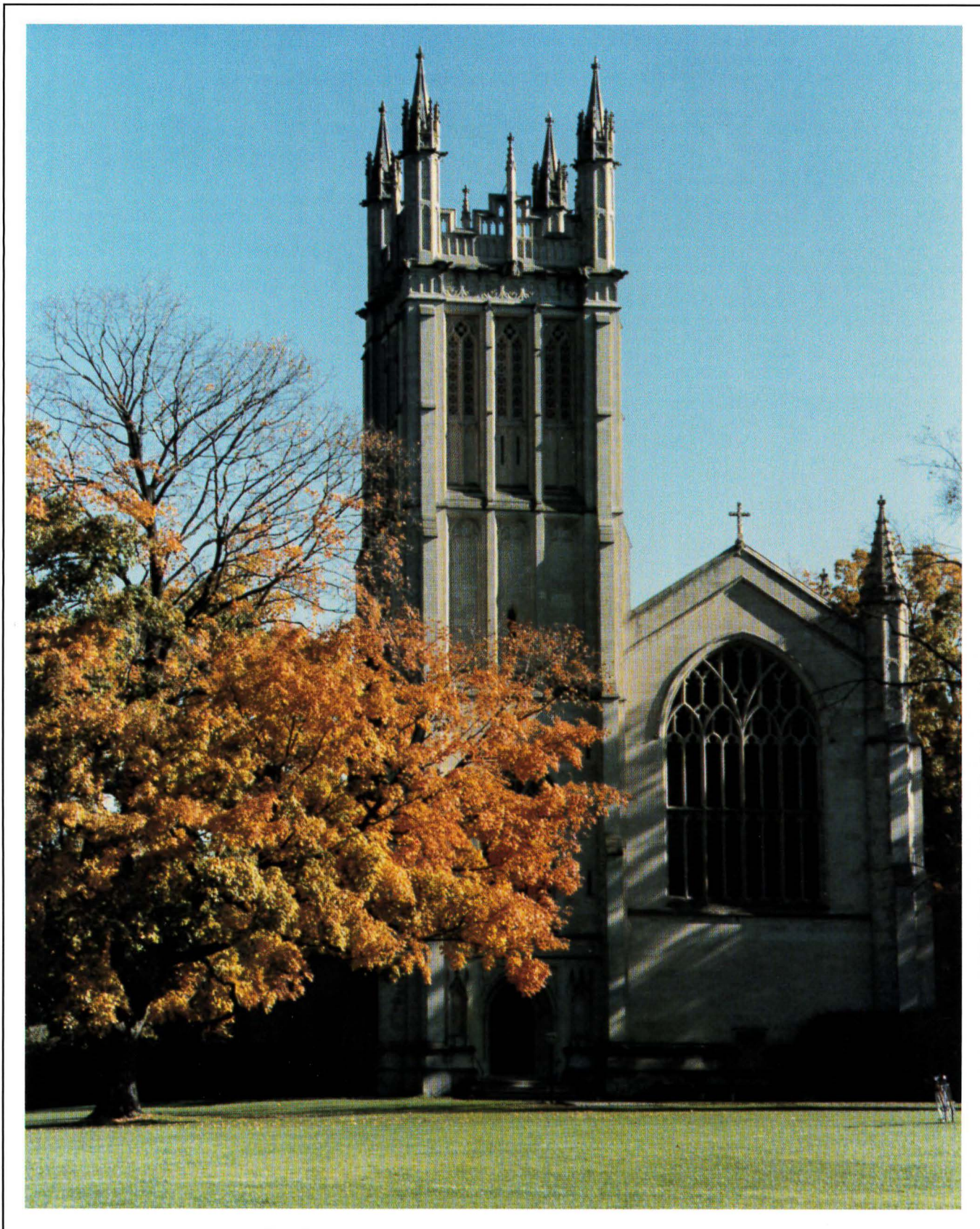


# THE DIAPASON

JUNE, 2004



St. John's Chapel (Episcopal), Groton School, Groton, Massachusetts  
Cover feature on pages 25-27



## Corrections and Clarifications

Electronic editing, page layout and production expose THE DIAPASON to all manner of computer gremlins. A graphic example of the inherent digital dangers is the stoplist of the Rieger-Kloss organ at Government Street Presbyterian Church, Mobile, Alabama, which appeared on page 27 of the May issue of THE DIAPASON. When the editors made one correction to the page at final proof time, the removal of a stray rule at the bottom of column one, an electronic gremlin changed all the foot symbols in the stoplist to cent signs. Apologies to Rieger-Kloss and their U.S. agents Euro Musik. Here is the corrected stoplist:

**GREAT** (partially expressive) Manual II  
 16' Violoneprestant  
 8' Principal  
 8' Flute Harmonique  
 8' Bourdon  
 8' Violincelle (ext)  
 8' Erzähler Celeste (II)  
 4' Octave  
 4' Spillflöte  
 2 1/2% Quint  
 2' Super Octave  
 2' Flute  
 2 1/2% Grand Chorus (VI)  
 8' Trumpet  
 Tremulant

**POSITIV** (unenclosed) Manual I  
 8' Principal  
 8' Holzgedeckt  
 4' Octave  
 4' Flute  
 2' Principal  
 1 1/2% Larigot  
 1' Cymbel (IV)  
 8' Klein Trompete  
 8' Cromorne  
 Tremulant  
 Zimbelstern  
 16' Trompette-en-Chamade (TC, Grand Choir Resonance)  
 8' Trompette-en-Chamade (Grand Choir Resonance)

**SWELL** (expressive) Manual III  
 16' Bourdon Bass (ext)  
 8' Viola Pomposa  
 8' Viola Celeste  
 8' Chimney Flute  
 8' Flute Celeste (II)  
 4' Prestant  
 4' Spire Flute  
 2 1/2% Nazard  
 2' Principal  
 2' Blockflöte  
 1 1/2% Tierce  
 1 1/2% Mixture Minor (V)  
 16' Basson  
 8' Trompette  
 8' Hautbois  
 8' Vox Humana  
 4' Clarion  
 Tremulant  
 16' Trompette-en-Chamade (TC, Grand Choir)  
 8' Trompette-en-Chamade (Grand Choir)

