Let us now look at more indications of the value of Mooser's work by looking at the organs at Bulle, Bern (Heiliggeistkirche) and Estavayer-le-Lac. Originally all of these organs were instruments of two manuals with about twenty stops, but much work was done, here and there, from the time of their original dates of installation. At some point, a decision was made to pay closer attention to Mooser's original ideas. This was in keeping with the spirit of the Organ Reform movement (*Orgelbewegung*) which took place in the first part of the twentieth century and which encouraged restorations of many organs that had undergone a variety of rebuilds and tonal changes over the years. Here we are talking about three early nineteenth-century organs that stressed paying attention to the original specifications and Mooser's ideas with respect to pipe making in order to preserve their initial tonal qualities.



Mooser organ, Saint-Pierre-aux-Liens, Bulle (courtesy Le Conseil de Paroisse de Saint-Pierre-aux-Liens, Bulle, Switzerland)

The organ of St. Pierre-aux-Liens at Bulle is an interesting case of a very successful restoration which undid the rebuilding that enlarged the organ by Goll (III/48) in 1932 and the further modifications that were done by Ziegler of Geneva in 1946–48.¹⁷ At its installation in 1814 it was an instrument of 28 stops on two manuals, and Hans Füglist-

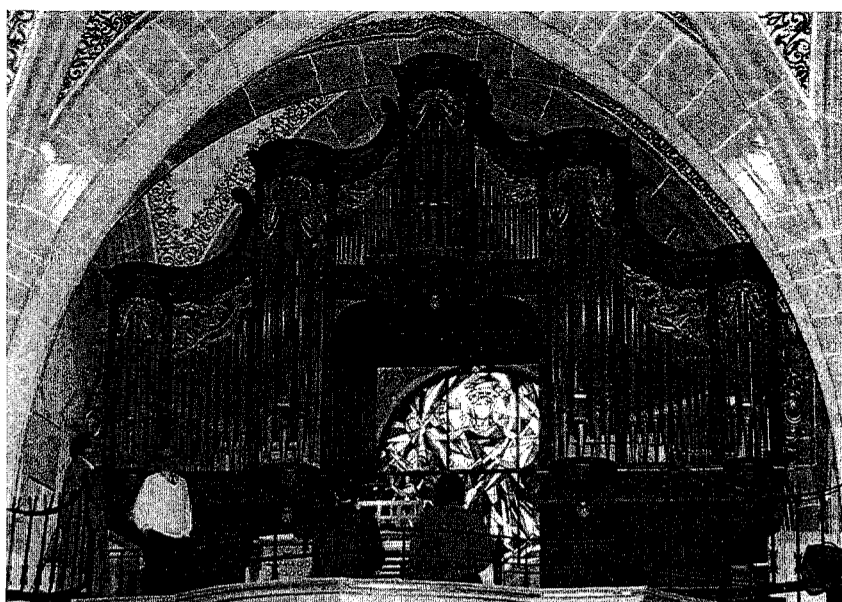


Heiliggeistkirche Bern (photo by Hermann Egli, courtesy Kirchgemeinde Heiliggeist, Bern, Switzerland)

ter did a thorough restoration in 1976. Studies were done on the construction of the pipes of organs that Mooser had built at Montorge and Riedisheim (Alsace) in order to fashion the pipes at Bulle in Mooser's manner.¹⁸ Luigi Ferdinando Tagliavini points out in his report on the restoration that the case and the façade are not mere decorative parts of the organ, but that they "express visually the architectural sound of the instrument; one can therefore 'read' the essential lines of the sonic composition desired by Mooser . . ." (*exprimant visuellement l'architecture sonore de l'instrument; on peut donc y "lire" les lignes essentielles de la composition sonore voulue par Mooser . . .*).¹⁹ At the end of his report, he adds that, in his opinion, Füglist's restoration not only was successfully done but that it makes the organ at Bulle one of the best in the entire canton, when one takes into consideration questions of artistic, musical and historical value.²⁰

The organ at the Heiliggeistkirche in Bern has also undergone many rebuilds. Over fifty years after Mooser's work in 1806, a church committee—one that underwrote a report on the five city churches—reported that the organ had been cleaned and improved by the organ builder, Haas, in 1858 and, at that time, it was considered the second best, after that of the Cathedral in the city.²¹ The original placement in the back of the chancel was not the best, and this proved to be a problem during the history of the organ, even though there was an indication in what is referred to as the "Etrennes" of 1810 that the " . . . organ that he (Mooser) has made for the new temple in Bern is a *chef-d'oeuvre*. Merely describing it would be in vain; one needs to hear it to have an idea of what it is all about. One has to examine it personally piece by piece in order to recognize its merits."²² Goll had worked on the instrument in 1899 and Sarmenstorf from Aargau had done a rebuild in 1934, after which it was clear that little of Mooser's work remained, and naturally this remained true by the time the organ was replaced by Metzler of Zürich-Dietikon in 1980. It is still a very handsome-looking instrument and, thanks to it, choral music plays a major role in the work of the church.

The Collegiate Church of Saint-Laurent in Estavayer-le-Lac is a jewel of gothic architecture, the construction of which goes back to the 14th century. The organ gallery was enlarged at the



Collégiale Saint-Laurent, Estavayer-le-Lac (courtesy Conseil Paroissial Catholique, Estavayer-le-Lac, Switzerland)

time of the installation of the Mooser organ in 1811, and the case was made to show the stained-glass window that is directly behind it, as indicated in the photograph of the organ, although the back wall is not the original one. Originally an organ of twenty-two stops, it has undergone numerous rebuilds and attempts at restoration, the last of which was done in 1992 by the firm of Ayer & Morel from Vauderens (Canton of Fribourg). Dr. Seydoux expressed some reservations about the total success of the restoration. Nine stops were added to a case that was built to hold twenty-two; also many of the original parts of the organ were not integrated into the work that was done.²³ Nonetheless, it stands impressively in the gallery and is certainly worth a visit.

Organs near Fribourg

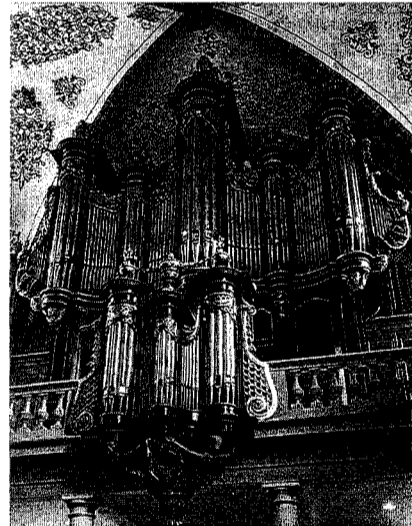
Switzerland has a history of some of the best known organ builders in the world and as a corollary to the information on Mooser's work, it is worthwhile to look at a few other substantial instruments in the immediate vicinity of Fribourg. The Cantons of Bern and Vaud have two of the most elaborately appointed organs of the last few years and both were produced by Orgelbau Kuhn of Männedorf. The organ of the Berner Münster had its beginnings in 1726 from the organ builder Leonhard Leu, and today's organ retains a great part of the main case, including the entire set of the original display pipes.²⁴ Dr. Friedrich Jakob of the Kuhn company points out that the Organ Reform should not be ignored insofar as the action is concerned, but that modern technology can provide a specially developed pneumatic control that serves the purpose of the old Barker lever. The Rückpositif was part of the organ in 1930, but it was felt that it was not really necessary to have a separate division and that the traits of the Rückpositif could be incorporated into the other divisions. The imposing instrument, IV/71, is capable of playing the entire gamut of the repertoire, and a recording made in 2000 shows off the grand acoustics and the organ's resources. The Cathedral itself is a magnificent structure, towering over the center of the city, and adds much character to the old town.

The organ at Saint-François, Lausanne

Offering a bit of a contrast would be the organ of l'Église de Saint-François in Lausanne (Canton of Vaud), which is larger and more oriented towards the romantic and French repertoire. This organ, originally installed by Samson Scherrer, a Swiss organ builder who had



Cathedral of Bern (courtesy Orgelbau Kuhn AG, Männedorf, Switzerland)



L'Église Saint-François de Lausanne (courtesy Orgelbau Kuhn AG, Männedorf, Switzerland)

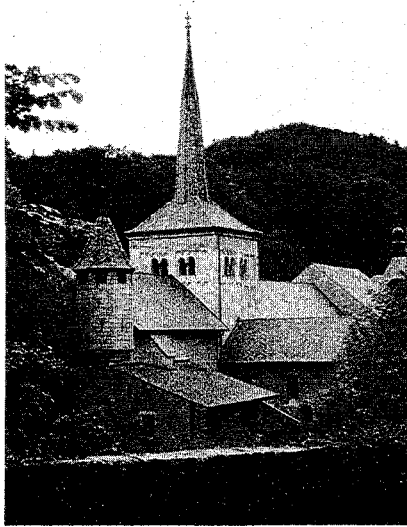
built organs in France for some fifteen years before undertaking this job, was a somewhat modest instrument of 22 stops. Nearly a century later, the organ was replaced by Walcker (1866) and later enlarged by the same builder in 1880. The Kuhn company began to make modifications in 1906, and when a major restoration of the church was done in 1990, the city of Lausanne had the foresight to have the entire instrument rebuilt, preserving as many pipes as possible from Scherrer, Walcker and Kuhn's earlier work. The Rückpositif had not been used for years, but the case and pipes were kept because of

Pipe Organs vs. Electronic Organs?

1-877-pipeorg

Get the Facts!

www.pipeorgans.com

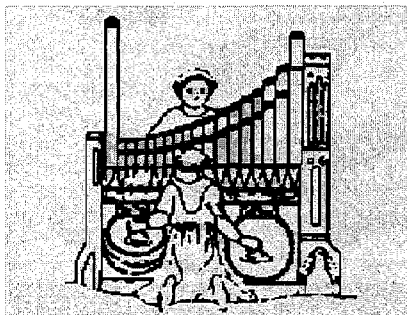


Abbey Church St. Pierre et St. Paul, Romainmôtier, Switzerland

their beauty; this was authentically reactivated and added a great deal in giving back to the organ its original character, even though the first organ was much smaller. The organ that Kuhn installed in 1995, V/75, with some 5,346 pipes, represented the largest organ in the French-speaking part of Switzerland prior to the installation last year of the C. B. Fisk Opus 120 (V/100, 6,737 pipes) in the Cathedral of Lausanne. The Kuhn instrument certainly does justice to the major works of the romantic period. Olivier Vernet will be recording all of Liszt's works on this organ, and to hear the first volume is quite an experience. He does the usual big pieces, and the power and majesty of *Ad nos, ad salutarem undam* give a sound that one would expect from Cavaillé-Coll's work. The Kuhn company's new form of pneumatic assistance is used to make the action less heavy, and the prominent case stands grandly in the gallery. It is quite a sight and the photograph gives a good sense of its grandeur.²⁵

Organs at Romainmôtier and Neuchâtel

Nearby are two organs of great importance. The instrument at Romainmôtier, installed in 1972 by the builders Neidhart and Lhôte, represented a major installation for the abbey church. The tiny town is dominated by the magnificent monastery church at the Abbey St. Pierre et St. Paul that was built in the 10th–11th centuries and reconstructed in the 12th–14th centuries. It is one of the oldest and most significant church buildings in the entire country.²⁶ There have been a number of organs in the church over the years, but the present one, IV/35, with a wonderful acoustical atmosphere, presents a sound that is very satisfying. Joseph Neidhart and Georges Lhôte located their workshop in Saint-Martin (canton of Neuchâtel). It is interesting to note that the organ of the Collégiale of Neuchâtel, IV/39, is listed as having been built by the Manufacture d'Orgues de Saint-Martin SA (NE). It was built in 1996 and has a splendid case which enhances its beauty. Dr. Seydoux indicated to me that, indeed, the current Manufacture d'Orgues de Saint-Martin SA (NE) is a continuation of the Neidhart and Lhôte company of Saint-Martin. There is a difference of twenty-four years in the building of these organs, and yet it is fascinating to see how much they have in common insofar as their sound capabilities are concerned. Guy Bovet, who made a recording at Romainmôtier and is the current organist of the Collégiale,



Collégiale Neuchâtel (courtesy Manufacture d'orgues St. Martin [SA], Neuchâtel)

participated in a number of dedicatory concerts there in 1996.

The organ at Romainmôtier is capable of playing the entire repertoire and it goes without saying that it profits from

the magnificent acoustics of the ancient abbey church. To hear music by Guilain, Bach, Brahms, and Mendelssohn (*Sonata No. 2*) proved to be a most positive experience and the town, with the abbey church in the center, is an absolute gem. The organ of the Collégiale of Neuchâtel has similar specifications, except that the instrument is larger. The Collégiale, the size of a cathedral, stands at the very top of the city center and has a magnificent view of the Neuchâtel Lake.

The western part of Switzerland offers the visitor a great deal in terms of lake views and well preserved medieval towns; organ tourists, though, will find any trip enhanced when, like George Sand, they wander into St. Nicolas to hear the Mooser organ played or join the stream of summer guests listening to the series at Romainmôtier. ■

Aldo Baggia is retired Chairman of the Department of Modern Languages at Phillips Exeter Academy, Exeter, New Hampshire. He holds a bachelor's degree from Iona College, an M.A. from Middlebury College, and has completed graduate work at Laval and Duke universities. He has pursued postgraduate studies in France, Germany, Austria and Spain, and has traveled extensively in Europe. He has written numerous opera reviews for Opera Review, Opera, Opera News, Orpheus, and Mon-salvat, and has written articles and reviews for THE DIAPASON.

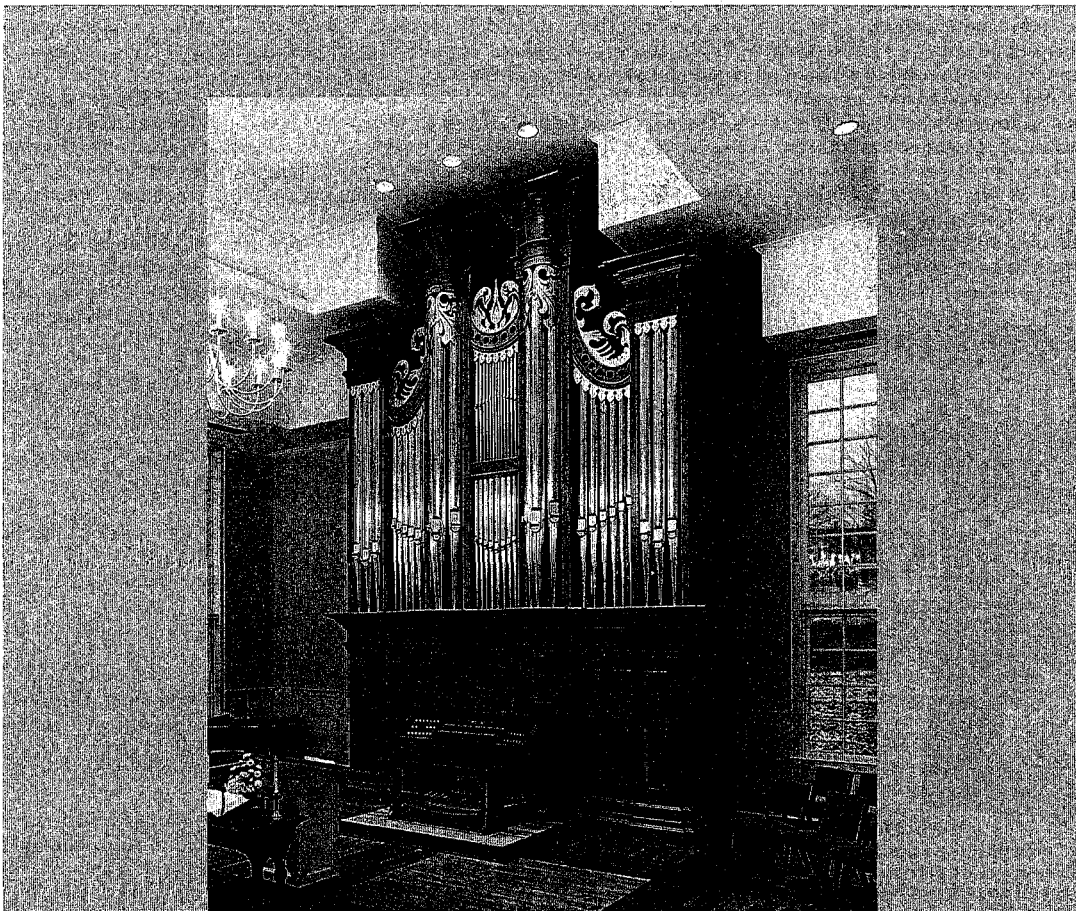
Notes

All translations from the French and German were made by the author.

1. Cf. George Sand, *Lettres d'un Voyageur*, Paris, Michel Lévy Frères, Editeurs, 1869.
2. *Ibid.*, p. 305.
3. *Ibid.*, p. 307.
4. Cf. *ibid.*, p. 309.
5. *Les grandes orgues d'Aloys Mooser et "Orage" à St.-Nicolas de Fribourg*, Euterpe MF 91402.
6. George Sand, *op. cit.*, p. 308.
7. *Ibid.*
8. François Seydoux, *Der Orgelbauer Aloys Mooser*, Universitätsverlag, Freiburg, Schweiz, 1996, volume II, p. 397.
9. *Ibid.*
10. *Ibid.*, pp. 391 ff.
11. *Ibid.*, pp. 399–400.
12. *Ibid.*, p. 21.
13. Cf. *ibid.*, p. 13.
14. Cf. *ibid.*, pp. 391 ff.
15. *Ibid.*, pp. 383, 394.
16. *Ibid.*, p. 393.
17. François Seydoux, *Les Orgues de St. Pierre-aux-Liens à Bulle* (Aperçu historique), brochure published at Fribourg in 1978, pp. 15–17.
18. *Ibid.*, p. 33.
19. Seydoux, *Der Orgelbauer Aloys Mooser*, *op. cit.*, p. 85.
20. *Ibid.*, p. 87.
21. *Ibid.*, vol. 2, p. 63.
22. *Ibid.*, p. 68.
23. *Ibid.*, vol. I, p. 117.
24. Cf. liner notes from the CD, *Die neue Kuhn-Organ im Berner Münster*, Heinz Balli spielt Bach, Mendelssohn, Martin, Liszt. Verlag Orgelbau Kuhn, 2000.
25. Cf. liner notes from the CD, *Franz Liszt, vol. I*, the organ works by Olivier Vernet, Ligia Digital, 2000 (Lidi 0104094-01).
26. *Baedeker's Switzerland*, Stuttgart, 1999, p. 264.

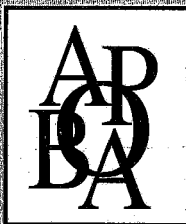
■ ANDOVER ■ JAECKEL ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BUZARD ■

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



Dobson Pipe Organ Builders

Fill Your Worship Space with the
Majestic Sound and Stunning Beauty
of a Pipe Organ



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

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

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

VI Festival Internazionale "Storici Organi del Biellese"

July 26–September 27, 2003

Joyce Johnson Robinson

It was my great pleasure to play a recital on a historic organ during the sixth international historic organs festival in the Biella area in northwestern Italy. Biella is a lovely town of 50,000, located about ninety minutes' drive north of Milan and Turin, midway between them. The district's prosperity comes from production of wool and rice; driving through the area, one spots frequent signs announcing woolen clothing for sale, and rice—including Carnaroli, an excellent rice for making the creamy dish *risotto*, Italian comfort food at its best.

A younger sister of the "Festival Internazionale Storici Organi della Valsesia" (detailed by Sarah Mahler Hughes in *THE DIAPASON*, February, 2003, pp. 18–19), the Biella festival is also smaller in scope. Last year's festival comprised nine recitals in as many Piedmontese towns, with organists hailing from the Czech Republic, Finland, France, Germany, Italy, Slovenia, Spain, and the United States. Both festivals were established by Mario Duella, an amazingly energetic organist and impresario who deserves tremendous credit for establishing a concert series that would do any big city proud, let alone a smaller, less urban area. Through the cultural association he founded for the historic organs of Piedmont, he has organized the restoration and maintenance of numerous organs of the Biella and Valsesia regions, and planned and promoted the festivals so that these musical treasures continue to be heard. (There have also been recordings released of the Valsesia organs, including some festival performances.) The festivals receive support from their respective provinces through local government and churches, as well as local

businesses. These provinces have a great musical heritage, and their care and nurturing of it does them proud. (The web site address of the Associazione Culturale Storici Organi del Piemonte is <http://utenti.lycos.it/storiciorgani/>.)

The Biella festival was established to promote the heritage of historic organs and was designed along the lines of the Valsesia festival. According to Mario Duella, its main focus is to publicize and "make known organs" which otherwise would not be appreciated: one only has to remember how little these instruments are used in Catholic liturgy, and think of those organists who are unpaid—or paid little." Duella notes that in Italy the church organist is a very secondary figure and not always appreciated. (And certainly, the same trend is advancing on this side of the Atlantic.)

The ten organs in this year's Biella festival range in age from 1821 to 1929. All but two were built in the nineteenth century, and all but four are single-manual instruments with pull-down pedal (usually 17 pedals). Several were restored by the Krengli firm of Novara; other restorations were carried out by Mascioni, Giuseppe Marzi, Pietro Contenti, Brondino-Vegezzi Bossi, and Italo Marzi & Figli. The oldest restoration was in Rosazza, restored by Marzi in 1963, the most recent in Vigliano, restored by Brondino in 2002.

The concert schedule of the 2003 festival is listed below:

July 26, Chiesa di Santa Maria Assunta, Salussola
Sergio de Pieri (Australia), with Raffaella Benori (Italy), soprano; instrument: Amedeo e Giovanni Ramasco,



Portula (Chiesa dell'Immacolata Concezione): Case of 1867 Bossi organ

co, 1858, op. 64, I/26, pull-down pedal, restored by Mascioni, 1979

July 31, Chiesa di San Lorenzo, Sostegno

Juan Paradell-Solé (Spain); instrument: Amedeo e Giovanni Ramasco, 1846, op. 37, I/25, pull-down pedal

August 14, Chiesa dei Santissimi Pietro e Giorgio, Rosazza

Matti Hannula (Finland), and Mario Duella (Italy); instrument: Guglielmo Bianchi, 1880, op. 65, I/24

August 16, Chiesa di San Sebastiano, Trivero/Bulliana

Michel Colin (France); instrument: Camillo Guglielmo Bianchi, 1876, op. 52, I/19

September 5, Chiesa di Santa Maria della Pace, Pralungo

Joyce Robinson (U.S.A.); instrument: Luigi Berutti, 1929, restored by Krengli, 1996, II/21

September 6, Chiesa di San Giorgio, Coggiola

Jaroslav Tuma (Czech Republic); instrument: Giuseppe Lingua, 1893, restored by Pietro Contenti, 1990, II/29

September 16, Chiesa di San Giuseppe Operaio, Vigliano

Renata Bauer (Slovenia); instrument: Fratelli Aletti, 1929, restored by Brondino-Vegezzi Bossi, 2002, III/22

September 21, Chiesa di San Michele Arcangelo, Cavaglia

Elmar Jahn (Germany); instrument: Fratelli Serassi, 1821, op. 381, restored by Italo Marzi & Figli, 1999, II/43

September 27, Chiesa dell'Immacolata Concezione, Portula

Sergio Militello (Italy); instruments: Camillo Guglielmo Bianchi, 1885, op. 79, restored by Krengli, 1983, I/11; Giacomo Vegezzi Bossi, 1867, restored by Krengli, 1985, I/27

The organ on which I played was in the church of Santa Maria della Pace in Pralungo, a small suburb of Biella. A two-manual Luigi Berutti instrument from 1929, it had been restored by the Krengli firm in 1996.

Grand'organo

Principale 16'
Principale 8'
Dolce 8'
Ottava 4'
Decimaquinta
Ripieno
Flauto 8'
Unda maris 8'
Tromba 8'

Organo espressivo

Violoncello 8'
Gamba 8'
Violini 8'
Celeste 8'
Bordone 8'
Flauto 4'
Clarino 8'
Oboe 8'
Corale 8'

Pedale

Subbasso 16'
Cello 8'
Ottava 4'

My personal experience playing in the 2003 festival was delightful. My husband and I flew from Chicago's O'Hare Airport to Rome, where we spent some

The OHS Catalog

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



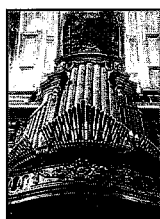
NEW! DVD Cochereau on DVD

Cochereau on DVD Pierre Cochereau was organist of Notre-Dame Cathedral in Paris from 1955 until his death at age 59 in 1984. This DVD released by the French *Solstice* firm, producer of most of Cochereau's recordings, marks the 20th anniversary of his death and comprises almost two hours of material from the French National Audio-Visual Institute Archives and private sources. It is enriched with accounts from other musicians, personalities, students and close friends and family. It traces the career of the brilliant improviser that was Pierre Cochereau, and whose sudden disappearance deprived the musical world of one of its finest.

Much of the video records Cochereau playing, principally at Notre-Dame, excerpts of Couperin (*Messe des Paroisses*) Bach (*Prélude et Fugue B minor*), Dupré, Saint Saens (*Final 3rd Symphony with Barenboim*), Vienne (*2nd Symphony - 1st & 2nd movts*) Purcell & Vivaldi with trumpeter Roger Delmotte and, of course, parts of improvisations.

There is a brief view of Cochereau playing at the inauguration of the Aeolian-Skinner at the Crystal Cathedral. Cochereau is interviewed at differing periods of his life, for example, when he was named organist of Notre-Dame in 1955, another moment where he evokes the great ceremonies in Notre-Dame (De Gaulle funerals, Kennedy, Pomidou), and in Lyon some months before he died. Twelve individuals testify to Cochereau's contributions to the organ world. Video was shot in Notre-Dame in 1977 of Cochereau's famous "Music Lesson", and also the inauguration of the Second Superior Conservatoire in Lyon, as well as a short documentary on the Nice Conservatory. Most of the dialogue is in French with English subtitles. About two hours in duration. **Cochereau DVD \$32.95 to OHS members, \$34.95 to others**

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. 159 pp, softbound "Echo Book" \$21

visit 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
804-353-9226 (REAL PEOPLE 9:30 TO 5 EST MON - FRI)
FAX 804-353-9266 e-mail catalog@organsociety.org

tic-tac-toes®

MADE IN USA

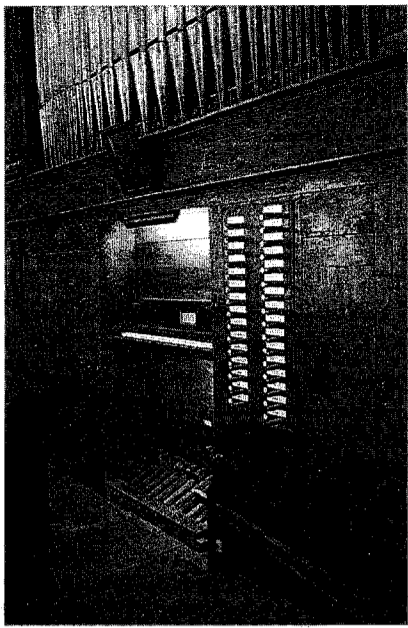
Don't Just
Sound Good.
Look Good!
Feel Good!

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

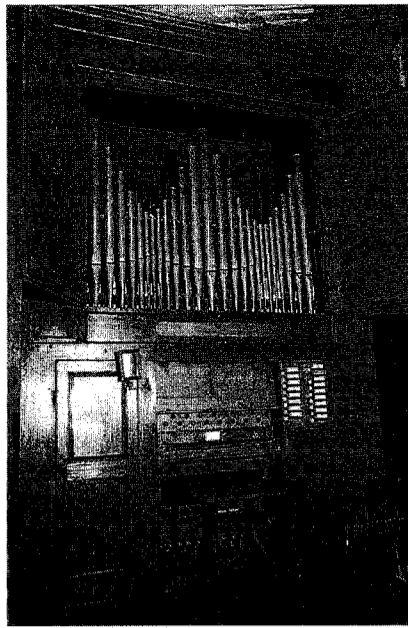


1 Hamilton Street
PO Box 953
Gloversville, NY 12078-0953
Visit www.tictactoes.com

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



Portula (Chiesa dell'Immacolata Concezione): 1867 Bossi instrument, restored by Krengli



Portula (Chiesa dell'Immacolata Concezione): 1885 Bianchi op. 79, restored by Krengli



Salussola (Chiesa di Santa Maria Assunta), 1858 Ramasco op. 64, restored by Mascioni

days with Roman friends; we then took a train to Milan, rented a car, and drove from Milan to Biella, where we had lunch in a small local *trattoria*, and asked about a public phone so that we could contact our host, Mario Duella. The waiter replied that the phone line was not working. So I worked up a bit of courage to ask the businessmen at the next table if they would accept a few Euros and place a call for me on a cell phone. About six (beautifully tailored) arms reached toward me, offering their cell phones!

Mario made arrangements for a practice session in the afternoon. The custodian and parish priest met us and briefly showed us around. The church, built in the early sixteenth century, is not large but makes up for it with beautiful furnishings, statues, and paintings.

The two-manual Berutti organ had a lovely sound and was enhanced by the church's lively acoustic. The principals, typical of Italian organs, were not strong, but the strings had a definite presence. The flutes and the oboe were also lovely, the tromba fairly powerful. The pneumatic transmission meant the response wasn't the fastest, so I had to plan my strategy for the repeated notes of Lefebure-Wély's *Bolero de Concert*.

Following practice, we were invited to the home of the organist, Prof. Pierangelo Ramella, who lived just a few doors away. His charming wife offered us an *aperitivo* and we had an enjoyable, if somewhat unbalanced, conversation (my husband does not speak Italian, and our hosts' young grandson was very shy). The organist, a retired schoolteacher, was also quite the opera fan. He showed us his collection of opera scores (full scores!). Afterwards, he led the way to our B&B, a few small towns away. We thanked him for his kindness and said we'd see him *domani*.

Our B&B was a huge old building, with our room on the second floor. We chatted with the daughter of the owner (Signora Clara Castelli, who's on the board of the Fondazione that presents the organ festival) and met one of her dogs. The view from our room was refreshing and inspiring, overlooking a valley and with the Alps in the distance. But the area was hard hit by the summer's drought. Normally there is plenty of water from mountain run-off, but the great and enduring heat plus lack of rain took their toll. So no running water was available between 9 pm-7 am, and 2 pm-6 pm. Another strategy to plan!

Upon returning to the church the next morning for more practice, we found Don Ezio Zanotti, the charming and *simpatico* parish priest, there to greet us. In the afternoon, technicians from the Krengli firm came from Novara to tune the reeds (which didn't sound bad, I thought)—and, I hope, fix the cipher (which did—it was in the pedal, on the principal!). While they worked, I had a lovely conversation with the custodian and Don Ezio while my

husband went off in search of *gelato*.

Later we returned to our B&B to rest. Mario Duella and his lovely wife Franca picked us up at 8 pm and drove us to the church. I set things up in the balcony and reviewed with Mario the

pieces for which he would turn pages. Before I knew it, I was sitting in the sacristy, waiting to be introduced. After Mario's introduction, I walked down the aisle and ascended to the balcony.

My program was eclectic, beginning with Herbert Sumsion's *Ceremonial March*, and ending with Dubois's *Toccata in G*. In between was an international mélange of works, from the well-known (Bach's *Jig Fugue*) to the lesser-known (Licinio Refice's *Berceuse*) to the unknown (a transcription of the sinfonia to Pasquale Anfossi's oratorio *La Betulia*

liberata). I put my Italian to good use and gave a short introduction to each piece.

The audience was most gracious and following the program there were a few short speeches and a gift of local sweets from an excellent *pasticceria*. And yet another surprise—Mario mentioned that the previous day was our 15th wedding anniversary, so my husband was called to the front, and we were presented with an enormous bouquet of roses and baby's breath (apparently Don Ezio was behind this!). We were just flabbergasted. Impromptu speeches are not my strong point, let alone in another language, so I hardly knew what to say, but tried to express our deep gratitude.

We then mingled with the departing audience members—one gentleman came up to me, thanked me profusely, and kissed my hand! I greeted as many people as possible, then Mario and Franca whisked us away to a local restaurant for a lovely meal (and some wine!). Mario and Franca drove us home to our B&B, and then it was off to bed, to sleep but very lightly while my brain remained in high gear.

Train ticket to Milan: \$70. New organ shoes: \$45. Chance to play in this festival: Priceless.

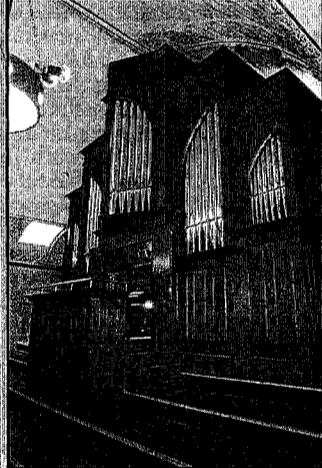
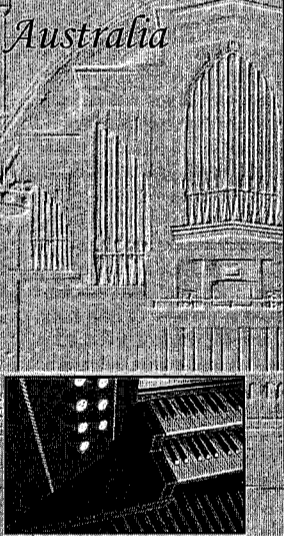
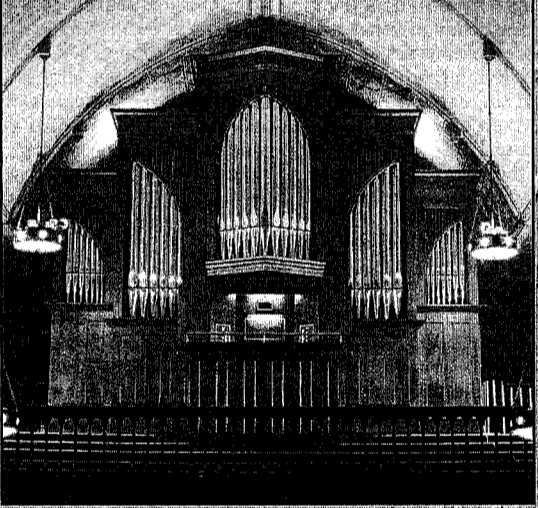
For information on the 2004 Festival, contact: storgap@tin.it.

Joyce Johnson Robinson is associate editor of *THE DIAPASON*.