**GRAND CHOIR** (unenclosed) Manual IV  
 16' Violoneprestant (Great)  
 16' Bourdon  
 8' Principal  
 8' Bourdon  
 8' Violincelle (Great)  
 4' Octave  
 4' Flute  
 2' Super Octave  
 Mixture (IV-VIII)  
 16' Trompetenbass  
 8' Trompete  
 4' Klarine (ext)  
 Chimes  
 16' Trompette-en-Chamade (TC)  
 8' Trompette-en-Chamade

**PEDAL**  
 32' Double Open Wood (digital)  
 32' Contra Bourdon  
 16' Open Wood (digital)  
 16' Violoneprestant (Great)  
 16' Subbass  
 16' Bourdon Bass (Swell)  
 10 1/2% Rohrquinte (Swell)  
 8' Octavebass  
 8' Gedackflöte  
 8' Violincelle (Great)  
 4' Choral Bass (ext Octavebass)  
 Mixture (IV)  
 32' Contra Fagott (ext)  
 16' Trompetenbass  
 16' Basson (Swell)  
 8' Trompete  
 4' Klarine  
 8' Trompette-en-Chamade  
 4' Clairon-en-Chamade  
 Chimes (Grand Choir)

## Letters to the Editor

### Freiberg

James B. Hartman's review of *European Cities of Historical Organs* [April, 2004, p. 1] mistakenly names Freiburg, Germany, as the site of five organs by Gottfried [sic] Silbermann. Either Mr. Hartmann was done a disservice by proofreaders or he was unaware that Germany has Freiburg-im-Breisgau, important university city in the state of Baden-Wuerttemberg in the west, and Freiberg, old mining town in Saxony in the east. Gottfried Silbermann built his organs in the latter.

The Organ Historical Society website has Freiberg spelled correctly, as I presume did the editors of the book, and specifies that four Silbermann organs are described (not five as stated in the review).

Mr. Hartman also give [sic] 1783 rather than 1714 as the date of completion of the Freiberg cathedral organ, one of Gottfried Silbermann's earliest instruments. By 1783 Herr Silbermann had been dead for 30 years.

Dorry Shaddock  
Houston

### The reviewer replies:

Dorry Shaddock's perceptive reading of my review of *European Cities of Historical Organs* raises some matters that require corrections and clarifications. The typographical error "Freiburg" should have been "Freiberg," which indeed is the "old mining town in Saxony" where five organs by Gottfried Silbermann (1683-1753) were located. A summary of their basic characteristics, derived from the book's article, "The Organ Town of Freiberg," is as follows:

- Freiberg Cathedral: three manuals and pedal, 44 stops; ordered in 1710, inaugurated in 1714, modified in 1783. [My mistaken statement that the organ was "inaugurated in 1783" can be attributed to a misreading of the small, faint text, which actually stated: "... and inaugurated. In 1783 the specification of the Oberwerk was slightly modified" (p. 36). The price of accuracy is eternal vigilance!]

- St. Jacob's Church: two manuals and pedal, 20 stops, finished in 1717, inaugurated in 1718, restored between 1981 and 1983.

- St. John's Church: one manual and pedal, 14 stops; constructed in 1719, moved to Freiberg Cathedral in 1939, restored in 1997.

- Positive organ: one manual, five stops; built for the organist of Freiberg Cathedral shortly after his assumption of office in 1731, later set up in St. Nicholas's Church in 1753, missing since 1840. [This instrument apparently was not included in the Organ Historical Society's count of four Gottfried Silbermann organs in its website advertisement for the book. This is an understandable oversight since only the other four large organs are pictured and described in detail in the book.]

- St. Peter's Church: two manuals and pedal, 32 stops, constructed in 1735.

Incidentally, a typographical error in Dorry Shaddock's letter, "Gottfried," prompts the unanticipated insight that Silbermann perhaps was inspired (God-fired) by the Deity!

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

### Möller history

Regarding Father LeBarron's recent inquiry on a history of the M. P. Möller Organ Company (April, p. 2), I am writing such a history. In the early days of 2003, my own inquiry revealed that even though eleven years had passed since the doors closed on the world's largest organ company, there was no queue at the steps of American libraries and archives of those wanting to document the company's remarkable one-hundred twelve years of organbuilding.

While I am known as not being an ardent admirer of Möller's work, I

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## CONTENTS

### FEATURES

Old Instruments, New Music: SEHKS 2004 by Martha Novak Clinkscale	16
Bronislaw Rutkowski Founder of the 20th-century Polish school of organ music by Wanda Falk	17
Germany, Estonia and Paris Canadian Organ Duettists Sylvie Poirier and Philip Crozier on tour in summer 2003 by Philip Crozier	20

CORRECTIONS AND CLARIFICATIONS	2
--------------------------------	---

LETTERS TO THE EDITOR	2
-----------------------	---

### NEWS

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

### REVIEWS

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

NEW ORGANS	28
------------	----

CALENDAR	29
----------	----

ORGAN RECITALS	31
----------------	----

CLASSIFIED ADVERTISING	33
------------------------	----

Cover: Aeolian-Skinner: St. John's Chapel, Groton School, Groton, Massachusetts 25

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nonetheless am obligated to tell the engaging story of Mathias Peter Möller; of how as an immigrant from Denmark, in 1875 he built his first organ in the parlor of his stepbrother in Warren, Pennsylvania; of how the company survived a disastrous fire in 1895; and of how the company under its founder's management grew to be the world's largest by 1925.

While completion of my history still lies considerably in the future, those interested in learning more about M. P. Möller and his business activities may read my extensive essay, "Wheeling and Dealing: The Midas Touch of M. P. Möller," which will be published in forthcoming issues of *The Journal of American Organbuilding*.