Fratelli Ruffatti

St. Patrick's Church

Sydney, N.S.W., Australia

Two manuals • Mechanical Action
22 stops • 31 ranks

Opened on St. Patrick's Day in 1844, St. Patrick's Church holds many treasures:
a polished brass altar from 1889, crafted in Paris; sixteen fine quality
stained glass windows from France and England; a spectacularly
beautiful baptismal font, and many finely detailed statues.

And a new Ruffatti pipe organ in the balcony:

GREAT	SWELL	PEDAL
Open Diapason 8'	Stopped Diapason 8'	Open Wood 16'
Flute 8'	Nazard 2-3/5'	Bourdon 16'
Octave 4'	Viola da Gamba 8'	Principal 8'
Fifteenth 2'	Voix Celeste 8'	Flute 4'
Mixture IV	Plein Jeu III	Trombone 16'
Cornet V	Principal 4'	
Trompette 8'	Oboe 8'	
	Venetian Flute 4'	
	English Trumpet 8'	
	Tremulant	

Fratelli Ruffatti

Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166 • 35126 Padua, Italy
Telephone (30-049) 750-666 • Telefax (39-049) 850-483 • In the United States: 330-867-4370
www.ruffatti.com • organs@ruffatti.com

New Organs

Cover
Buzard Pipe Organ Builders,
Champaign, Illinois
Opus 29, completed November,
2003
All Saints Episcopal Church,
Atlanta, Georgia

Some years ago I was contacted about a new organ for All Saints Episcopal Church by the assistant organist, Jefferson McConnaughey. We seemed to be speaking the same language concerning how we thought organs should sound, and I was eager to meet him, music directors Ray and Elizabeth Chenault, and to visit the church. Our conversations were put on hold while the parish called a new rector and undertook other projects. At the time we were blessed with commissions to build the organ at St. Paul's Episcopal Cathedral, Oklahoma City, and large instruments for Glenview Community Church (III/71) and Holy Family Catholic Church of Rockford, Illinois (III/56).

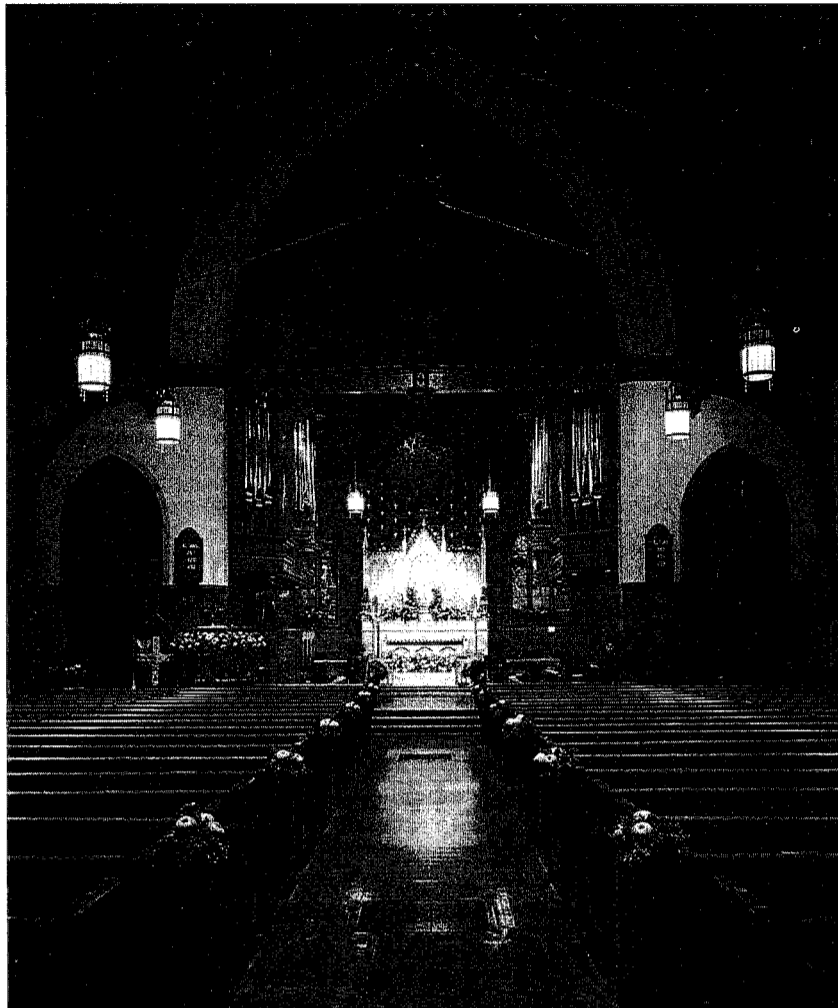
A few years went by, and I was invited to visit the church. Judging from the size of the instrument under discussion, I expected to enter a huge space. Instead, the church was more modest than vast, the acoustic more understated than generous. At first blush, it seemed that 40 stops could have adequately met their needs. But, no real lady ever gives up all her secrets at once, and so I patiently looked and listened.

I listened to their former instrument while walking around the room, and observed the acoustical phenomena under which the musicians had been laboring for so long. The organ, although installed in the chancel in relatively close proximity to the congregation, diminished drastically in volume in the nave. I concluded that a part of the organ had to be installed in the body of the church, to support singing and "pull" the sound out of the main part of the organ installed in the chancel. Additionally, sound generated in the nave lost its energy quickly; sound simply didn't travel well without becoming garbled.

The musicians wanted to be able to properly register an organ to "text-paint" Anglican Chant, choral anthems and ceremonial music in the Anglican musical tradition. They needed a wide variety of accompanimental tone colors at every dynamic level so that the organ could always support the singers, even at pianissimo volume levels. It was equally important that the organ musically render the great body of organ literature, even that of the French Baroque school, of which Mr. McConnaughey seemed quite fond. And, the Chenaults are duo organists; the literature which has been (and has yet to be) commissioned for them had to be accommodated. This requires a large organ, as coloristic stops outside the component voices for the essential choruses had to be included and integrated into the design. Fortunately, these stops were never in competition for space or funding, nor were our classic concepts of the hierarchical scaling of divisions within the instrument ever compromised. Some specific organs were studied: The Temple Church, London; King's College, Cambridge; and St. Paul's Cathedral, London.

There is a beautiful chapel behind the Epistle side choir stalls, at 90 degrees to the axis of the church, which also serves as an overflow room on Sundays. Worshippers there were relegated to viewing services on a small closed-circuit TV, and could not participate in the hymn-singing because, being outside the body of the church, they couldn't hear the organ. If the new organ were to address and meet all the musical and acoustical requirements of the church, then the chapel also needed to have some pipes in it, so that those seated there could feel a part of the worshipping community.

All of these requirements were brought to bear upon a single instru-



Buzard Opus 29

ment. Yes, I agreed, this instrument has to be large—very large. Even if the room seats only 550 souls, the musical and physical requirements dictated an organ of a size which one might initially think out of proportion.

The position and installation of the new Main Organ was relatively straightforward. The Great, Swell, Choir, Tuba, and Pedal would have to be installed in the chancel, in an enlarged version of their existing chamber, plus spaces created by cantilevering steel platforms into the chancel space on both Epistle and Gospel sides.

The antiphonal division, a romantic Solo Organ including a Diapason Chorus which mirrors the Great, had to be installed in the nave. But there was no floor space for cases, no desire to see columns, and windows everywhere, many of them signed by Louis Comfort Tiffany. By clever engineering of the diatonic windchest layouts (which we had first used at St. Paul's Cathedral in Oklahoma City) we were able to tuck the Solo Organ cases up in the rafters of the church above the narthex, on either side of a central great window. By creative use of perspective, we were able to engineer the location of the supporting steel platforms so that they wouldn't block the view of the Tiffany windows in the side aisles, yet give us sufficient height for the pipes inside the cases.

As conversations concerning the tonal design took shape, Ray, Elizabeth, and Jeff fell in love with our tonal style which, while embracing eclecticism, has its own unique personality. They visited both our large organs, and Jeff actually played Sunday services on our Opus 7 organ at The Chapel of St. John the Divine in my wife Linda's stead. The All Saints organ is a very logical outgrowth of our style as practiced in our smaller organs, and as our two larger organs have led us. The humble beginnings of Opus 7 at the Chapel, in which we made 29 stops into a cathedral organ, can be seen all over this much larger organ. Well-informed national and historical inspirations are distributed throughout, so that the whole is at unity with itself. No German Hauptwerk, French Récit or English Chair Organs for us. For example the

Great includes the mature English practice of 8' First & Second Open Diapasons, married nicely to the French *Fonds d'Orgue*. A voluptuous Full English Swell has continental fire by virtue of the authentic (but modified) French reed battery, but the lyrical soft solo reed is a plaintive English Oboe. No quirky nomenclature either. Although rooted in 19th-century English practice of "Diapason, Principal, Twelfth, Fifteenth," etc., the stops in our organs are what they say they are. If the Swell reed is spelled "Trompette," you can be assured that you will hear a Trumpet with French shallots and pipe construction.

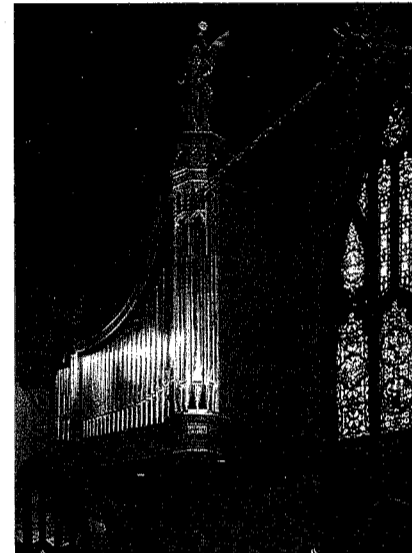
The Great is based upon a 16' Double Open Diapason of tin which stands proudly in the Gospel side case along with the rest of the division. A complete Diapason chorus through Mixture, flutes at 8' & 4', and a Viola da Gamba make up the flue work, and the reeds are Trombas, brought up to the manuals from the Pedal Trombone. The Mixture breaks at octaves, rather than at fifth intervals. In this way, one doesn't hear alternating unison and fifths playing as the top rank, and the breaks are virtually unheard.

The Great also incorporates an harmonic corroborating stop which was more at home in English and American concert organs of the early part of the last century. Our four-rank Harmonic Mixture has in it a unison, a quint, a tierce, and a flat-seventh. These are all the harmonics present in Tromba class reeds, which are on the Great at 8' and 4' pitches. We originally included the Harmonic Mixture as a way to prevent the dark Trombas from covering the brightness of the mixture work in full organ, but have found that when used sans Trombas, the ancient flavor of 18th-century Dutch organs is perceived in an uncanny way. One could even imagine the wind to be unsteady—but of course it's not!

The Solo has a Diapason Chorus nearly mirroring the Great, and despite its distance from the Main Organ, it can exactly balance the Great Plenum in certain contexts. The Solo contains a pair of E. M. Skinner-inspired Gambas, the celesting rank in the case across the



Chancel façade



Antiphonal Solo case

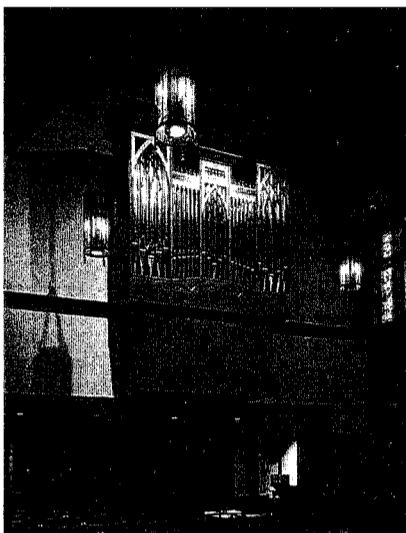
church from its unison pair. Now *that's* a Celeste! The Flügel Horn, while a lyrical romantic solo reed, has just enough harmonic interest to function beautifully as a chorus reed. The Bassett Horn is certainly at home playing obbligato parts in Elgar, but has just enough Cromorne in it to play Daquin with a French nose in the air.

One can use the Choir in a classic context, as a Positiv when a lighter foil to the Great is desired. But this division is the real choral accompanying workhorse. It's one of the most elegant, light, but profound Choir divisions we have created. The Choir features a flute chorus from 16' up, and a proper Diapason chorus complete with a four-rank quint mixture, a fifth interval higher than the Great. But the luxurious feature in this day and age is our Dulciana Chorus, which includes a three-rank mixture in which the 4' enters early on at tenor C. Our Dulcianas are truly small Diapasons, and there is nothing like the effect of accompanying voices with Diapason color, but at such a soft volume. The Dulciana Mixture has many uses in coloring and painting texts, 90% of which I would never have envisioned. Our Cornopeans are small-scaled, but fundamental Trumpets as the original prototypes were, not the horn-like Cornopeans one would otherwise love to hate. The Clarinet is truly of English style, and the English Horn is orchestral in color with enough body to be the foundation of the Choir reed battery, yet enough jazz in the color to differentiate itself from the more fundamental Swell English Oboe.

The Chapel Organ includes a small-scaled Diapason Chorus at 8' and 4' to lead the hymn-singing, and an 8' Aeoline and Vox Angelica. These very, very soft string-toned stops allow the worshippers there to feel connected, and also provide a powerfully effective pianissimo "wrap-around" effect as the softest sounds concluding a smooth decrescendo. These little strings can just be barely heard in the nave as the expression box closes on the Solo Flute Celestis. When they play



Heraldic angel atop Antiphonal Solo



Chapel organ

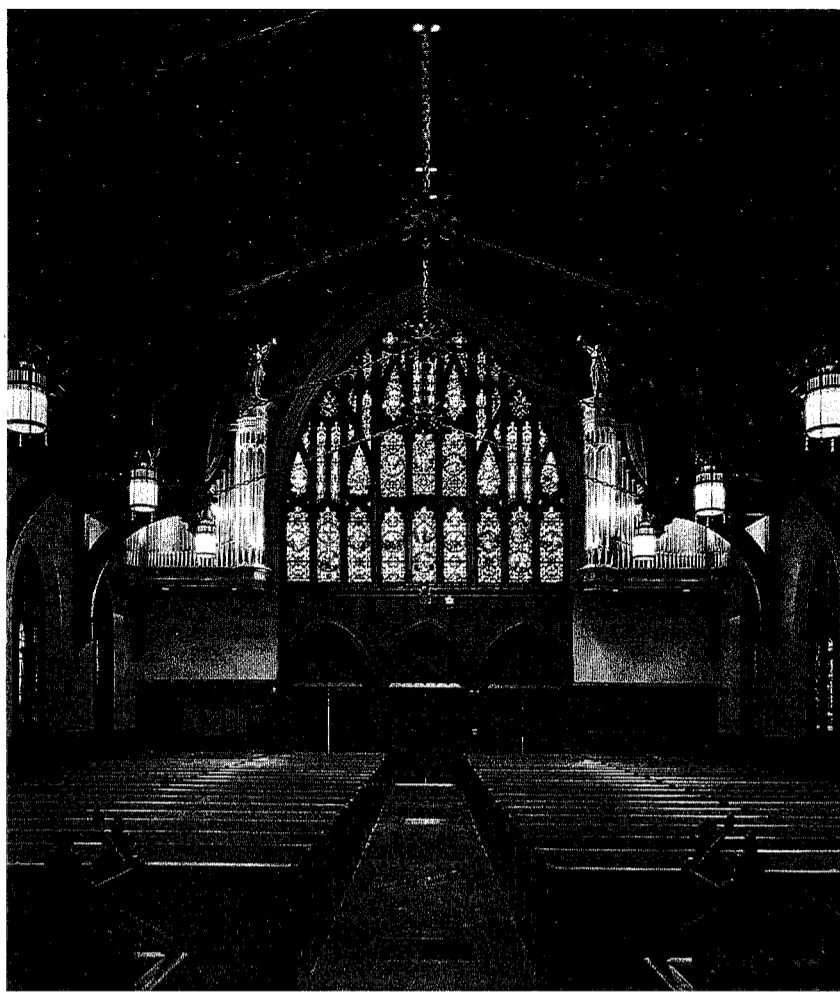
alone, they are literally in another room, off in the distance.

In the All Saints organ, the Great, Swell, Choir, Solo, and a portion of the Pedal divisions play upon 4 inches of wind pressure. The Trombones and Trombas play upon 7 inches of wind, the Solo Festival Trumpets on 6 inches, and the Major Tuba plays upon 20 inches of wind. The Tuba is housed in its own expression box, and the organist can easily select which expression shoe may be used to operate the Tuba's expression (or whether it is to remain open) by a simple rotary switch. We aim to expand the color and dynamic range of the pipe organ, while keeping the console controls simple and straightforward.

Before I was selected as their builder, Ray, Elizabeth, and Jeff charged me to design the perfect instrument for all their requirements, and they would undertake the responsibility of presenting this plan to the organ committee to get their reaction, and see if the instrument would have to suffer at the hands of "value engineers." Although my past experience made me somewhat timid about presenting such a large (expensive) instrument as part of a selection competition, we arrived at the specification of 63 straight speaking stops, 87 ranks of pipes (5229 pipes overall), in five free-standing cases throughout their church.

I will never forget the evening of a crucial organ committee meeting when I received an excited telephone call from Ray. The musicians presented the proposal and the room fell silent. People on the committee asked questions to the effect: "Now, do all three of you musicians agree on this builder? Do all three of you agree with each other in every respect to this instrument?" When the answer was an emphatic yes, a committee member said: "How many times do musicians agree with each other about anything, let alone every of the many thousands of details in this organ's design? This is what we need for All Saints, and we need John-Paul to build it for us." A member of the committee, Sarah Kennedy, later wrote a check for the entire project, in loving memory and in honor of her family, The Kenans.