Bynum Petty  
Pennington, New Jersey

## Here & There

**The Basilica of the National Shrine of the Immaculate Conception**, Washington, DC, has announced its summer organ recital series on Sundays at 6 pm in the Great Upper Church: June 6, Andrew Shenton; 6/13, Kimberly Hess; 6/20, Gail Archer; 6/27, Elmo Cosentini; July 4, Jonathan Hall; 7/11, Richard Fitzgerald; 7/18, Arthur

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LaMirande; 7/25, Brian Milnikel; August 1, special recital marking the centenary of birth of Conrad Bernier (1904-1988)\* played by his students; 8/8, Diane Heath; 8/15, Matthew Middleton; 8/22, Barbara Baird and Julia Brown (duo-recital); 8/29, Richard Pilliner. For information: 202/526-8300; <www.nationalshrine.com>.

\*Dr. Conrad Bernier, professor of organ and theory at The Catholic University of America, played annual recitals at the National Shrine for over fifty years, first in the Crypt Church and later (after the installation of the gallery and chancel organs) in the Upper Church.

**The Music Institute of Chicago**, Evanston Campus, has announced summer events: Sunday, June 13 (3:00 pm): organ recital by James Russell Brown, sponsored by the Organ Historical Society, celebrating the 90th anniversary of E.M. Skinner Op. 208 and special citation from OHS, and the one-year anniversary of the opening of Nichols Concert Hall. June 28-July 4, Suzuki teacher training in organ; Swedish organist and pianist Gunilla Rönneberg will provide a week of teacher training in the Suzuki organ method; an application form and a videotape are required. Contact 847/446-3822, ext. 600, or <www.suzukiassociation.org> for detailed information. July 16-25: Chica-

go Duo-Piano Festival and Competition. For information: Jim Brown, head of the keyboard division, 847/905-1500, ext. 106; <jbrown@musicinst.org>.

**Friends of the Kotschmar Organ** has announced the 92nd anniversary season of summer organ recitals on the 6,862-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine. The Tuesday Classics Series (7:30 pm): June 15, Ray Cornils; 6/22, Peter Richard Conte; 6/29, Frederick Hohman; July 6, Felix Hell; 7/13, Cameron Carpenter; 7/20, Carol Williams; August 3, John Weaver; 8/10, Timothy Smith; 8/17, Gordon Turk; 8/24, Otto Krämer; 8/31, Nigel Potts; and the Thursday Pops Series: July 8, Simon Cledhill; August 5, Scott Foppiano; 8/19, Walt Strony. For information: 207/883-9525 or 885-0198; <www.foko.org>.

**St. Cecilia Cathedral**, Omaha, Nebraska, continues the series of recitals on its new Martin Pasi organ, opus 14, three manuals, 55 stops with dual temperament: June 20, Kimberly Marshall; July 18, Kevin Vogt and The Palladium Brass; August 15, Mark Pichowicz; September 19, James Higdon. For information: 402/558-3100 x243; <www.stceciliacathedral.org>.

Carol Williams has announced the **17th annual International Summer Organ Festival** at the Spreckels Organ Pavilion in Balboa Park, San Diego. Concerts take place on Monday evenings at 7:30 pm and run June 21 through August 31. Artists include Robert Plimpton, Carol Williams, David Wickerham, Clive Driskill-Smith, Dennis James, Marek Kudlicki, Pierre Pincemaille, Kiyo and Chiemi Watanabe, Stefan Engels, and Thomas Heywood. Full details are on the website: <www.sosorgan.com>.

**The OCDA Summer Conference** takes place June 21-23 at Otterbein College, Westerville, Ohio. Presenters include Dale Warland, Jing Ling-Tam, Lynne Gackle, the Vocal Arts Ensemble, the Otterbein College Concert Choir, the Columbus Children's Choir, and the Metropolitan Singers from Fort Hayes High School. For information: 614/823-1318; <gwalker@otterbein.edu>.

**The Baptist Church Music Conference** takes place June 27-29 at First Baptist Church, Alexandria, Virginia. Presenters include Joyce Jones, Al Travis, Joseph Joubert, Jeff Smith, Craig Courtney, Nashville Children's Choir, and others. For information: <www.sbcmc.org>.

**The NPM Handbell Institute** takes place June 28-July 1 at the Hyatt Regency, O'Hare, in Rosemont, Illinois. The schedule includes 15 hours of hands-on learning covering ringing techniques, creative and liturgical use of handbells, reading sessions, handbell maintenance and assignments, auditioning prospective members, arranging, and other topics. Leaders include Jean McLaughlin and Jeffrey Honoré. For information: 240/247-3000; <www.npm.org>.

**The Pine Mountain Music Festival** will include three organ recitals and a masterclass by Len Langrick, featuring historic instruments in Michigan's Upper Peninsula: June 30, United Methodist Church, Lake Linden (masterclass on July 1); July 5, Bethany Lutheran Church, Ishpeming; 7/8, First Lutheran Church, Iron Mountain. For information: 877/PINE-999; <www.pmmf.org>.

**Grace Church**, Georgetown, will present its 11th annual Bach Festival. The festival begins on Wednesday, June



Francine Maté (photo credit Glen Krankowski)

30, at 7:30 pm, with a concert by Thomas Marshall, organ and George Corbett, oboe and English horn. On Wednesday, July 7, at 7:30, Carmina Gratiae performs *Clavierübung III*. Francine Maté, director of the festival and organist/choirmaster at Grace Church, directs Carmina Gratiae and is the main performer on the program. Chorale tunes will be sung by Lois Beckwith Johnson, soprano. Although Dr. Maté will perform the majority of the chorale preludes as well as the St. Anne Prelude and Fugue as solo organ works, she has arranged some of the chorales for organ and other instruments. Performing with her will be Mary Ann Rueling, oboe, and Deborah Edge, contrabass. Sunday, July 11, at 3 pm, features ArcoVoce with soprano Rosa Lamoreaux, harpsichordist Steven Silverman, violinist Elizabeth Field and cellist Stephanie Vial. On Wednesday, July 14, at 7:30 pm, Julie Vidrich Evans will perform the six organ Trio Sonatas.

The festival ends on Friday, July 16, at 8 pm with a performance by "Con Brio!" (Shaughn Dowd, flute; Kim Miller, violin; and Lawrence Molinaro, harpsichord). Mr. Molinaro is the founder and former artistic director of the festival, as well as a former organist/choirmaster at Grace Church. Performing with "Con Brio!" will be Regino Madrid, violin; Erika Sato, violin; Chris Shieh, viola; Diana Fish, cello; and Aaron Clay, bass. Grace Church is located at 1041 Wisconsin Avenue, N.W. in the Georgetown area of Washington, D.C. For information: 202/333-7100; <www.gracechurchdc.org>.

**First Parish Church**, Brunswick, Maine, will present its 19th annual summer organ concert series on Tuesdays at 12:10 pm, featuring the church's 1883 Hutchings-Plaisted organ: July 6, Harold Stover; 7/13, James Strand; 7/20, Philip Fournier; 7/27, Kevin Birch; August 3, Jonathon Dimmock; 8/10, Ray Cornils. For information: 207/729-7331, 207/443-6597; <office@FirstParish.net>.

**Early Music America**, in cooperation with **The Madison Early Music Festival**, is sponsoring a summer workshop for collegium directors July 10-17 at the University of Wisconsin, Madison. Workshop leader is Ross Duffin, director of the early music program at Case Western Reserve University. The Madison festival includes classes, rehearsals and concerts. For information: <www.earlymusic.org>.

**The Chorus of Westerly** presents Music at Ogontz 2004, two choral symposia for singers, church musicians, and



University of Evansville Messiaen conference

The **University of Evansville** in Evansville, Indiana, presented "The Musical Visions of Olivier Messiaen," March 25-27. Dr. Carol Britt, graduate of the University of Evansville and director of the School of Fine Arts at Nicholls State University, Thibodaux, Louisiana, lectured on Messiaen's organ music. University of Evansville organ students Zachary Guenzel, Katherine Kinne, Alison Lewis, Kirk Rich, Joshua Riedford, Luba Tkachuk, and Timothy Weisman along with Dr. Britt and Dr. Douglas Reed, professor of organ, performed *Le Banquet Céleste*; *Apparition de l'Eglise Eternelle*; *Transports de joie (L'Ascension)*; *La Vierge et l'Enfant, Les Bergers* and *Les Anges (La Nativité)*; *Joie et clarté (Les Corps Glorieux)*; *Communion* and *Sortie (Messe de la Pentecôte)*; *Chants d'oiseaux (Livre d'Orgue)*; *Méditation VIII (Méditations sur le Mystère de la Sainte Trinité)*; and *Prière avant la communion* and *Prière après la communion (Livre du Saint Sacrement)*.

Organized by Dr. Johnny M.L. Poon, University of Evansville director of

choral activities, events included lectures on Messiaen's life and works by Dr. John Jordan, professor of music literature/history, and on the composer's compositional style by Dr. William Bqotz, professor of music theory. Dr. Poon conducted the women of the University Choir in a performance of *Trois petites Liturgies de la Présence Divine*. Douglas O'Neill, UE graduate, was piano soloist. Dr. Timothy Zifer conducted the University of Evansville Wind Ensemble in a performance of *Et Expecto Resurrectionem Mortuorum*. UE faculty members, Garnet Ungar, piano; Amy Parks, clarinet; David Beem, cello; and John Macfarlane, violin, performed *Quatuor pour la fin du Temps*. To conclude the festivities, guest organist Martin Jean, Yale Institute of Sacred Music, performed music by Messiaen and his contemporaries on the Fisk organ at First Presbyterian Church, Evansville. Dr. Jean also led a masterclass devoted to the music of Buxtehude, Dupré, Langlais, Vierne, and Widor.



St. Charles Ave. Presbyterian Women's Ensemble (l to r): Mandy Hanson, Judith Halverson, Jodi McWilliams, Marijim Thoene (co-director), Steven Blackmon (co-director), Hallie White, Neely Benton, and Margaret Crain

On February 16, the "Best Choral Arts Presentation of 2003" was awarded to "In Praise of the Virgin, In Search of the Black Madonna," a recital co-directed by **Marijim Thoene** and **Steven Blackmon**, and sung by the St. Charles Ave. Presbyterian Women's Ensemble. The concert took place at St. Charles Ave. Presbyterian Church on December 2, 2003 in New Orleans. The award was presented at the 11th annual banquet, "Tribute to the Classical Arts," hosted by the *Gambit Weekly*, Louisiana's largest weekly newspaper which features cultural happenings. Awards were also given for chamber music, new classical music, opera, arts education, ballet, and other categories.

The St. Charles Ave. Presbyterian Women's Ensemble includes professional singers Neely Benton, Margaret Crain, Judith Halverson, Mandy Hanson, Jodi McWilliams and Hallie White, who serve as section leaders in the choir at St. Charles Ave. Presbyterian Church. Each member of the ensemble sang a solo from the Marian repertoire, interspersed with readings from St. Luke, *Song of the Virgin to Her Son* by Hilde-

gard of Bingen, and passages from *The Secret Life of Bees* by Sue Monk Kidd, as well as organ and cello solos. Performances in the church moved from the chancel, nave, choir loft and vestibule. The program began with "O Virgo Splendens" from the *Libre Vermell*, a 15th-century pilgrimage song in honor of the Black Madonna, followed by *I Am Black but Comely, O Ye Daughters of Jerusalem* (op. 18), of Dupré, played by Marijim Thoene. The program then alternated between ensemble and solo repertoire as well as organ and cello solos. Ensemble pieces included *Angelus ad Virginem*, arr. Willcocks; *Litanies a la Vierge Noire*, Poulenc; *Magnificat*, Burgon; and the plainsong *Salve Regina*. The vocal solo repertoire included *Ave Maria*, Alain; *Magnificat*, Thompson; *The Virgin's Slumber Song*, Reger; *Lully, Lullay* (anon. 15th century); *Geistliches Wiegenlied*, Brahms; and *Tu Virginum Corona*, Mozart. Lou Hoffman read the literary passages, and cellist Allen Nisbet played *Wexford Carol*. Marijim Thoene and Steven Blackmon directed and accompanied the singers and cellist.