The organs' visual designs were developed during August and Septem-



Antiphonal Solo and great window

ber of 2001. The first draft of the Chapel Organ's design was revised to be more in keeping with the modern nature of the chapel (and less like King's College, Cambridge). The Main Organ and the Solo Organs were built according to my first pen-and-ink renderings.

All of my design drawings are executed by hand. The discipline of cleaning the drafting table and truing the parallel bars and 90-degree instruments contributes to clearing my mind of everything except what I need to think about for the organ on the blank piece of paper.

It is always my goal to design organ cases which appear as though they had always been in the church. The All Saints cases use shapes and colors found throughout the room, and mirror the restrained nature of the Victorian Gothic design. But the cases become vivid, exciting, and dramatic by incorporation of the fabulous red enamel and gold leaf adorning the church's clerestory. The inclusion of the red gave me license to add contracting pieces of red-stained Honduras mahogany in the stained white oak cases. The soaring nature of the Solo Organs, as their lines ascend while moving toward the great window, seemed to cry out for heraldic angels, announcing the Great Day of Judgment on gold-leafed trumpets. Thanks to parishioner David Foerster for making these possible.

All of us will remember exactly where we were on 9/11. I was at the drafting table finishing the designs for the Main Organ cases. I had penciled the drawing the day before and was preparing to ink the drawing when I heard the news reports. My entire staff came up to the drafting room and we all went to the conference area where a small television showed us the horrors unfold as the second airliner smashed into the second building. As we heard a large airplane overhead, being sent to land at our local airport, I was asked if we were going to close for the day. I said, no. We had to go about our task of making beautiful things, especially in light of the ugliness that visited itself on our country that day. If we wanted to take time off individually to mourn our country's losses, go with my blessing, but the doors would remain open and I would continue to draw a beautiful pair of pipe organ cases.

I set to cleaning out my India ink pens, and put on a CD of *The English*

Anthem II from St. Paul's Cathedral, London.

Oh Lord, look down from heaven, and behold the habitation of Thy holiness and of Thy glory: Where is Thy zeal and Thy strength? Thy mercies towards me, are they restrained?

My deepest thanks to the musicians at All Saints Church, everyone on the organ committee, Greg Kellison, chairman; Paul Elliott, the rector; David Foerster, and Sarah Kennedy for selecting me and my firm for this tremendous commission.

My overwhelming gratitude goes to the members of my staff whose hard work and dedication made such an excellent instrument so sublime: Charles Eames, executive vice president, general manager and chief engineer; Brian K. Davis, associate tonal director; Keith Williams, service department director; Shayne Tippett, shop manager; Jay Salmon, office manager; Evan Rench, pipe maker, voicer; Steve Downes, tonal assistant; C. Robert Leach, cabinetmaker; Stuart Martin, cabinetmaker; Kenneth McCabe, winding systems; Ray Wiggs, consoles, windchests; Robert Ference, service technician; Stuart Weber, service technician; Jonathan Borchardt, service technician; JoAnne Hutchcraft Rench, receptionist.

—John-Paul Buzard

GREAT (4-inch wind pressure)

- Manual II - unenclosed pipework
- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason (ext 16')
- 8' Viola da Gamba
- 8' Harmonic Flute
- 8' Bourdon
- 4' Principal
- 4' Spire Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Fourniture V
- 1 1/2' Harmonic Mixture IV
- 16' Double Trumpet
- 8' Trombas (ext Ped)
- 4' Clarion (ext Ped)
- Tremulant
- Chimes
- 8' Major Tuba (20" wind)
- 8' Tuba Solo (melody coupler)
- 8' Fanfare Trumpets (Solo)

SWELL (4-inch wind pressure)

- Manual III - enclosed and expressive
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste

- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Flageolet
- 1 1/2' Tierce
- 2 1/2' Full Mixture V
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 8' Vox Humana
- 4' Clarion (ext 16')
- Tremulant
- 8' Major Tuba (Gt)
- 8' Fanfare Trumpets (Solo)

CHOIR (4-inch wind pressure)

- Manual I - enclosed and expressive
- 16' Lieblich Gedeckt (wood)
- 8' English Open Diapason
- 8' Flûte à Bibéron
- 8' Gedeckt Flute (ext 16')
- 8' Dulciana
- 8' Unda Maris
- 4' Principal
- 4' Koppel Flute
- 2' Recorder
- 2' Mixture III-IV (Dulcianas)
- 1 1/2' Fourniture IV
- Sesquialtera II (2 1/2' & 1 1/2')
- 16' English Horn
- 8' Cornopean
- 8' Clarinet
- Tremulant
- Cymbalstern (14 bells)
- 8' Major Tuba (Gt)
- 8' Fanfare Trumpets (Solo)
- Harp (digital)
- Celesta (digital)

ANTIPHONAL SOLO

- (4- & 5 1/2-inch wind)
- Manual IV - in twin cases over the narthex (expressive)
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Gamba Celeste (CC)
- 8' Melodia
- 8' Flute Coelestis II (Ludwigtone)
- 4' Principal
- 4' Flûte d'Amour
- 2' Doublette
- 1 1/2' Mixture IV
- 8' Flügel Horn
- 8' Corno di Bassetto
- Tremulant
- Cymbalstern (8 bells)
- Chimes (Gt)
- 8' Fanfare Trumpets
- 8' Major Tuba (Gt)
- Harp (digital)
- Celesta (digital)

PEDAL (various wind pressures)

- 32' Double Open Diapason (digital)
- 32' Subbass (digital)
- 32' Lieblich Gedeckt (Ch, digital)
- 16' First Open Diapason
- 16' Second Open Diapason (Gt)
- 16' Bourdon
- 16' Lieblich Gedeckt (Ch)
- 8' Principal
- 8' Bass Flute (ext 16' Bourdon)
- 8' Gedeckt Flute (ext 16' Lieblich)
- 4' Choral Bass
- 4' Open Flute (ext 16' Bourdon)
- 2 1/2' Mixture IV
- 32' Contra Trombone (wood)
- 16' Trombone (wood, ext 32')
- 16' Double Trumpet (Gt)
- 16' Bassoon (Sw)
- 8' Trumpet (ext 16')
- 4' Clarion (Sw)
- 8' Major Tuba (Gt)
- 8' Fanfare Trumpets (Solo)

CHAPEL (4-inch wind, floating)

- 8' Open Diapason
- 8' Aeoline
- 8' Vox Angelica (tc)
- 4' Principal
- Chapel on Great
- Chapel on Swell
- Chapel on Choir
- Chapel on Solo
- Chapel on Pedal

Intradivisional couplers

- Gt/Gt 16-UO-4
- Sw/Sw 16-UO-4
- Ch/Ch 16-UO-4
- Solo/Solo 16-UO-4

Interdivisional couplers

- Gt/Ped 8, 4
- Sw/Ped 8, 4
- Ch/Ped 8, 4
- Solo/Ped 8, 4

- Sw/Gt 16, 8, 4
- Ch/Gt 16, 8, 4
- Solo/Gt 16, 8, 4

- Sw/Ch 16, 8, 4
- Solo/Ch 16, 8, 4

Pedal Stops to Divisional Pistons

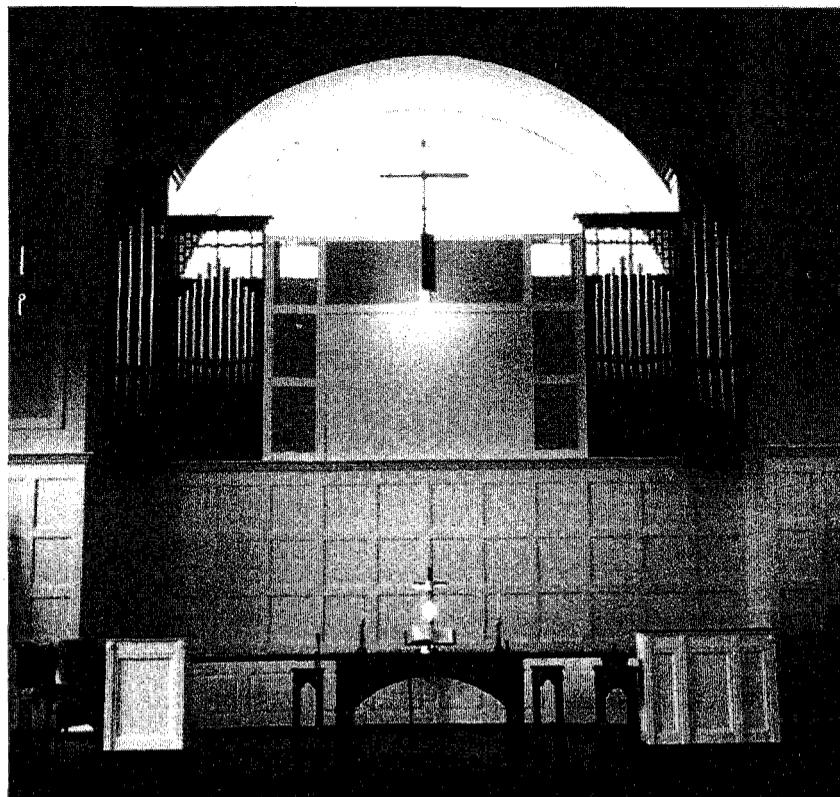
Photo credit: John-Paul Buzard

New Organs

The Wicks Organ Company, Highland, Illinois has built a new organ for the Barrington United Methodist Church, Barrington, Illinois. In 1999 the church building was destroyed by fire. Their losses included a 41-rank Möller pipe organ, which had been rebuilt as recently as 1988. As planning for their new building began, the search for a new pipe organ started. The church's demands for their new organ were that it had to be a great congregational organ, but also able to perform for recitals as well. The sanctuary was to be a top-notch performance facility as well as a place of worship. The church desired an organ of 3 manuals and 5 divisions, including an antiphonal. Each division was to have a principal chorus, and the foundations of the Great organ were to be exposed.

The church committee heard many styles of instruments built by Wicks over the last seven decades. This included, a North German neo-Baroque style instrument, a symphonic organ scaled and designed by Henry V. Willis, an American Classic, and an Aeolian instrument from the 1920s that had been rebuilt by the Wicks Organ Company in conjunction with Mr. Madison Lindsey. The service playing abilities of each instrument were demonstrated to the committee, and they identified and found themselves drawn to the English/symphonic style of the rebuilt Aeolian instrument. The organ committee chose Wicks over several other builders after hearing several new Wicks installations and the company's recent success in exactly this style of instrument.

The completed organ is described as an English service organ with orchestral capabilities. The instrument is able to not only provide a seamless crescendo from *ppp* to *fff*, but can do it with flair. In addition to service music, the organ is able to perform every possible type of organ literature from the Renaissance to the present. It is also able to realize orchestral transcriptions with great skill, thanks to the presence of many orchestral solo stops in each division, blending choruses, and 2-inch thick beveled and overlapping felted shades. The completed organ consists of 24 ranks of pipes and 25 digital voices. The Wicks design team pre-engineered space to accommodate real pipe ranks to replace these voices. The Swell is on 7 inches of wind, the Pedal 10 inches; the Choir and Great are on 6 inches, with the exception of the Clar-



inet, English Horn, and Tuba in the choir, which are all on 10 inches.

The solo reeds of this organ are of a unique style, derived from the Willis/Wicks style reeds used in many Wicks organs over the decades, married to the traditional ideas of Skinner solo reeds. The end results were clear, smooth, stops of unique color and great versatility throughout the compass. The greatest asset to the organ is the lively acoustical environment of the sanctuary. The collaboration of the building committee, acousticians Kirkegaard & Associates of Chicago, and the Wicks Organ Company have resulted in a beautiful, successful combination of organ and room.

The console is drawknob style with 45-degree side jambs, a glass music rack, and P&S keys with ivory resin naturals and ebony sharps. The drawknobs are made of polished hardwood. Made of red oak, the interior is very light and the exterior is stained to match the woodwork of the chancel furnishings. The console features a tilt tab that allows the digital Tuba and Festival Trumpet to emanate from the

antiphonal division located in the rear of the church instead of their native divisions. The console also has a Manual I/II transfer for French literature.

Installation of Opus 6412 began in August of 2003, and an initial tonal finishing and adjustment of digital voices took place in early September. After the church's dedication, Wicks tonal director Dr. William Hamner and reed voicer Greg Caldwell completed an entire tonal finishing.

—Brent Johnson

Great (exposed)

- 16' Violone*
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Violoncello
- 8' Harmonic Flute (Ch)
- 4' Principal
- 4' Flute Octavante
- 2' Fifteenth
- IV Full Mixture
- 8' Chorus Tuba (Ch)
- 8' Festival Trumpet* (Ant)
- 8' Tuba Mirabilis* (Ant)
- Chimes* (Ant)

Swell (expressive)

- 16' Minor Bourdon*
- 8' Open Diapason
- 8' Stopped Diapason*
- 8' Viola*
- 8' Viola Celeste*
- 8' Flauto Dolce*
- 8' Flute Celeste*
- 4' Octave Diapason
- 4' Triangular Flute*
- 2 3/4' Nazard*
- 2' Recorder*
- 1 3/4' Tierce*
- IV Plein Jeu
- 16' Waldhorn*
- 8' Cornopean
- 8' Oboe*
- 4' Clarion
- 8' Festival Trumpet* (Ant)
- 8' Tuba Mirabilis* (Ant)
- Tremolo

Choir (expressive)

- 8' Geigen (1-12*)
- 8' Concert Flute
- 8' Dolcan*
- 8' Dolcan Celeste*
- 4' Octave Geigen
- 4' Transverse Flute
- 2' Harmonic Piccolo
- 16' Bass Clarinet
- 8' Clarinet
- 8' English Horn
- 8' French Horn*
- 8' Festival Trumpet* (Ant)
- 8' Tuba Mirabilis* (Ant)
- 8' Chorus Tuba
- Tremolo
- Harp*

Antiphonal (unenclosed-floating) (prepared)

- 8' Festival Trumpet*
- 8' Tuba Mirabilis*
- Chimes*
- Antiphonal Pedal (prepared)

Pedal

- 32' Contre Bourdon*
- 16' Open Wood
- 16' Major Bourdon
- 16' Violone* (Gt)
- 16' Minor Bourdon* (Sw)
- 8' Principal
- 8' Flute
- 8' Stopped Flute
- 4' Octave
- 4' Harmonic Flute (Gt)
- 32' Ophicleide*
- 16' Trombone (1-12*)
- 16' Waldhorn (Sw)
- 8' Tromba
- 8' Trumpet (Sw)
- 4' Oboe (Sw)
- 7-bell zimbelstern

* = Digital Voices

**ORGAN
SUPPLY
INDUSTRIES**

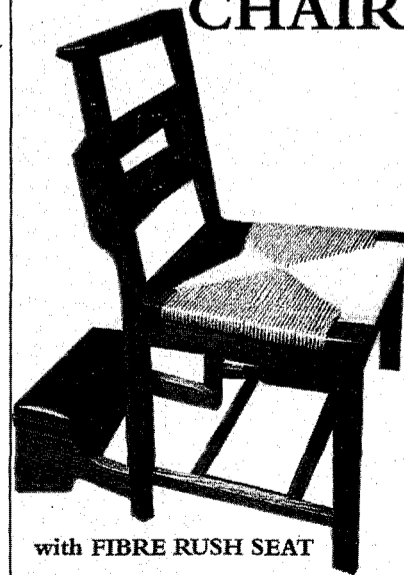
SKILL

A developed aptitude or ability.

The team at Organ Supply Industries is made up of individuals skilled in such areas as pipe making, voicing, wood working, cabinetry, leathering, wiring...even the safe packing of your order. We take pride in this reservoir of experience and talent. We invite you to use it as an extension of your shop. When your projects require a special skill, call on us. You won't be disappointed.

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

Solid Oak
**CHOIR
CHAIR**



with FIBRE RUSH SEAT

Since 1877
R. Geissler Inc.

P.O. Box 432
Old Greenwich, CT 06870
Phone: (203) 637-5115

Summer Institutes, Workshops & Conferences

15th Redlands Organ Festival
May 9-12, University of Redlands, Redlands, California.

Lectures, masterclasses, concerts, exhibits; The Fishell Duo, David Goode, Joyce Jones, Kimberly Marshall.
Contact: Irmengard Jennings, 909/793-2121, x3264, or <irmengard_jennings@redlands.edu>.

Organ tour of southwest Germany
May 15-16, Upper Swabia, Germany.
Tour of Allgau and Oberschwaben, Germany.
Contact: <www.organpromotion.org>.

International Dom Bedos Congress
May 26-28, Bordeaux, France.
Lectures, concerts; Marie-Claire Alain, Marie-Bernadette Dufourcet, José-Luis González, Wijnand Van de Pol, Robert Bates, others.
Contact: <orguebordeaux@wanadoo.fr>, <www.u-bordeaux3.fr/actu.html>.

Oundle International Summer Schools for Young Organists
May 29, July 5-9, 11-18, 20-24, October 2, Oundle, UK.
Programs for ages 14-up; lessons, concerts; David Goode, Anne Page, Ann Elise Smoot, Erwan le Prado, Thomas Trotter, Hans-Ola Ericsson, others.
Contact: <information@oundlefestival.org.uk>, <www.oundlefestival.org.uk>.

AGO Pipe Organ Encounters
June 13-18, 20-25, June 27-July 2, July 19-23, 20-25*, August 8-13, various locations.
Private and group instruction in organ playing, repertoire, history, design and construction; for students aged 13-19 (except * for adults).
Contact <www.agohq.org>.