choral conductors, in the White Mountains, Lyman, New Hampshire: July 10-16, with Richard Marlow, George Kent, and Freda Herseith (Handel, *Israel in Egypt*; de Victoria, *Tenebrae Responsories*); July 17-23, with David Willcocks, George Kent, and Paula Rockwell (works of Victoria, Vaughan Williams, Holst, Bush, and Gounod). For information: 401/596-8663; <www.chorusofwesterly.org>.

**The Presbyterian Association of Musicians** will present its Westminster Conference July 11-16 at Westminster College, New Wilmington, Pennsylvania. Presenters include Tim Harrell, Granville Oldham, Karl Zinsmeister, and many others in sessions covering choral, instrumental and handbell music, along with worship services, seminars, workshops, etc. For information: 248/644-5920, <www.pam.pcus.org>.

**The 54th Sewanee Church Music Conference** takes place July 12-18 at the University of the South, Sewanee, and the DuBose Conference Center, Monteagle, Tennessee. Directed by Keith Shafer, director of music of St. Paul's Church, Augusta, Georgia, the conference features an international faculty including Malcolm Archer, Huw Lewis, Iain Quinn, Andrew Clarke, Susanna Metz, and K. Lee Scott. The schedule includes choir training, classes, workshops, lectures, worship, concerts, reading sessions and a music display. For information: Keith Shafer, 605 Reynolds St., Augusta, Georgia 30901; <kshafer@saintpauls.org>; <www.sewaneecmf.com>.

**The Royal Canadian College of Organists** presents its Winnipeg Organ Festival July 18-21 in Winnipeg, Manitoba, Canada. Among the featured performers are Naji Hakim, Roy Goodman, Valdine Anderson, Maxine Thevenot, Don Grice, and John Vandertuin; instruments by such builders as von Beckerath, Létourneau, Casavant, and Wilhelm; workshops, hymn festival, six commissioned anthems, and concerts. For information: 204/832-1399; <www.rcco.ca>.

**The 2nd International Organ Competition** takes place August 26-29 in Carunchio, Italy. The three rounds of the competition will be held at the Chiesa di S. Giovanni Battista (organ by Francesco D'Onofrio, 1775). First prize is €2,500, second prize €1,500, and third prize €700. Judges include Franz Comploi, Paolo Crivellaro, and Lorenzo Ghielmi. For information: <www.carunchio.net>.

**The University of Iowa School of Music** has received a gift of more than \$2.1 million that will provide UI organ students at all levels with scholarships and fellowships. The bequest, from the estate of Dorothy Marshall Frawley of Wilmette, Illinois, was made to the UI Foundation. Delbert Disselhorst, organ professor in the UI School of Music, hailed the gift establishing the endowed Dorothy Marshall Frawley Scholarship Fund as a landmark event in organ studies at the UI. He said it will enable the funding of multiple organ scholarships and fellowships each year. "We are overwhelmed by the magnitude of this gift and look with great enthusiasm to the resources it will provide for attracting top organ students," Disselhorst said.

James Thomashower, the executive director of the American Guild of Organists, said the bequest will contribute significantly to organ studies in the United States. "This is a marvelous gift not just for the University of Iowa, but for a whole generation of organ students," said Thomashower. "In a period when some well-known organ studies departments have closed around the country, this will provide terrific opportunities for young people wishing to study the organ. It will enable Iowa, which already has an excellent reputation in the discipline, to attract talented and eager students."

Prospective organ students and their families interested in learning more about Dorothy Marshall Frawley Scholarship awards may contact Dr. Disselhorst at 319/335-1630; <delbert-disselhorst@uiowa.edu>.

The Frawley estate gift is the result of Frawley's friendship with the family of Frederick T. "Rick" Rahn Jr., a UI organ student who died in 1970. After Rahn's death, his family established a memorial fund for the benefit of UI organ studies, and they have been generously supportive of the School of Music's organ program for more than 30 years. Because of her regard for the Rahn family, Frawley, who died in 2001, included the School of Music in her charitable estate planning, even though she had no personal connection to the UI. The Frawley bequest is part of the UI's \$850 million comprehensive campaign, which will run through 2005 and is being conducted under the guidance of the UI Foundation.

**San Marino Community Church** has announced the winners of its Elizabeth Elftman Organ Competition, which is sponsored annually by Mr. William Elftman of San Marino in cooperation with the church's music ministry. They are first place winner **Providence Jeeyoon Choi** and second place

winner **Andrew Peters**. The competition was made possible by gifts in memory of Mr. Elftman's wife, who was a long-time member of San Marino Community Church. It is featured as part of the church's special event series, and was held on March 14.

The first place winner Providence Jeeyoon Choi is a doctoral candidate in organ performance at Boston University, studying under James David Christie. She began studying organ with Heesung Kim at the Ewha Women's University in Seoul, Korea. In 2001, she completed her master's degree in organ performance under Stefan Engels at Westminster Choir College. She won first prize in the 2001 Strader Organ Competition and was chosen for the Asia-Pacific selection round of the Calgary International Organ Competition. For the Elftman Competition, Ms. Choi performed the *Prelude and Fugue in C minor*, BWV 546, Bach; *Première Sonata*, op. 42, Introduction et Allegro, Guilman; and *Prelude, Scherzo and Passacaglia*, op. 41, Leighton.

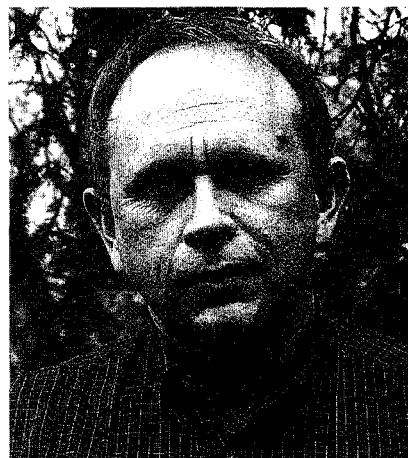
Second place winner Andrew Peters is organist and associate director of music, worship, and the arts at Brentwood United Methodist Church in Brentwood, Tennessee. Mr. Peters graduated with a church music degree from St. Olaf College in Northfield, Minnesota, where he studied organ with John Ferguson, and received a master's degree from the Cleveland Institute of Music, studying with Todd Wilson. He was the 1996 winner of the Peter B. Knock Sacred Music Award from Rye, New York, and in 1997 received first place in both the AGO Twin Cities Competition and the John Rodland Memorial Scholarship Competition. For the competition Mr. Peters performed *Toccata, Adagio, and Fugue in C Major*, BWV 564, Bach; "Fugue" from *Chorale Prelude and Fugue on O Traurigkeit, O Herzeleid*, Brahms; and "Rain over the Quaker Graveyard" from *Views from the Oldest House*, Rorem. The judges included Gary Toops, Richard Unfried, and Janet Keulen Thorson. Mr. Elftman was present to award the first place check of \$1500 to Ms. Choi and the second place check of \$800 to Mr. Peters.

**The San Francisco AGO chapter** presented a Presidents' Day weekend symposium February 15-16 at St. John's Presbyterian Church in Berkeley. Davitt Moroney, organist at the University of California, Berkeley, was featured in a recital of the music of Louis Couperin. In two lectures, Jonathan Ambrosino spoke on G. Donald Harrison and Aeolian-Skinner, 1930-1950, and offered a history of west coast organ building,

1975 to the present. Davitt Moroney gave a masterclass for which members Jane Rosenblum, Angela Kraft Cross, and John Walko played. The symposium concluded with Davitt Moroney's lecture/demonstration on the organ music of Louis Couperin. On March 21, Olivier Latty, titular organist of the Cathedral of Notre-Dame in Paris, performed at Grace Cathedral. The recital was sponsored jointly by Grace Cathedral and the San Francisco chapter.

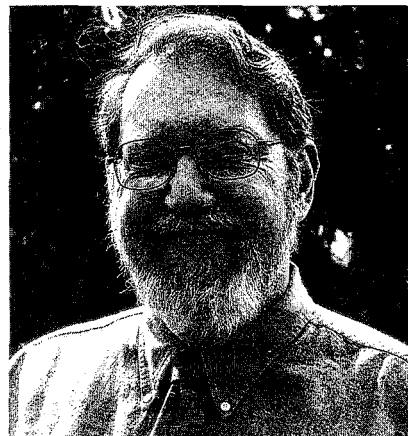
On March 15, the **Greater Kansas City AGO chapter** presented David Goode in recital at Village Presbyterian Church, Prairie Village, Kansas. A chapter dinner and business meeting preceded the program. The evening was hosted by Ernest C. Oelkers, associate director of music and principal organist of the church.

## Appointments



Randy Alberternst

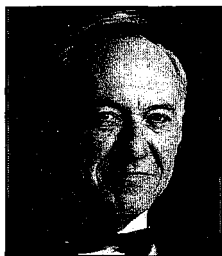
The Wicks Organ Company has announced the appointment of **Randy Alberternst** to the position of Chief Designer. Mr. Alberternst accepts the position recently vacated by retiring chief designer Alan Draper. He began at Wicks 28 years ago in the clock department, which no longer exists. With a degree in art from Southern Illinois University in Edwardsville, Alberternst moved to the design department alongside Draper. He will oversee the design and technical drawings of all Wicks organs.



Earl Naylor

The Wicks Organ Company has announced the appointment of **Earl Naylor** to the design department. He comes with more than 20 years of

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# John Scott Whiteley

Organist of York Minster, England

## In Performance.....

"The peerless interpretation and technique of York Minster's John Scott Whiteley provides for absorbing listening and...elucidates Whiteley's reputation as a first-rank player." —*The American Organist*

"Mr. Whiteley's playing was not only virtuosic but also beautifully clear and self-assured." —*Worcester Telegram*, Massachusetts

"Contrasted, tasteful registration...clarity and rhythmic security were never in doubt....A brilliant recital...spectacular." —*The Organ*, England

"Whiteley is among the foremost interpreters of Belgian composer Joseph Jongen." —*Yorkshire Post*, England

"Mr. Whiteley's account of Jongen's Sonata Eroica was a tour de force of brilliant organ playing." —*Sunday Times*, London

"Whiteley plays with an impressive facility, perfect control of dynamics and a very beautiful and perfect sense of drama." —*La Magazine de l'Orgue*, Brussels, Belgium

"This impressive performance demonstrated John Scott Whiteley's great insight into the innermost character of this strange and marvelous music (Messiaen), as well as his very remarkable technical gifts...wonderfully illuminated performance." —*York Evening Press*, England

"Extraordinary bravura!" —*Journal Star*, Peoria, Illinois

"A flawless performance." —*The Journal*, Lincoln, Nebraska

"Technically brilliant." —*The Financial Times*, London

"Theatricality and dynamism were the hallmarks of John Scott Whiteley's recital...growingly triumphant and richly registered." —*Musical Times*, London

"John Scott Whiteley's playing was clear and well-phrased, with a genuine feeling for cantabile and virtuosity." —*Westfälische Nachrichten*, Germany

## On Recording.....

"Few players have a finer technique...John Scott Whiteley's Reubke is magnificent. All the qualities of the work are captured—the drama, the pathos, the hope, the fear, the contrapuntal clarity, the ability to build and release tension..." —*Organists' Review*, England