Association of Anglican Musicians 2004 Conference
June 14-18, Cincinnati, Ohio-Lexington, Kentucky.
Workshops, liturgies, performances; Roberta Gary, Cincinnati Boychoir, Dale Adelman, others.
Contact: Bryan Mock, 513/771-1544, <Bkmock@junio.com>.

Keyboard Explorations 2004
June 14-19, Iowa State University, Ames, Iowa.
Summer camp for grades 7-12 offering opportunities to explore the carillon, harpsichord, piano, and pipe organ. Faculty includes William David, Sue Haug, May Tsao-Lim, Tin-Shi Tam, and Lynn Zeigler.
Contact William David, 515/294-2027 or <wdavid@iastate.edu>.

Montreat Conferences on Worship & Music
June 20-26, June 27-July 3, Montreat Conference Center, Montreat, North Carolina.
"Led by the Spirit—The Church in Community." Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. Bruce Neswick, Diane Meredith Belcher, Hal Hopson, many others.
Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288; <pam@ctr.pcusa.org>, <www.montreat.org>.

The Oxford Summer Institutes at Lehigh
June 20-26, Lehigh, UK.
Masterclasses, rehearsals, workshops, group singing instruction, ensemble work, and reading sessions built around Oxford University Press's composers and choral music catalog. Nicholas Cleobury, Steven Sametz, Zhou Long, the Princeton Singers.
Contact: <music@oup-usa.org>.

Association of Lutheran Church Musicians Regional Conferences
June 20-23, Rockford, Illinois; July 9-12, near Santa Fe, New Mexico; July 27-30, Frankenmuth, Michigan.
Concerts, lectures, hymn festival, composition contest.
Contact: <www.alcm.org>.

Liturgical Music Courses
June 21-July 30, St. John's School of Theology, Seminary, Collegeville, Minnesota.
Credit courses in Liturgy, Psalmody/Hymnody (Don Saliers), Introduction to Gregorian Chant (Anthony Ruff), Applied Organ (Kim Kasling), and Applied Voice (Carolyn Finley).
Contact: <mbanken@csbsju.edu>.

Black Forest Organ Tour
June 26, Black Forest and Elsass, Germany.
Michael G. Kauffmann, "in the steps of Albert Schweitzer."
Contact: <www.organpromotion.org>.

NPM Regional Conventions
June 28-July 1, Chicago, Illinois; July 6-9, Philadelphia, Pennsylvania; August 3-6, Phoenix, Arizona.
Contact: <www.npm.org>.

Berkshire Choral Festival
July 4-8, 11-18, 18-25, July 25-August 1, August 1-8, Sheffield, Massachusetts. July 18-25, Canterbury, England. September 12-19, Salzburg, Austria.
Rehearsals, classes, lectures, concerts; Philip Brunelle, Donald McCullough, Duain Wolfe, Tom Hall, David Hayes, others.
Contact: Denise Dufault, registrar, 413/229-8526, <registrar@choralfest.org>.

University of Michigan Summer Harpsichord Workshops
June 28-July 2, July 5-9, Ann Arbor, Michigan.
Harpsichord music of William Byrd; harpsichord fugues of J.S. Bach, with Edward Parmentier.
Contact: <eparment@umich.edu>.

American Theatre Organ Society Convention
July 2-6, Milwaukee, Wisconsin.
Contact: <www.atos.org>.

American Guild of Organists National Convention

July 4-9, Los Angeles, CA.
Concerts, workshops, competitions; George Baker, Ken Cowan, Paul Jacobs, Martin Jean, Mary Preston, Cherry Rhodes, others.
Contact: Robert Tall, <AGO2004BobTall@aol.com>, <www.agohq.org/2004/>.

Celebrating the Psalms: The Heritage and Promise of Biblical Song
July 11-15, St. John's University, Collegeville, Minnesota.
Contact: 800/843-4966 or <hymnsoc@bu.edu>.

Organ Historical Society Convention
July 13-20, Buffalo, New York.
Lectures, recitals; Frederick Swann, Thomas Murray, Felix Hell, David Schrader, Tom Trenney, others.
Contact: <www.organsociety.org>, <conreg@organsociety.org>.

Organ Academy
July 15-22, Saessolsheim, France.
Baroque repertoire (Sweelinck, Buxtehude, L. Couperin) and Baroque-style improvisation; Freddy Eichelberger, Jan Willem Jansen, Claude Roser, Francis Jacob.
Contact: <jacob.magalhaes@wanadoo.fr>, <http://perso.wanadoo.fr/asamos/>.

4th Organ Seminar of the International Summer Music Academy Leipzig
July 16-29, Leipzig, Germany.
Concerts, lessons, and excursions to celebrated organs; Christoph Krummacher, Jon Laukvik, Martin Schmeding.
Contact: <www.htm-leipzig.de>, <academy@hmt-leipzig.de>.

Winnipeg Organ Festival (Royal Canadian College of Organists National Convention)
July 18-21, Winnipeg, Manitoba, Canada.
Recitals, workshops, worship services, social events, displays; Naji Hakim, Roy Goodman, Maxine Thevenot, John Vandertuin, others.
Contact: Dorcas Windsor, registrar, 204/832-1399, <www.rcco.ca>, <rwindsor@mb.sympatico.ca>.

London Organ Summer Course
July 18-24, London, UK.
Masterclasses, lessons, recital, tours; Colm Carey, Ann Elise Smoot,

Nicolas Kynaston.
Contact: <losc@music2000.demon.co.uk>, <www.Londonorgansummercourse.com>.

Association Jehan Alain Cours d'Interpretation d'Orgue
July 18-August 1, Romainmôtier, Switzerland.
Courses in harmonium, improvisation, and private lessons. Presenters include Joris Verdin, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Rudolf Lutz, Emmanuel Le Divellec, Guy Bovet.
Contact: 41 32 721 27 90, <bovet.aubert@bluewin.ch>.

41st International Summer Academy for Organists
July 21-August 1, Haarlem, The Netherlands.
Courses on Reger, Mendelssohn, North German music, Bach, Sweelinck, and improvisation; Ewald Kooiman, Ludger Lohmann, Lorenzo Ghielmi, Bernard Winsemius, Jos Van der Kooy, Theo Brandmüller.
Contact: <organfestival@haarlem.nl>, <www.organfestival.nl>.

AGEHR 50th Anniversary Celebration
July 22-27, Norfolk, Virginia.
Classes, concerts; David Davidson, William Payn, others.
Contact: <www.agehr.org>.

IAO Congress 2004—South Coast
July 23-27, Portsmouth, UK.
Concerts, lectures, Evensong, visits to churches and cathedrals; Malcolm Riley, Simon Lindley, Christophe Mantoux, Thomas Heywood, Ian Bell, Andrew Carter, others.
Contact: IOA Congress Organiser, 23 Blackberry Drive, Frampton Cotterell, Bristol BS36 2SL, UK.

Festival Van Vlaanderen, 41st Festival Musica Antiqua
July 24-August 7, Bruges, Belgium.
Recitals, exhibitions, and harpsichord and fortepiano competitions. "Bach and his Environment" is the theme of all evening concerts.
Contact: <musica-antiqua@unicall.be>, <www.musica-antiqua.com>.

Corsi di Musica Antica a Magnano
August 12-22, Magnano, Italy.
Clavichord, fortepiano, organ, harpsichord.

The Fifteenth Annual

Redlands Organ Festival

May 9 - 12, 2004

Concerts • Lecture Presentations • Masterclasses

Featured Artists

The Fishell Duo • David Goode • Joyce Jones • Kimberly Marshall

additional presentors to be announced

All concerts performed on the acclaimed 1927 Casavant Opus 1230

Advance Registration: \$249	On-site Registration: \$299
Advance Student Registration: \$124	On-site Student Registration: \$149

Daily rates and single event rates also available

For registration forms and more information:



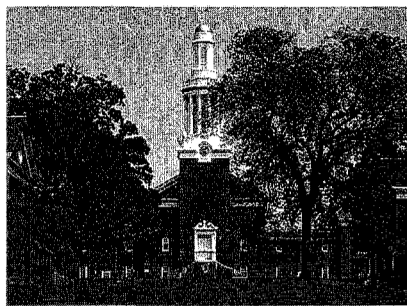
SCHOOL OF MUSIC • REDLANDS ORGAN FESTIVAL
PO Box 3080 • Redlands, CA 92373-0999
909-793-2121, ext. 3264
irmengard_jennings@redlands.edu

Yale Institute of Sacred Music Summer Scholarship Opportunities

Religion and the Arts ~ Sacred Music and Worship

Summer Term 2004 at Sterling Divinity Quadrangle is a month-long series of short, non-credit courses presented jointly by the Yale Institute of Sacred Music, Yale Divinity School, and Berkeley Divinity School.

The Institute of Sacred Music offers tuition scholarships and \$500.00 toward travel and living expenses (if applicable) for ISM units.



RELIGION AND THE ARTS

Creative Writing ~ Literature ~ Icon Painting
Scholarships are available to *clerical or lay leaders of religious arts programs* for one or both weeks of the unit.

SACRED MUSIC AND WORSHIP

Choral Music ~ Psalm Singing ~ Planning & Presiding
Scholarships are available to *pairs of ministers and musicians* engaged in team-building through interdisciplinary study.

Information and application materials online at
www.yale.edu/ism/summerterm

APPLICATION DEADLINE April 15, 2004



Yale Institute of Sacred Music
409 Prospect Street New Haven, CT 06511
tel 203.432.9681 fax 203.432.9680 summerterm@yale.edu

What is your music program accomplishing this summer?

Why not learn...

- LabOra Worship
- LabOra Capella
- new teaching methods
- what other churches are doing
- engage your church in worship
- new music
- new instruments



Worship & Music Conferences

Montreat: "Led by the Spirit - The Church in Community"

June 20-26, 2004 Montreat, NC

June 27-July 3, 2004 Montreat, NC

Westminster: "Weaving the Tapestry of Worship"

July 11-16, 2004 New Wilmington, PA

PAM West: "Equipping the Saints for the New Millennium"

September 23-26, 2004 Denver, CO

sponsored by

The Presbyterian Association of Musicians

Visit our website for details www.pam.pcusa.org

Phone: 1-888-728-7228 ext. 5288

email: pam@ctr.pcusa.org

Fax: 502-569-8465



chord, choral conducting, organ restoration workshop; Bernard Branchli, Luca Scandali, Georges Kiss, Giulio Monaco, Alberto Galazzo, Jörg Gobeli, Thomas Wälti.

Contact: <mam@bmm.it>, <<http://mam.biella.com>>.

19ème Concours International d'Orgue

August 17-September 5, Chartres, France.

Grand Prix de Chartres competition.
Contact: <orgues.chartres@free.fr>.

Organ Academy South Germany

July 23-25, Weingarten, Germany.
Organ, harpsichord, and musicology;
Frank Raml and Rudolf Faber.
Contact: <www.organpromotion.org>.

ORGANtrain

September 11, Danube River, Germany.
Organ travel along the Danube.

Contact: <www.organpromotion.org>.

Olivier Latory in the Basilica Otto-beuren

September 22-26, Otto-beuren, Germany.

Masterclass, concerts, organ tour; music of de Grigny, Couperin, Tournemire, Dupré, Duruflé, Langlais, Messiaen, Litaize, Alain.

Contact: <www.organpromotion.org>.

Organ Academy Regensburg

October 6-10, Waldsassen, Germany.
Ben van Oosten on the complete organ works of Widor and Vierne; masterclass, concerts, organ tour.
Contact: <www.organpromotion.org>.

Organ Academy Regensburg

October 14-17, Regensburg, Germany.
Joris Verdin and Frédéric Blanc; masterclass, concerts, lecture.
Contact: <www.organpromotion.org>.

Calendar

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

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

UNITED STATES

East of the Mississippi

15 APRIL

Cj Sambach, school Informances; First Presbyterian, Charlottesville, VA 9 am, 10:30 am, 1 pm, also 4/16

George Wesner & Fred Davies; The Kirk of Dunedin, Dunedin, FL 8 pm, also 4/16

16 APRIL

Andrew Canning; Old South Church, Boston, MA 12:15 pm

Marek Kudlicki; United Methodist Church, Plattsburgh, NY 7 pm

Antonius Bittmann; Christ Church, New Brunswick, NJ 5:15 pm

Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm

Todd Wilson; Highland United Methodist, Raleigh, NC 8 pm

Chanticleer; Cathedral Church of the Advent (Episcopal), Birmingham, AL 7:30 pm

Tom Trenney, silent film accompaniment; First Baptist, Peoria, IL 7:30 pm

New Pro Arte Guitar Trio; Centenary College, Shreveport, LA 7:30 pm

17 APRIL

Yale Schola Cantorum; Dwight Chapel, Yale University, New Haven, CT 4 pm

Todd Wilson, masterclass; Highland United Methodist, Raleigh, NC 10 am

George Wesner & Fred Davies; The Kirk of Dunedin, Dunedin, FL 2 pm

Peter Richard Conte; St. Norbert Abbey, De Pere, WI 2 pm

Aaron David Miller, hymn festival; St. Timothy Lutheran, Naperville, IL 7 pm

Peter Richard Conte; St. Norbert Abbey, De Pere, WI 2 pm

18 APRIL

Douglas Major; St. Michael's, Marblehead, MA 5 pm

Paul Bisaccia, piano; Margaret McTernan School, Waterbury, CT 3 pm

Bach, *Mass in B-Minor*; Woolsey Hall, Yale University, New Haven, CT 8 pm

Marek Kudlicki; U.S. Military Academy, West Point, NY 3 pm

Farrell Goehring, with violin; Bethesda Episcopal, Saratoga Springs, NY 4 pm

Jeremy Filsell; Church of the Transfiguration, Episcopal, New York, NY 3 pm

Frank Crosio; Cathedral of St. Patrick, New York, NY 4:45 pm

Giorgio Parolini; St. Thomas, New York, NY 5:15 pm

Pierre Pincemaille; Cathedral of the Incarnation, Garden City, NY 4 pm

Roel Smit, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

John Walker; Holy Trinity Lutheran, Greenville, PA 3:30 pm

St. Cecilia Chamber Chorus; Philadelphia Cathedral (Episcopal), Philadelphia, PA 9 pm

The Suspicious Cheese Lords; Church of the Ascension and St. Agnes, Washington, DC 3 pm

Christian Lane; St. James Episcopal, Richmond, VA 7:30 pm

Cj Sambach; First Presbyterian, Charlottesville, VA 7:30 pm

Simon Preston; St. Gregory's Episcopal, Boca Raton, FL 4 pm

Keith Reas; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Moscow Nights; Fireland, Port Clinton, OH 3 pm

Jean-Pierre Leguay; Finney Chapel, Oberlin College, Oberlin, OH 4:30 pm

Todd Wilson; Worthington United Methodist, Worthington, OH 4:30 pm

Stephen Schnurr, with soprano; Cathedral of the Holy Angels, Gary, IN 3 pm

László Fassang; St. Lucas United Church of Christ, Evansville, IN 7 pm

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

Aaron David Miller; First Lutheran, Rockford, IL 3 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

Tom Trenney; St. Martin de Porres, Peoria, IL 4 pm

19 APRIL

Music of the Baroque; Old St. Patrick's Church, Chicago, IL 8 pm

20 APRIL

Pierre Pincemaille; Portland City Hall, Portland, ME 7:30 pm

Paul Jacobs; St. Paul's Lutheran, Newark, DE 7:30 pm

Woo-Sug Kang; Battell Chapel, Yale University, New Haven, CT 8 pm

Simon Preston; Porter Center for Performing Arts, Brevard, NC 8 pm

John Schwandt; First Presbyterian, Bristol, TN

James Gerber; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

Bradley Hunter Welch; University United Methodist, Baton Rouge, LA 7:30 pm

21 APRIL

Paul Jacobs, masterclass; St. Paul's Lutheran, Newark, DE 2:30 pm

Frederick Teardo; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Byrd masses; St. Bartholomew's, New York, NY 7:30 pm

Les Talens Lyrique; Coolidge Auditorium, Library of Congress, Washington, DC 8 pm

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

23 APRIL

Stuart Forster; Old South Church, Boston, MA 12:15 pm

William Ness; First Baptist, Worcester, MA 7:30 pm

Jean-Pierre Leguay; Old West Church, Boston, MA 7:30 pm

Ken Cowan; Slee Hall, SUNY at Buffalo, Buffalo, NY 8 pm

Nanci Parella; St. Ignatius Loyola, New York, NY 7 pm

Bach, *Mass in B-Minor*; St. Ignatius Loyola, New York, NY 8 pm

Delbert Disselhorst; Christ Church, New Brunswick, NJ 7:30 pm

Alan Morrison; Union Lutheran, York, PA 7:30 pm

Olivier Baumont, harpsichord; Coolidge Auditorium, Library of Congress, Washington, DC 8 pm

Stephen Schaeffer, with horn; Cathedral Church of the Advent (Episcopal), Birmingham, AL 12:30 pm

Giorgio Parolini; Fourth Presbyterian, Chicago, IL 12:10 pm

David Higgs; Benson Great Hall, Bethel College and Seminary, St. Paul, MN 7:30 pm

24 APRIL

Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Paul Jacobs, Messiaen Marathon; St. Mary the Virgin, New York, NY 1:30 pm