"Most impressive...a thoroughly satisfying experience." —*Gramophone*, England

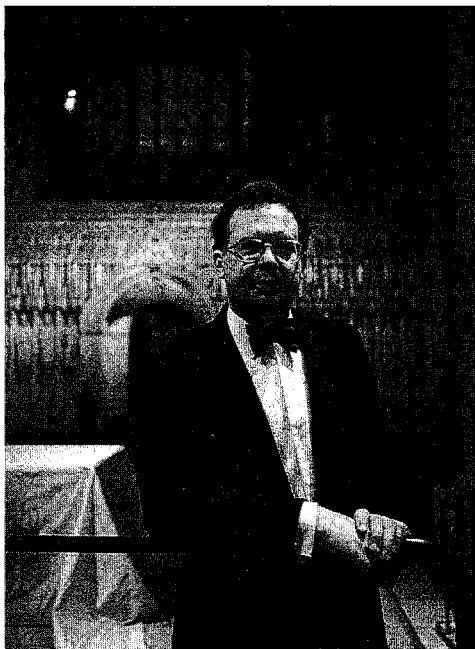
"John Scott Whiteley gives a bravura performance...played with consummate skill and commitment...brilliantly played." —*Keyboard Review*, London

"An outstanding performance in every way...John Scott Whiteley's playing is full of flair...splendidly clear articulation." —*The New Penguin Guide to Compact Discs*, England

"The hallmarks of Whiteley's style of playing—theatricality, dynamism, self-assurance, and clarity." —*The Diapason*

"Whiteley performs with clarity and depth." —*The American Organist*

John Scott Whiteley has recently become known in Europe for his performances on BBC Television of the complete organ music of Johann Sebastian Bach. *21st-Century Bach* is a joint commission by BBC2 and BBC4, and is planned to run for several years, during which time some 90 programmes will cover Bach's entire output for organ. The series was recently described by the British daily national newspaper, *The Daily Telegraph*, as "a triumph both visually and musically."



The BBC TV series arose as a result of a performance of the complete organ works of J. S. Bach given by Mr. Whiteley in a series of thirteen recitals in York Minster in the year 2000. This was one of the first series to attempt to present Bach's organ music on a chronological basis, and entailed a considerable amount of detailed research by Mr. Whiteley. This research was subsequently published in a booklet concerning the chronology of Bach's organ music.

Earlier in his career, Mr. Whiteley won first prize in the 1976 National Organ Competition of Great Britain, and he then performed extensively as a solo recitalist, playing in most of the major British cathedrals and concert halls. In 1983 he made his début at the Royal Festival Hall, in

the well-known 5.55 series of recitals, and he has twice been selected to give the major recital for the UK Annual Conference of the Incorporated Association of Organists. He has also played in concert series and festivals in Belgium, Denmark, Holland, Poland, Switzerland, Germany and Italy. The most recent of these were the 1998 Musicometa Festival in Rome and the 1998 Brussels International Organ Week (Semaine d'Orgue Internationale). In 1985 Mr. Whiteley undertook his first tour of North America, and he now visits the U.S.A. every year.

Mr. Whiteley has also published a book on the Belgian composer, Joseph Jongen, which was reviewed as a benchmark against which similar studies must be measured. He has recently been asked to participate in lectures and recitals at the Colloque Jongen to be held in Brussels in October 2003 in commemoration of the 50th anniversary of the composer's death. He has also contributed articles to *The New Grove Dictionary of Music and Musicians*.

John Scott Whiteley is Organist of York Minster. Since 1978 he has served as Professor of Organ at the University of Hull, and he has recently given master classes and adjudicated at the Royal Northern College of Music in Manchester. In 1998 he was elected a member of the Council of the Royal College of Organists, for whom he gave the prestigious Harvey Grace Recital in March 2002.

His York Ambisonics CD, *Great Romantic Organ Music*, appeared for eight years in the *Penguin Good CD Guide* as one of the best recorded organ recitals. Some of his ten CDs recorded for Priory Records have received a number of accolades in *The Gramophone: Music from Prague & Vienna* played on the organ of Haderslev Cathedral was selected as one of the top ten organ CDs for 1991, and his recording of the complete organ works of Jongen, re-issued in 2003, won a *Critic's Choice* award. His recording at St. Ouen, Rouen, of the organ symphony by Pierre Cochereau was released in 1999 in commemoration of the centenary of the death of Aristide Cavallé-Coll.

Mr. Whiteley has been broadcast, not only by BBC Radio Three, but also by the Australian Broadcasting Commission, West German Radio and the American Public Radio Network on the nationwide programme, *Pipedreams*, which aired a complete program of his playing in 1999.

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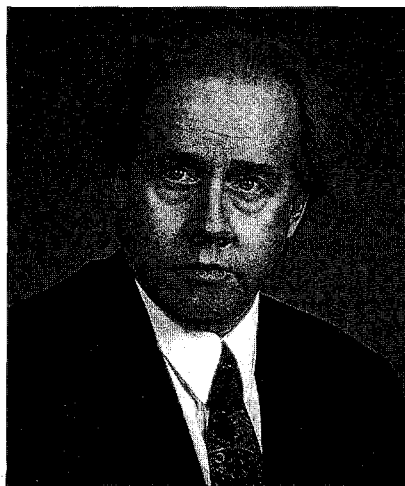
organbuilding and design experience, having previously worked in the shop of Martin Ott. Earl Naylor is the organist at Centenary Methodist Church and Temple Immanuel in St. Louis. A native of Des Moines, Iowa, he attended Drake University and the Eastman School of Music. Naylor has served as Dean of the St. Louis AGO chapter and was chairman of the OHS convention when held in St. Louis. He will work with chief designer Randy Alberterst in creating designs and technical drawings of all Wicks organs.