Delbert Disselhorst, masterclass; Christ Church, New Brunswick, NJ 9 am

Andrew Senn; St. Peter's, Morristown, NJ 7:30 pm

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

Gordon Turk; Zion Mennonite, Souderton, PA 7:30 pm

Stephen Hamilton, workshop; St. John's Episcopal, Hagerstown, MD 9:30 am

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

Dale Warland Singers; Nativity of Our Lord Catholic Church, St. Paul, MN 8 pm

25 APRIL

Jean-Pierre Leguay; College of the Holy Cross, Worcester, MA 3 pm

Paul Bisaccia, piano; Suffield High School, West Suffield, CT 3 pm

CONCORA Consort of Voices; Faith Lutheran, East Hartford, CT 4 pm

Lindsey Henriksen; Dwight Chapel, Yale University, New Haven, CT 8 pm

Jeremy Filsell; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5:30 pm

Christopher Wells; St. Thomas, New York, NY 5:15 pm

Cj Sambach; Whiting United Methodist, Whiting, NJ 3 pm

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

Marek Kudlicki; United Methodist Church, Red Bank, NJ 4 pm

Felix Pachlatko; Christ Church, New Brunswick, NJ 6:30 pm

Giorgio Parolini; Grace Lutheran, Lancaster, PA 4 pm

The Dryden Ensemble; St. Paul's, Doylestown, PA 4 pm

Margaret Smith; Ursinus College, Collegeville, PA 4 pm

Philadelphia Chamber Chorus; Philadelphia Cathedral (Episcopal), Philadelphia, PA 4 pm

Stephen Hamilton; St. John's Episcopal, Hagerstown, MD 4 pm

John Weaver; Greene Memorial United Methodist, Roanoke, VA 4 pm

Diane Meredith Belcher; Christ and St. Luke's Episcopal, Norfolk, VA 7 pm

Peter Richard Conte; Forest Burdett United Methodist, Hurricane, WV 3 pm

Martin Jean; St. John Lutheran, Dublin, OH 4 pm

David Higgs; Lakeside Presbyterian, Lakeside Park, KY 3 pm

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

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

Bruce Neswick, with flute; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Simon Preston; Wabash College Chapel, Crawfordsville, IN 3 pm

Pierre Pincemalle; Covenant Presbyterian, Madison, WI 4 pm

Felix Hell; Kenwood United Methodist, Milwaukee, WI 3 pm

Leon Nelson & Christopher Urban, with vocalist; First Presbyterian, Arlington Heights, IL 4 pm

Mary Gifford, with tenor and contralto; Our Lady of Sorrows Basilica, Chicago, IL 3 pm

Bach Cantata Vespers; Grace Lutheran, River Forest, IL 3:45 pm

Dale Warland Singers; First Lutheran, Columbia Heights, MN 4 pm

Kimberly Marshall; House of Hope Presbyterian, St. Paul, MN 4 pm

26 APRIL

CONCORA Consort of Voices; Center Church, Hartford, CT 7:30 pm

Daniel Hahn; Woolsey Hall, Yale University, New Haven, CT 8 pm

Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 7:30 pm

Derek Nickels; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL

Heinrich Christensen, with winds; King's Chapel, Boston, MA 12:15 pm

Choir of the Church of the Advent; St. Thomas, New York, NY 7:30 pm

Choral music of Pärt, Tavener, Gorecki; St. Luke in the Fields, New York, NY 8 pm

Simon Preston; Village Chapel, Pinehurst, NC 7:30 pm

Jeffrey Jamieson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 APRIL

Mina Choi; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Yale Schola Cantorum; Beinecke Library, Yale University, New Haven, CT 5:15 pm

Frederick Swann; St. Lawrence Church, Killingworth, CT 7:30 pm

29 APRIL

Choral concert; Little Theatre, St. Mary's College, Notre Dame, IN 7:30 pm

30 APRIL

Simon Preston; Christ Church, Greenville, DE 8 pm

Frederick Swann; Cathedral of St. Michael the Archangel, Springfield, MA 7:30 pm

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

John Scott; Parish of All Saints, Boston, MA 7:30 pm

Eastman-Rochester Community Organ Concert; St. Mary's Catholic Church, Rochester, NY 7:30 pm

Martin Jean; Pine Street Presbyterian, Harrisburg, PA 7:30 pm

John Mitchener; Second Presbyterian, Richmond, VA 8 pm

James David Christie; Mayflower Congregational, Grand Rapids, MI 7:30 pm

Craig Cramer; Westminster Presbyterian, Knoxville, TN 8 pm

Bach Week Festival; First Congregational, Evanston, IL 8 pm

Nathan Laube; Fourth Presbyterian, Chicago, IL 12:10 pm

1 MAY

Paul Bisaccia, piano; Wolfeboro Friends of Music, Wolfeboro, NH 8 pm

Anna Crucis Women's Choir; Philadelphia Cathedral, Philadelphia, PA 7:30 pm

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

2 MAY

Paul Bisaccia, piano; Hampton Congregational, Hampton, CT 4 pm

Easter Evensong; Christ Church Cathedral, Hartford, CT 6 pm

Youth choir concert; First Church of Christ, Wethersfield, CT 7 pm

David Pulliam; First Presbyterian, Lockport, NY 3 pm

Cameron Carpenter; Cathedral of St. Patrick, New York, NY 4:45 pm

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

Anthony Newman; St. Stephen's Episcopal, Millburn, NJ 4 pm

Children's choir concert, with orchestra; Our Lady of Sorrows, South Orange, NJ 4 pm

Richard Elliott, with Bach Choir Chamber Chorus; Heinz Chapel, Pittsburgh, PA 4 pm

Moravian College Choir; Peace-Tohickon Lutheran, Perkasio, PA 4 pm

Giorgio Pavolini; Cathedral of St. Philip, Atlanta, GA 5:15 pm

James Diaz; St. Ann's, Washington, DC 3 pm

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

Joan Lippincott; Jacoby Hall, Jacksonville, FL 4 pm

John Scott; First Congregational, Columbus, OH 4 pm

Timothy Olsen; St. Matthew's United Methodist, Louisville, KY 3 pm

James David Christie; First Congregational, St. Joseph, MI 4 pm

Choral concert with instruments; First Presbyterian, Birmingham, MI 4 pm

Bach Week Festival; First Congregational, Evanston, IL 2 pm

Robert Horton; St. Mary of Perpetual Help, Chicago, IL 4 pm

3 MAY

James David Christie; Stetson Chapel, Kalamazoo, MI 3:30 pm

4 MAY

Simon Preston; St. Ignatius Loyola, New York, NY 8 pm

Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 MAY

Eric Eichoff; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

•Philadelphia Organ Quartet; The Forum, Harrisburg, PA 7:30 pm

James David Christie; Stetson Chapel, Kalamazoo, MI 8 pm

6 MAY

The Ivory Consort; St. Bartholomew's, New York, NY 7:30 pm

7 MAY

Randy Steere; Old South Church, Boston, MA 12:15 pm

Choir of St. Thomas Church New York City; Christ Church, Bronxville, NY 8 pm

Ken Cowan; Emmanuel Episcopal, Chestertown, MD 8 pm

Bach Week Festival; First Congregational, Evanston, IL 8 pm

Frederick Swann; Westminster Presbyterian, Springfield, IL 7 pm

Marijim Thoene; All Saints Episcopal, River Ridge, LA 8:15 pm

Bert Adams, FAGO

17th Church of Christ, Scientist
Chicago, IL
Pickle Piano & Church Organs
Bloomington, 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 RECITALS Shelly-Egler
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
Harpsichord and Organ
Williams College

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

PATRICK ALLEN

GRACE CHURCH
NEW YORK

PETER J. BASCH, KCHS

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

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

DAVID CHALMERS

CONCERT ORGANIST
GLORIA DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST

A. Mus. D.
University of Iowa

Donald Filkins

Webb Horton Memorial
Presbyterian Church
Midletown, NY 10940

Organist / Pianist

Michael Gailit

gailit@aol.com
http://members.aol.com/gailit/

St. Augustine's Church
Conservatory / University (Vienna)

John M. Gearhart III
B.A., M.Mus.

St. John the Divine (Episcopal)
2450 River Oaks Blvd.
Houston, TX 77019

Antone Godding

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

WILL HEADLEE

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

LORRAINE BRUGH, Ph.D.

Assistant Professor
University Organist

Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

Harry H. Huber

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

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

Richard Litterst M.S.M.

St. Anthony of Padua Church
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

Charles Page

Old First Church, Court Square
Springfield, MA 01103

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

SYLVIE POIRIER

PHILIP CROZIER

ORGAN DUO

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

MICHELE JOHNS

A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

David Lowry

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



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

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

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004
NORTH PARK UNIVERSITY
CHICAGO, IL 60625

RICHARD M. PEEK

Doctor of Sacred Music
1621 BILTMORE DRIVE
CHARLOTTE, NC 28207

DAVID GOODING

Cleveland Opera
Fairmount Temple

email: dvgooding@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



8 MAY

Doug Gefvert, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
All night organ improvisation; Philadelphia Cathedral, Philadelphia, PA 8 pm
Dennis Scott, silent film accompaniment; Oriental Theatre, Milwaukee, WI 1 pm

9 MAY

A Cantorial Afternoon; St. Bartholomew's, New York, NY 2:30 pm
Michael Messina; St. Thomas, New York, NY 5:15 pm
Christopher Jennings; Christ Church, New Brunswick, NJ 6:30 pm
Jonathan Scarozza; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Bach Week Festival; Music Institute of Chicago, Evanston, IL 7 pm

11 MAY

Paul Jacobs; Spivey Hall, Morrow, GA 8:15 pm
Lynn Trapp; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 MAY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm, also 5/14

14 MAY

Ray Cornils; Memorial Music Hall, Methuen, MA 8 pm
Jared Johnson; Old South Church, Boston, MA 12:15 pm
Gerre Hancock; St. Paul's Episcopal, Troy, NY, 8 pm
Gordon Turk; St. Stephen's Cathedral, Wilkes-Barre, PA 7:30 pm
Bach, *Easter Oratorio*; Church of the Nativity, Huntsville, AL 5 pm

15 MAY

Moscow Nights; Kingswood High School Auditorium, Wolfeboro, NH 8 pm
Verdi, *Requiem*; Performance Hall, Westerly, RI 8 pm, also 5/16 at 6 pm
John Widmann, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

16 MAY

Mozart, *Missa Breves*; Madison Ave. Presbyterian, New York, NY 4 pm
Stanley Cox; Cathedral of St. Patrick, New York, NY 4:45 pm
Hymn festival with **Paul Spicer & Nigel Potts**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm
Eric Mairlot; St. Thomas, New York, NY 5:15 pm
Lee Milhous; St. Paul's, Doylestown, PA 4:30 pm
Bradley Hunter Welch; National Presbyterian, Washington, DC 3 pm
Cantate Children's Choir; First Presbyterian, Lynchburg, VA 3 pm
Todd Wilson; Calvary Episcopal, Cincinnati, OH 5 pm
Festival Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Tom Trenney; St. Paul's Episcopal, Flint, MI 3:30 pm
Ken Cowan; First United Methodist, Mishawaka, IN 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
Beethoven, *Mass in C*; House of Hope Presbyterian, St. Paul, MN 9 am, 11 am

17 MAY

Edward Zimmerman; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Music of the Baroque; Old St. Patrick's, Chicago, IL 8 pm

18 MAY

Bruce Neswick; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Dan Schwandt; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MAY

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

21 MAY

David Ogletree; Old South Church, Boston, MA 12:15 pm
Virginia Bolena; Fourth Presbyterian, Chicago, IL 12:10 pm

22 MAY

Kevin O'Malia; St. Peter's, Morristown, NJ 7:30 pm
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
New Classic Singers; College of DuPage, Glen Ellyn, IL 8 pm

23 MAY

The Chenaults; First Baptist, Providence, RI 4 pm

Ken Cowan; The Reformed Church, Poughkeepsie, NY 4 pm

Gerre Hancock; Abiding Presence Lutheran, Fort Salonga, NY 4 pm
Fauré, *Requiem*; Church of St. Joseph, Bronxville, NY 7 pm
Bach, *St. Matthew Passion*; Church of the Heavenly Rest, New York, NY 4 pm
Christopher Jennings; St. Thomas, New York, NY 5:15 pm
Bach, *Magnificat in D*; Christ Church, New Brunswick, NJ 7:30 pm
Joan Lippincott, with choral concert; Princeton University Chapel, Princeton, NJ 6:30 pm
John Weaver; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
Peter DuBois; Christ Church United Methodist, Charleston, WV 2 pm
Bach, *B-minor Mass*; St. Mary's College, Notre Dame, IN 7:30 pm
Mendelssohn, *Elijah*; Lake Street Church, Evanston, IL 3 pm
North Shore Choral Society; St. Luke's, Evanston, IL 3 pm
Bach, *Cantata No. 43*; Grace Lutheran, River Forest, IL 3:45 pm
House of Hope Choir School; House of Hope Presbyterian, St. Paul, MN 4 pm

25 MAY

Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MAY

Felix Hell; Memorial Music Hall, Methuen, MA 8 pm
Maxine Thevenot; Cathedral of St. Paul, Boston, MA 12:15 pm

28 MAY

Maxine Thevenot; Old South Church, Boston, MA 12:15 pm
Colin Lynch; Fourth Presbyterian, Chicago, IL 12:10 pm

29 MAY

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

30 MAY

Joanna Elliott; Cathedral of St. Patrick, New York, NY 4:45 pm
Lawrence Schreiber; St. Thomas, New York, NY 5:15 pm
Mozart, *Missa brevis*; St. George's Episcopal, Dayton, OH 10:30 am

UNITED STATES

West of the Mississippi

16 APRIL

Anita Werling; Old St. Vincent's, Cape Girardeau, MO 7:30 pm
Ken Cowan; Christ Church, Little Rock, AR 7:30 pm

17 APRIL

Anita Werling, workshop; Old St. Vincent's, Cape Girardeau, MO 7:30 pm
Susan Ferré; St. Martin's Abbey, Lacey, WA, 8 pm

18 APRIL

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm
Craig Cramer; St. Cecilia Cathedral, Omaha, NE 3 pm
Marianne Webb; First Presbyterian, Topeka, KS 3 pm
Easter Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am
New Pro Arte Guitar Trio; St. Timothy Lutheran, Houston, TX 3 pm
Frederick Swann; First United Methodist, Lubbock, TX 5 pm
Alan Lewis; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Jeffrey Brillhart; Grace Cathedral, San Francisco, CA 3 pm
Alison Luedecke, with Millennia Consort; Bayside Park, Chula Vista, CA 1 pm

20 APRIL

Marek Kudlicki; Central Presbyterian, Des Moines, IA 7:30 pm
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

23 APRIL

Marek Kudlicki; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm
Simon Preston; St. John's Cathedral, Denver, CO 7:30 pm
Pierre Pincemaille; Old First Presbyterian, San Francisco, CA 8 pm

24 APRIL

Robert Morgan; Memorial Church, Stanford University, Stanford, CA 8 pm

25 APRIL

Kathleen Scheide; Lyon College, Batesville, AR 4 pm
Robert Bennett; University of St. Thomas, Houston, TX 4 pm
Bradley Hunter Welch; Episcopal Church of the Annunciation, Lewisville, TX 4 pm

Organ plus
Brass Quintet
and/or Oboe/English Horn

Millennia Consort

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

Seagate Concerts
www.seagateconcerts.org

George Ritchie; St. Rita Roman Catholic Church, Dallas, TX 7:30 pm
 Duke Ellington Sacred Concert; First Presbyterian, Midland, TX 7 pm
Byron Blackmore; Grace Lutheran, Phoenix, AZ 4 pm
J. Melvin Butler, with oboe; St. Mark's Cathedral Chapel, Seattle, WA 2 pm
Pamela Rüter-Feenstra; Trinity Lutheran, Lynnwood, WA 7 pm
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm
John Scott; First Congregational, Los Angeles, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm
László Fassang; First United Methodist, San Diego, CA 7 pm

26 APRIL
Peter Richard Conte, masterclass; Cathedral of St. Louis, St. Louis, MO 7 pm
Joseph Adam; Benaroya Hall, Seattle, WA 7:30 pm
John Scott; First Congregational, Los Angeles, CA 4 pm

27 APRIL
Peter Richard Conte; Cathedral of St. Louis, St. Louis, MO 8 pm
John Scott; Wiedemann Recital Hall, Wichita State University, Wichita, KS 7:30 pm

30 APRIL
Maxine Thevenot; St. Phillips-in-the-Hills Episcopal, Tucson, AZ 3 pm
George Baker; All Saints Episcopal, Fort Worth, TX 7:30 pm

1 MAY
Daniel Kerr, with orchestra and chorus; Pasadena Presbyterian, Pasadena, CA 7:30 pm

2 MAY
Bradley Hunter Welch; First Presbyterian, Fort Smith, AR 3 pm
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 2 pm
 Recital honoring Carole Terry's 25 years of teaching; Kane Hall, University of Washington, Seattle, WA 3 pm
Susan Matthews, with brass; Grace Cathedral, San Francisco, CA 3 pm
Robert Adams; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Craig Phillips, followed by choral evensong; All Saints' Episcopal, Beverly Hills, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

9 MAY
 Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Craig Phillips; Grace Cathedral, San Francisco, CA 3 pm
Michael Moreskine; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

10 MAY
Everhard Zwart; Cathedral of St. Mary of the Assumption, San Francisco, CA 7:30 pm

14 MAY
Les Martin; Grace Lutheran, Tacoma, WA 7:30 pm

15 MAY
 National Spiritual Ensemble; Augustana Lutheran, Denver, CO 7:30 pm

16 MAY
Peter DuBois; Congregational Church UCC, Rochester, MN 4 pm
Carlene Neihart; Independence Blvd. Church, Kansas City, MO 3 pm
Heather Hernandez; St. Cecilia Cathedral, Omaha, NE 3 pm
 Bach, *Cantata 137*; Christ the King Lutheran, Houston, TX 5 pm
Hector Olivera; Grace Cathedral, San Francisco, CA 3 pm
 Choral Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 MAY
J. Melvin Butler & Roger Sherman; St Mark's Cathedral, Seattle, WA 7:30 pm

22 MAY
Todd Wilson, masterclass; St. Luke's Episcopal, San Francisco, CA 10 am

23 MAY
 Choral Evensong; Palmer Memorial Episcopal, Houston, TX 5 pm
Bradley Hunter Welch; West Plano Presbyterian, Plano, TX 7 pm
Todd Wilson; St. Luke's Episcopal, San Francisco, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 MAY
John Weaver; Emmanuel Episcopal, Rapid City, SD 7:30 pm

28 MAY
Gerre Hancock; Christ Church Cathedral, Houston, TX 7:30 pm

29 MAY
Gerre Hancock, conducting open choral rehearsal; Christ Church Cathedral, Houston, TX 10 am

30 MAY
Michael Stuart; Christ Church Cathedral, Houston, TX 4:15 pm
Gerre Hancock, conducting choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
Arthur Johnson; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

16 APRIL
Nicholas Fairbank; St. John's Anglican, Victoria, BC, Canada 12:15 pm

17 APRIL
Jane Parker-Smith; St. Albans Cathedral, St. Albans, England 5:30 pm

19 APRIL
David Briggs, silent film accompaniment; All Souls Langham Place, London, England 7:30 pm

20 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:10 pm

23 APRIL
Marc D'Anjou; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

DOUGLAS REED
 UNIVERSITY OF EVANSVILLE
 EVANSVILLE, INDIANA


Dr. Kathleen Scheide
 www.hsu.edu/faculty/scheidk
 scheidk@hsu.edu • 870.230.5416

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

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

KARL WATSON
 ST. RAYMOND'S CHURCH
 PARKCHESTER

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

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

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

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

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

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

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

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

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

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

Earth Awakens - #0414 . . . our music celebrates spring's rebirth and the Christian Festival of Resurrection.

Artists in Action (I) - #0415 . . . David Goode, John Vanella and James Walker confront the concert challenge and create an incomparable charge.

Artists in Action (II) - #0416 . . . James David Christie, Lynne Davis and William Kuhlman provide that special 'live' energy which guarantees exciting listening.

Psalms of Prayer and Praise - #0417 . . . composers Emma Lou Diemer, Herbert Howells, Bach, Sweelinck and others respond to the Bible's songs.

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 612-336-5000, or visit our Web site: www.pipedreams.org.

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

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

25 APRIL
Mark Elliot Smith; St. Paul the Apostle, Har-
 ringay, England 5 pm
Patricia Wright; Westminster United Church,
 Winnipeg, MB, Canada 8 pm

27 APRIL
James Burchill; Cathedral Church of All
 Saints, Halifax, NS, Canada 12:10 pm

30 APRIL
Stefan Engels; Metropolitan United Church,
 Toronto, ON, Canada 7:30 pm

1 MAY
Stefan Engels, masterclass; St. Andrew's
 Latvian, Toronto, ON 10 am

3 MAY
David Houlder; Liverpool Cathedral, Liver-
 pool, England 11:15 am

4 MAY
Ross MacLean; Cathedral Church of All
 Saints, Halifax, NS, Canada 12:10 pm

6 MAY
Robert Quinney; St. John's Smith Square,
 London, England 1 pm

10 MAY
Marie-Andrée Morisset, with trumpet; All
 Souls, London, England 7:30 pm

11 MAY
James Burchill; Cathedral Church of All
 Saints, Halifax, NS, Canada 12:10 pm
Christian Lane; St. James Cathedral, Toron-
 to, ON, Canada 1 pm

15 MAY
Daniel Roth; St. Albans Cathedral, St.
 Albans, England 5:30 pm

18 MAY
James Burchill; Cathedral Church of All
 Saints, Halifax, NS, Canada 12:10 pm

21 MAY
Nicholas Fairbank; St. John's Anglican
 Church, Victoria BC, Canada 12:15 pm

22 MAY
Carlo Curley; St. James the Greater, Leices-
 ter, England 7 pm

23 MAY
Carlo Curley; The Assembly Hall, Worthing,
 England 3 pm

29 MAY
Carlo Curley; St. Michael's, Northampton,
 England 7:30 pm

30 MAY
Carlo Curley; St. David's Cathedral, Pem-
 brokeshire, England 8 pm
Robert Batt; Holy Rosary Cathedral, Van-
 couver, BC, Canada 7 pm

31 MAY
Malcolm Archer; Liverpool Cathedral, Liver-
 pool, England 11:15 am

Organ Recitals

MAHLON E. BALDERSTON, Trinity Epis-
 copal Church, Santa Barbara, CA, December
 30: *Nun danket alle Gott*, Bach,
 arr. Fox; *Toccata in e*, Pachelbel; *Marche Tri-
 omphale*, Karg-Elert; *Noël Varié*, *Les Petites
 Cloches*, Greensleeves, Purvis; *God's Son Is
 Coming*, *In Dulci Jubilo*, *Awake us Lord*, and
Hasten, Bach; *Noël Symphonique*, Balder-
 ston.

EMMA LOU DIEMER, Trinity Epis-
 copal Church, Santa Barbara, CA, December
 21: *Wachet auf*, Diemer, Bach; *Prepare the
 Way*, O Zion, Wood; *Nettleton*, Bish, Wood,
 Diemer; *Christmas Is Here*, Wood; *God Rest
 You Merry*, Elmore; *Variations on a
 Medieval Carol*, Hebble; *Dejlig er den Him-
 mel blå*, Diemer; *Winter Night*, Delius;
Bring a Torch, Es ist ein Ros', Go Tell It on
 the Mountain, Diemer; *Tidings of Joy*, Bach;
 improvisation on carols.

JOSEPH FITZER, Holy Rosary Church,
 Chicago, IL, December 14: *New Era*,
 Ogden; *Ave Maris Stella*, Titelouze; *Pas-
 torale*, *All'Offertorio*, *Elevazione in C*, *Can-
 zona in C*, Zipoli; *Elevazione in G*, Morandi;
Communion in B-flat, Petrali; *Sonata in D*,
 Diana; Andante in the 6th Gregorian Tone,
 Adagio in the 10th Tone, Introduction and
 Trumpet Tune in b (*Organ Book*), de Torres;

Mother of Our Creator, Mother of Good
 Counsel (*Litany for Organ*), Muset; *Advent
 Suite*, Yon.

DAVID A. GELL, Trinity Episcopal
 Church, Santa Barbara, CA, December 7:
Variations on the Navy Hymn, Joseph; *Vari-
 ations on Nun komm der Heiden Heiland*,
 Sweelinck; *Vom Himmel hoch, da komm' ich
 her*, Pachelbel; *In dulci jubilo*, Lübeck; Noël:
Bon Joseph écoute moy, Corrette; *Hirten, er
 ist geboren*, *Nun sei willkommen*, Jesus,
lieber Herr, Peeters; Noël Ancien, Doyen;
Variations on The Echo Carol, Rohde; *A
 Christmas Triptych*, Ferguson; *Ihr Kinder-
 lein, kommet*, Sanders; *Meditation on I won-
 der as I wander*, *Prelude on Hark the herald
 angels sing*, Barr; *A Christmas Suite on Irby*,
 Gell.

RUTH HARRIS, Presbyterian Homes,
 Evanston, IL, November 24: *Prelude and
 Fugue in F*, Lübeck; *Nun komm, der Heiden
 Heiland*, BWV 659, Bach; *Prelude and Fugue
 in b*, BWV 544, Bach; *Rock of Ages*, Thomp-
 son; *Earth and Heaven Should Sing*,
 Göttsche; *God Himself Is With Us*, Michel;
Variations and Fugue on America, Reger.

CHRISTOPHER HERRICK, with
 Edmonton Symphony Orchestra, Francis
 Winspear Centre, Edmonton, AB, Canada,
 January 7: *Symphonie No. 1 in d*, op. 42a,
 Guilmant; *Symphonie Concertante*, op. 81,
 Jongen; *Blues Toccata*, Takle; *Syahamba*,
 Behnke; *Variations on O Filii et Filiae*, Rut-
 ter.

PAUL JACOBS, Washington State Uni-
 versity, Pullman, WA, December 10: Sinfonia
 (*Cantata No. 29*), *Ich ruf zu dir, Herr
 Jesu Christ*, BWV 639, *Trio Sonata in C*,
 BWV 529, *Prelude and Fugue in a*, BWV
 543, Bach; *Concerto No. 1 in g*, op. 4, Han-
 del; *Swiss Noël*, D'Aquin; *Es ist ein Ros'
 entsprungen*, Brahms; *Hallelujah! Gott zu
 loben, bleibe meine Seelenfreud!*, Reger.

MARTIN JEAN, Woolsey Hall, Yale Uni-
 versity, December 7: *Improvisation sur le Te
 Deum*, Tournemire; *Fantaisie in A*, Franck;
*A Festive Voluntary: Variations on Good
 King Wenceslas*, Eben; *Symphonie-Passion*,
 op. 23, Dupré.

CALVERT JOHNSON, St. Paul's Episco-
 pal Cathedral, Oklahoma City, OK, Novem-
 ber 16: *Toccata, Adagio and Fugue*, BWV
 564, Bach; *Diferencias sobre el Canto del
 Caballero (Obras de Musica)*, Cabezon; *Tien-
 to de 1 tono de mano derecha*, Bruna; *Gaitil-*

la de mano izquierda, Duron; *Sonata de clar-
 ines*, Soler; *Sonata V*, op. 65, Mendelssohn;
Suite No. 1, Price; *Miyabi*, Arima; *Toccata*,
El Flautista Alegre, Noble; *We Shall Over-
 come*, Willis.

BOYD JONES, St. Catherine's Episcopal
 Church, Temple Terrace, FL, November 9:
Concerto in G, BWV 592, *Nun komm, der
 Heiden Heiland*, BWV 659, *Fugue in d*, BWV
 539, Bach; *Andante in D*, *Sonata in B-flat*,
 op. 65, no. 4, Mendelssohn; *Humoresque
 L'organo primitivo*, Yon; *Improvisation*, op.
 150, no. 7, Saint-Saëns; *The Peace* may be
 exchanged (*Rubrics*), Locklair; *Variations on
 America*, Ives.

NANCY LANCASTER, House of Hope
 Presbyterian Church, St. Paul, MN, Decem-
 ber 24: *Adeste Fideles (Pastorale)*, Adams; *Au
 jô deu de pubelle, Grand dei, ribon ribeine*,
 Balbastre; *Variations on Veni Emmanuel*,
 Pinkham; *Prelude on the Hymntune Picardy*,
 Near; *Fantaisie on St. Theodolph*, Diemer;
Prelude on Greensleeves (In dulci jubilo),
 Purvis; *Rhapsodie sur des Noëls*, Gigout.

HUW LEWIS, Third Reformed Church,
 Holland, MI, November 16: *Prelude and
 Fugue in e*, BWV 548, Bach; *Noël sur les
 flûtes*, D'Aquin; *Trio Sonata No. 1 in E-flat*,
 BWV 525, Bach; *Introduction and Pas-
 sacaglia*, Alcock; *Choral No. 2 in b*, Franck;
Allegro vivace, Andante, Final (*Symphony
 No. 1*, op. 14), Vierne.

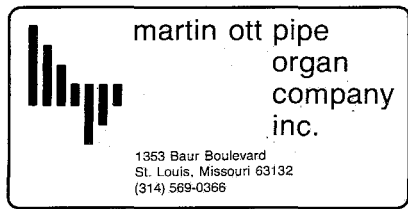
ALAN MORRISON, Central Reformed
 Church, Grand Rapids, MI, December 31:
Fête, Langlais; *Clair de lune*, Debussy; *Pre-
 lude in g*, op. 23, no. 5, Rachmaninoff; tran-
 scr. Federlein; *Salamanca*, Bove; *Fantasy in
 f*, K. 608, Mozart; *Carmen Suite*, Bizet,
 traser. Lemare; *An American in Paris*, Gersh-
 win, traser. Laub; *Pageant*, Sowerby.

BRUCE NESWICK, Church of the
 Ascension, Montgomery, AL, December 3:
*Four Verses on the Magnificat in the First
 Tone*, Scheidemann; *Partita on Nun komm,
 der Heiden Heiland*, Distler; improvisation
 on a submitted Advent theme.


DEREK NICKELS, University Church,
 Disciples of Christ/United Church of
 Christ, Chicago, IL, November 16: *Fanta-
 sia and Fugue in G*, Parry; *Wachet auf, ruft
 uns die Stimme*, BWV 645; *Wer nur den
 lieben Gott lässt walten*, BWV 647, *Kommst
 du nun, Jesu, vom Himmel herunter*, BWV
 650, Bach; *Fantasy in f*, K. 608, Mozart;
Harmonies du Soir (Trois Impressions), op.



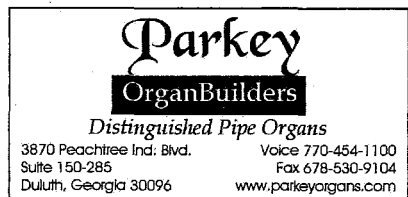
M. L. BIGELOW & Co.
 ORGAN BUILDERS
 (801) 756-5777
 130 W. 1st S., American Fork, UT 84003



**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
 BOX 483 JEFFERSON CITY, TENNESSEE 37769
 865-475-9543 www.RDyerOrgans.com
 MEMBER FIRM
 THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



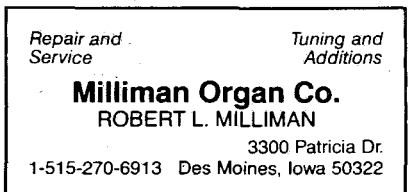
**Parkey
 OrganBuilders**
 Distinguished Pipe Organs
 3870 Peachtree Ind. Blvd. Voice 770-454-1100
 Suite 150-285 Fax 678-530-9104
 Duluth, Georgia 30096 www.parkeyorgans.com



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



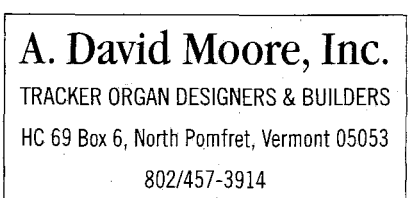
Scott R. Riedel & Associates, Ltd.
 Organ Consultation • Acoustical Consultation
 Sound System Design Consultation • Organ Tuning
 11040 West Bluemound Road
 Wauwatosa, WI 53226-4154
 414-771-8966 Fax: 414-771-0138
 www.riedelassociates.com e-mail: consult@riedelassociates.com



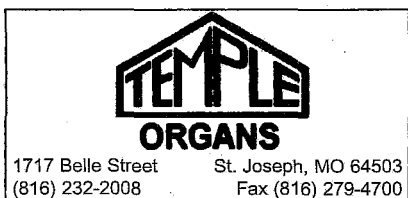
Repair and Tuning and
 Service Additions
Milliman Organ Co.
 ROBERT L. MILLIMAN
 3300 Patricia Dr.
 1-515-270-6913 Des Moines, Iowa 50322



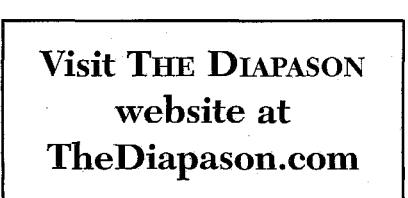
PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 3101 20th ST., 94110 • (415) 647-5132



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



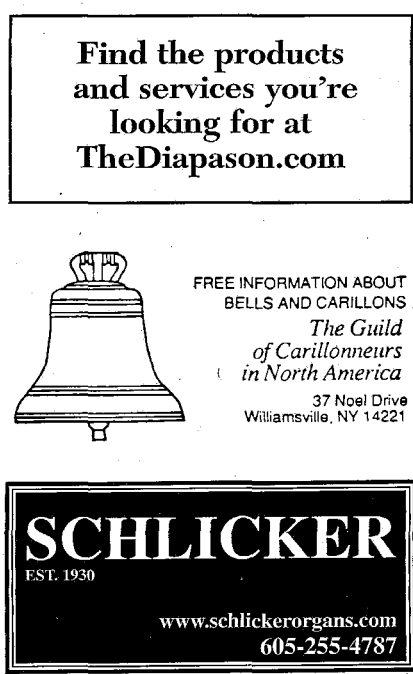
Visit THE DIAPASON
 website at
TheDiapason.com



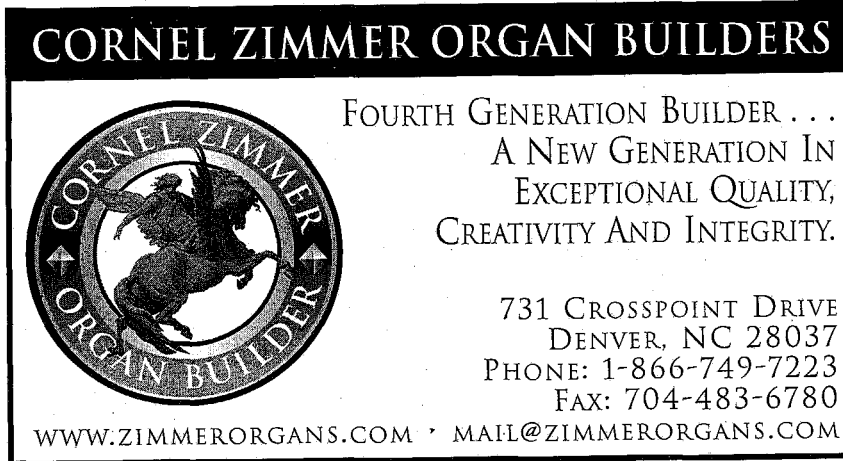
Wolff & Associates
 facteurs d'orgues
 organ builders
 1260, rue Tellier, Laval Québec, H7C 2H2
 Téléphone : (450) 661-2073



AUSTIN ORGANS, INC.
 ORGAN ARCHITECTS AND BUILDERS
 Since 1893
 FACTORY-OFFICE
 156 WOODLAND STREET
 HARTFORD, CT 06105
 TELEPHONE: (860) 522-8293
 FAX: (860) 524-9828
 WWW.AUSTINORGANS.COM



Find the products
 and services you're
 looking for at
TheDiapason.com
 FREE INFORMATION ABOUT
 BELLS AND CARILLONS
*The Guild
 of Carillonneurs
 in North America*
 37 Noel Drive
 Williamsville, NY 14221
SCHLICKER
 EST. 1930
 www.schlickerorgans.com
 605-255-4787



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

72), Karg-Elert; *Roulade*, op. 9, no. 3, Bingham; *Requiescat in Pace*, H. 189, Sowerby; *Carillon de Westminster (Pièces de Fantaisie*, op. 54), Vierne.

CHERRY RHODES, with Steven Ottományi, sound engineer, Cathedral of Our Lady of the Angels, Los Angeles, CA, November 22: *Ave Maris Stella*, de Grigny; *Toccata No. 11*, Scarlatti; *Orpheus*, Liszt, arr. Guillou; *Prelude and Fugue in e*, Mendelssohn, transcr. Best; *Revelations of St. John the Divine, for Organ and Electronic Tape*, King; *Five Dances*, Hampton.

NAOMI ROWLEY, First United Methodist Church, Appleton, WI, November 2: *Prelude in F*, F. Mendelssohn; *Freu dich sehr, o meine Seele*, Böhm; *Voluntary and Fugue in D*, Wesley; *Psalm 121*, Zimmermann; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Carillon*, Sowerby; *Sonata No. 6*, Valeri; *The King of Love My Shepherd Is*, Hobby; *Toccata*, Gigout.

CARL SCHWARTZ, Evangelical Lutheran Church, Frederick, MD, December 10: *Prelude and Fugue in C*, BWV 531, Bach; *Pastorale (Sonata I in d, op. 42)*, Guilman; *Wie soll ich dich empfangen*, Pepping; *Andante (Concerto in g)*, Handel; *Chorale, Aria (Partita on Winchester New)*, Neswick; *Tuba Tune*, Porter-Brown.

RUDY SHACKELFORD, piano and organ, Bethany United Methodist Church, Gloucester Point, VA, November 16: *Rondo in a, K. 511*, Mozart; *Goldberg Variations*, BWV 988, Bach; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Hornpipe Humoresque*, Rawsthorne.

DAVID SHULER, St. Luke in the Fields, New York, NY, January 20: *Prelude, Fugue and Chaconne, Toccata in d, "Jig" Fugue*, Buxtehude; *Toccata, Adagio and Fugue in C, Toccata in d, "Little" Fugue in g*, Bach.

HERNDON SPILLMAN, St. Matthew's Episcopal Church, Houma, LA, December 24: *Postlude pour l'Office de Complies*, Alain; *Sonata Primo Tono*, Lidon; *Nun komm, der Heiden Heiland*, BWV 599, BWV 659, *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Es ist ein Ros' entsprungen*, Brahms; *Vom Himmel Hoch*, Pachelbel; *Flûtes, Récit de Nazard (Suite du deuxième Ton)*, Clérambault; *Joseph est bien marié, Une jeune pucelle*, Charpentier; *Once in Royal David's City*, Wilcocks; *O Little Town of Bethlehem*, Hustad; *Greensleeves*, Purvis; *O Come, All Ye Faithful*, Hustad.

RAY W. URWIN, Trinity Episcopal Church, Santa Barbara, CA, December 14: *Preludio (Meditationen)*, Rheinberger; *All Glory Be to God on High (Clavierübung, part 3)*, Nun komm, der Heiden Heiland (*Leipzig Chorales*), Bach; *Pastorale Prelude on a Descending Scale*, Stainer; *Lo, how a rose e'er blooming*, Schroeder, Leavitt; *Once in Royal David's City*, Cherwien; *O little town of Bethlehem*, Sedio; *Sleep, Sleep, O Beautiful Child, Cradle Carol, Lippai*, Powell; *We Three Kings, Manz; Brightest and Best, As with gladness men of old*, Hobby; *Rocking, Irish carol, Griffen; Tomorrow shall be my dancing day*, Schelat; *Rhapsodie sur les Noëls*, Gigout.

JOHN SCOTT WHITELEY, St. Paul's Episcopal Church, Fayetteville, AR, November 11: *Fantasia and Fugue in g*, BWV 542, Bach; *Allegro vivace (Symphony No. 5)*, Widor; *Scherzo-Caprice*, op. 26, Bernard; *Prelude & fugue*, op. 121, Scherzetto, op. 108, Jongen; *La damoiselle élue*, Debussy, arr. Choisnel; *Sonata on the 94th Psalm*, Reubke.

TODD WILSON, Yale University, New Haven, CT, November 9: *Pageant*, Sowerby; *A Fancy*, Stanley; *Tuba Tune, Lang; Londonderry Air*, arr. Lemare; *Choral No. 1 in E*, Franck; *Scherzo*, op. 2, Duruflé; *Sonata on the 94th Psalm*, Reubke.

CLASSIFIED ADVERTISING

POSITIONS WANTED

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

POSITIONS AVAILABLE

Director of Music Ministries—Second Congregational Church, 525 Cheshire Drive, NE, Grand Rapids, MI 49505. 616/361-2629. 1999 Reuter 3-manual, 49-rank organ, Yamaha grand piano, 3 octaves Whitechapel handbells. Direct a 30-member Chancel Choir, play all services, oversee directors of 14-member children's choirs and three bell choirs, plan concert series and special musical services. Two assistants (children's choirs and bell choirs). Two Sunday morning services. Annual budget \$48,000. Visit the church's website www.2ndchurch.com. Submit résumé to Music Search Committee; Attn: Thomas Cole, Chair, at the above address.

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.

MISCELLANEOUS

ATTENTION ORGANISTS! Do you ever play at a console or bench that's too high, and feel as though you're about to fall off? We have the solution! The Organist's Seat Belt Kit attaches to the bench to hold you in place when those high pedal notes in your Bach fugue threaten to derail you—and it's especially effective in the busy pedal section of Franck's Grand Pièce Symphonique, the Finale of Vierne's Sixth Symphony, and other killers. The seat belt fits loosely so that you can freely move and pivot, but through its ultra-high-tech black box technology, tiny laser beams sense when you're starting to tip over and activate the belt-tightening mechanism. Also available for those who hate seatbelts: The Organist's Airbag Kit. Uses ultra-high-tech black box technology to fire off small frontal and side air bags if you tip over too far. Comes with hearing protection. Box Tipover-Con, THE DIAPASON. jrobinson@sgcmail.com.

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

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

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

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

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

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

TAYLOR & BOODY ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3583
 Staunton, VA 24401 Fax: 540-886-3584
 e-mail: organ@taylorandboody.com
 website: www.taylorandboody.com

J. K. Broome & Son
 Electric Inertia Tremolos
 For Electric and Mechanical Action Pipe Organs
 P. O. Box 3041
 Alliance, Ohio 44601-7041
 Phone & Fax: 330-823-6359
tkbroomeandson@msn.com

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

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

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

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.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

Wanted: Copies of the organ music of Ernest Zechiel. B.E. LeBarron, 3218 Whitetail Way, Salina, KS 67401-2893.

Jazz-influenced music for organ . . . Hear the organ music of jazz artist Joe Utterback played on the St. Ignatius Loyola Mander in NYC by the English organist Dr. Andrew Shenton. Check out the sound and scores at www.jazzmuze.com.

OHS Catalog 2004 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 96 illustrated pages in black and green 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.

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

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret 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.

PUBLICATIONS/ RECORDINGS

New York Paramount Wichita Wurlitzer recordings, cookbook, etc. and concerts. 316/838-3127 (+/Fax) or WTOPOPS@aol.com.

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

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.

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.

PUBLICATIONS/ RECORDINGS

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; or e-mail: jbuttera@sgcmail.com

HARPSICHORDS/ CLAVICHORDS

Harpsichords 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.vernonharpsichords.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 unbuil 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; www.mdi.ca/hhuestis; zhi.net/spotlight.

PIPE ORGANS FOR SALE

63 Wicks 3-manual, 16-rank pipe organ, modern, playable; needs new relay. \$10,000. 909/244-1248.

Church closing, must sell 1978 Holtkamp tracker. Very warm and full sound; 12 ranks. Excellent condition. Asking \$50,000. Call Milnar Organ Co., 615/274-6400. www.milnarorgan.com.

Like new Wicks pipe organ. 7-1/2 ranks, \$17,000. Exposed section included. 248/471-1515, fax 248/471-9968.

PIPE ORGANS FOR SALE

1971 Möller organ, 4 manuals, 52 ranks. Good playing condition. Includes 1951 Aeolian organ, 4 ranks. \$40,000, OBO. Console included. Available December 26, 2004. Contact First United Methodist Church, Birmingham, MI, 248/646-1200 x3139 for stoplist and details. E-mail dhallorg@yahoo.com.

1974 Harrison & Harrison, 3 manuals, 38 ranks, electro-pneumatic/slider action. Playable but needs rebuilding. Specifications available on request. Bids due April 30, buyer to remove by May 30, 2004. Contact: Kathryn VanEck, Independent Presbyterian Church, 207 Bull Street, Savannah, GA 31401, 912/236-3346 x17, kvaneck@ipcscav.org

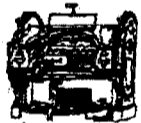
1890 C.S. Haskell (successors to H.L. Roosevelt) Opus #100-3 manuals, 30 stops, 34 ranks. Freestanding case with two full-length speaking 16' façades. 18' W by 9'6" D by 25-26' tall. Electric action on slider windchests. Quality renovation includes new movable electric drawknob console, multiple memory 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.

Two-manual, 30-stop, 36-rank tracker organ for sale. Originally built by Detlef Kleuker (Brackwede, Germany) in 1967, and rebuilt by Ruben 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, Elsie, IL 62028; phone: 618/374-5460, e-mail: rha@prin.edu.

Van Daalen tracker organ (1971?), 7 ranks, one manual, split keyboard, pull-down pedal. Contact Kermit Moldenhauer at Martin Luther College, New Ulm, MN. 507/354-8221, x315; moldenk@mlc-wels.edu.

American Theatre Organ Society

An organization of more than 6,000 members dedicated to the preservation and enhancement of the theatre organ.



Contact: Michael Fellenzer
P.O. Box 551081
Indianapolis, IN 46205-1081 ph 317/251-6441

GLÜCK NEW YORK

Pipe Organ Restorers & Builders
Since 1985

170 Park Row, Suite 20A
New York, New York 10038
www.glucknewyork.com

Sebastian Matthäus Glück
President and Tonal Director
212.608.5651

Tel. (845) 254-9876

Fax. (845) 254-9882

Jozef Lasota & Sons

Pipe Organ Builders
Since 1949

P.O. Box 244, Highmount, NY. 12441

New Instruments - Rebuilding - Tuning - Maintenance

Mechanical and Tonal Modification

e-mail: JLASOTA@HVC.RR.COM

We Also Provide
Quality Pipework
For The
Organ Builder

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.

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



Muller
Pipe Organ Company

P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com



A.F. Schlueter
Pipe Organ Sales
and Service, Inc.

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

BELLS

CAST BRONZE BELLS - CHIMES

vanBergen
Established 1795

New
AMERICAN
RENAISSANCE
CARILLON

1-800-544-8820

www.vanbergen.com • e-mail: van@vanbergen.com

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
PO Box 1162, 35419 LICH - Germany
Phone 0049 - (0)6404-9169-0
Fax 0049 - (0)6404-9169-50

HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 33.

REED ORGANS FOR SALE

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.

Estey reed organ, 10 sets of reeds. \$1000 or best offer. Contact Charlie at 410/848-4453.

ELECTRONIC ORGANS FOR SALE

Practice instruments, chapel organs—lease or purchase. Baldwin 645C three-manual, \$8,950; Baldwin 625, \$5,950. More details: www.keyboardexchange.com. Hammonds/Leslies wanted. 407/671-0730; b3buyer@aol.com.

Allen MDS 8000 series; 3 manuals, drawknob console, like-new condition. \$35,000 OBO. Call 606/324-5992.

MISCELLANEOUS WANTED

Wanted: Holtkamp or Schlicker 8' Gedeckt; wood, small to medium scale, 2 to 2-1/4 inches w.p. E-mail jbutera@sgmail.com.

Wanted: Korg MT-1200. Reply Box OCT-1, THE DIAPASON.

MISCELLANEOUS FOR SALE

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 huestis@mdi.ca

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

MISCELLANEOUS FOR SALE

15 year-old three-manual and pedal organ console built to AGO standards in colonial white with mahogany finish interior; stop key controls arranged: Swell, 16; Choir, 14; Pedal, 12; Swell, 18. Includes Peterson switching and multi-memory combination action arranged: General, 4 pistons and toe studs, Choir, 3; Great, 3; Swell, 3; piston and toe studs for Great to Pedal and Storzando. Like-new appearance and in good working order. \$3,500. Call 262/781-6050 between 8:30 am-5:30 pm or leave message. E-mail: brookfal@execpc.com.

Atlantic City Pipe Organ Company—Austin Harmonic French Horn, 6" SC, 10" WP, domed top, harmonic on the 19th pipe, \$1,000; Austin Twelfth, Fifteenth, Nineteenth, Twenty-Second. C.S. Haskel: Cornopean, solid walnut organ case. Check out our website at <http://mywebpages.comcast.net/acorgan> E-mail: acorgan@comcast.net. Phone: 609/641-9422.

Console, 2-manual and pedal, like new. 10 ranks of pipes, square grand piano and melodi-on. 248/471-1515; fax 248/471-9968.

SERVICES/ SUPPLIES

Austin actions recovered? Go to the experts! Austin Organs, Inc. now offers releathering 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 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 or e-mail: huestis@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 releathering services. Call today for a catalogue. 800/423-7003 or e-mail: darlene@columbiaorgan.com

Releathering. Burness Associates—established 1967—can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, 505 Emmaus Avenue, Allentown, PA 18103. 215/368-1121. E-mail: 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. Our shop is located in Canada, just north of the border, so shop rates are 60¢/hr. This can be a big savings on your project. Shipping is by FedEx 3day Ground, the safest method—billed in US\$ from Pt Roberts, Washington. Contact: www.mdi.ca/hhuestis or e-mail: huestis@mdi.ca. Herbert L. Huestis, 1574 Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone 604/946-3952.

**ALL REPLIES
TO BOX NUMBERS
that appear
without an address
should be sent to:
THE DIAPASON
380 E. Northwest Hwy., Suite 200
Des Plaines, IL 60016-2282**

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. 781/893-7624 Voice/Fax, 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

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

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.

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

J. H. & C. S. Odell
East Hampton, Connecticut • 860-365-0552
visit us on the web: 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 • www.pjmorgans.com

PROSCIA ORGANS
OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108
MICHAEL PROSCIA
ORGANBUILDER, Inc.
(770) 258-3388

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

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

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



George Baker



Diane Meredith Belcher



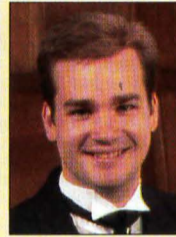
Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Timothy Olsen
2002 AGO National
Competition Winner



Stefan Engels



Thierry Escaich*



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



Vincent Dubois
Calgary 2002 Recital
Gold Medal Winner



David Higgs



Marilyn Keiser



Susan Landale*



Olivier Latry*



Joan Lippincott



Alan Morrison



László Fassang
Calgary 2002
Improvisation
Gold Medal Winner



Thomas Murray



James O'Donnell*



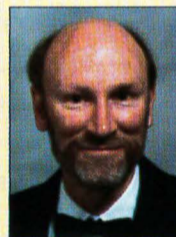
Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



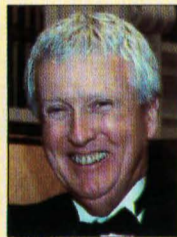
George Ritchie



Daniel Roth*



Ann Elise Smoot*



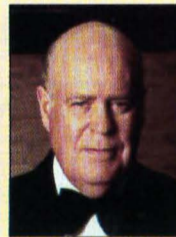
Donald Sutherland



Stephen Tharp



Thomas Trotter*



John Weaver

CHOIRS AVAILABLE

**The Choir of New College,
Oxford, UK**
Edward Higginbottom,
Director
Available April 1-16, 2005

**The Choir of Westminster
Abbey, London, UK**
James O'Donnell,
Director
Available October 15-26, 2005

**The Choir of St. John's
College, Cambridge, UK**
David Hill, Director
April, 2006



Gillian Weir*



Todd Wilson



Christopher Young

**WEB SITE:
www.concertorganists.com**

* = European artists available
2004-2005