Stephen Tappe

St. John's Cathedral has announced the appointment of **Stephen Tappe**, M.Mus., M.A.R., as organist and director of music, beginning July 1, 2004. Tappe has nearly twenty years of experience in church music and holds degrees in musical composition, organ performance, and liturgy. He has been organist and director of music at Trinity Church, Tulsa, for the last eight years. He has also directed the Tulsa Boy Singers for six years and founded in Tulsa a Royal School of Church Music summer program. Prior to working at Trinity, Tappe was parish musician and liturgist for the Episcopal Church of the Good Shepherd in Jacksonville, Florida. In Jacksonville, he also was temple organist at Congregation Ahavath Chesed and harpsichordist and organist for the Brandenburg Ensemble. He has a master of music degree in organ performance from the Yale School of Music and the Yale Institute of Sacred Music, a master of arts in religion degree with a concentration in liturgy from Yale Divinity School and the YISM, and a bachelor of music degree in composition (cum laude) from the Hartt School of Music. He also attended the Boston Conservatory of Music.

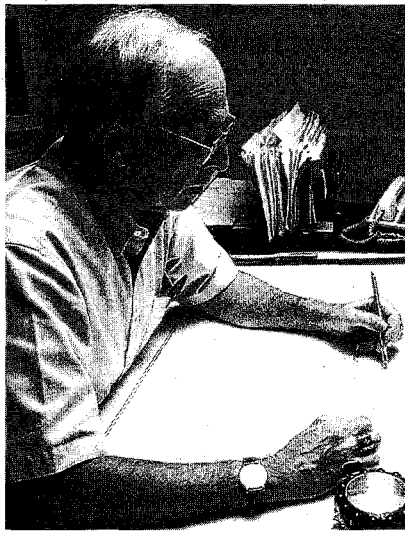
## Here & There



Allan Bevan

**Allan Bevan** has announced the publication of several of his recent compositions: *Love Came Down at Christmas*, for mixed voices and piano; *The Souls of the Righteous*, for unaccompanied mixed voices; *The Huron Carol*, for unaccompanied mixed voices; *Gentle Mary Laid Her Child*, for men's voices and piano; *Ave Maria*, for treble voices and piano; and *Deep River*, for treble voices and piano. Allen Bevan was born in Toronto and grew up in Windsor, Ontario, where he did undergraduate studies at the University of Windsor. After serving as a sessional lecturer at Lakeland University for several years, he moved to Alberta to complete a master's degree in choral conducting at the University of Alberta. In 2003, he completed a Ph.D. in composition at the University of Calgary. His choral music has been awarded prizes in a number of national and international competitions, including the 2002 Ruth Watson Henderson Award for his motet *Peace*. Bevan currently serves as organist-choirmaster at Holy Cross Anglican Church, Calgary. For information: 403/210-1197; <www.allanbevan.ca>.

Friday, April 2, marked Wicks Chief Designer **Alan Draper's** last day at Wicks Organ Company after 47 years. He came to Wicks after high school and started in the pipe shop. During this time he also married Jan, his skating sweetheart. He studied at home in the evenings learning architectural drafting. When a position opened up in the Wicks design department, Alan was ready to join Jim Werner and Ben Alarcon in designing pipe organs and creat-



Alan Draper

ing the working drawings for the various departments. Alan began when opus numbers were in the low 3000s. His retirement was celebrated by a company-wide luncheon prepared by Wicks employees. With him to celebrate were his wife Jan, his father Willis Draper, daughter Kris, son-in-law Steve Klingbeil and grandson Steve.



Olivier Latry and Samuel Gaskin

**Samuel Gaskin**, 12, organ and piano student of **Hugh E. Thompson, Sr.** of Beaumont, Texas, is pictured with **Olivier Latry**, following Latry's recital at First Presbyterian Church, Gainesville, Florida, on March 28. Young Gaskin attended the summer organ camp at Baylor University, Waco, Texas, in 2002 and 2003. He also attended the Dallas, Texas Pipe Organ Encounter in 2003 and will attend the POE this summer at Baylor University.



Felix Hell

German concert organist **Felix Hell** graduated from The Curtis Institute of Music, where he studied under the tutelage of John Weaver and Alan Morrison, with the Bachelor of Music degree. He completed his studies at Curtis in only three years, and will go into the history of The Curtis Institute of Music as the youngest organ major ever, having graduated at the age of 18. He has already performed more than 350 solo recitals worldwide during his young career. After successfully completed auditions at The Peabody Conservatory, The Juilliard School, and the Yale Institute of Sacred Music, Felix Hell will continue his studies at Peabody, where he has been admitted to the Master of Music as well as to the Artist Diploma program, awarded with full tuition scholarships for both programs. He will study under the tutelage of Donald Sutherland.



John Kuzma

**John Kuzma** performed J. S. Bach's *Art of the Fugue* on the newly restored IV/80 Reuter/Morel organ at Montview Blvd. Presbyterian Church, Denver, on Friday, March 19, sponsored by the Denver Bach Society. Kuzma is completing his 17th year as Montview Church's minister of music. He was formerly music director of the American Boychoir, Princeton, New Jersey, and of the San Diego Chamber Orchestra. His own works have been performed by the Chicago Symphony Orchestra and many Denver groups including the Colorado Symphony Orchestra, Denver Brass, Colorado Children's Chorale and Denver Gay Men's Chorus.

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**M. Searle Wright and Marilyn Mason**

Music and the Arts at Trinity Church and the Lehigh Valley AGO chapter sponsored **Marilyn Mason** on April 4 at Trinity Episcopal Church, Bethlehem, Pennsylvania, in a performance of Marcel Dupre's *The Stations of the Cross*, with poetry by Paul Claudel read by Jack Vickrey. In the audience was

the American organist-composer **M. Searle Wright**. Following the recital, Marilyn Mason and a small group of friends celebrated Mr. Wright's 86th birthday at the Hotel Bethlehem. Pictured are M. Searle Wright and Marilyn Mason at the 1955 Aeolian-Skinner organ, Trinity Episcopal Church, Bethlehem, Pennsylvania.

**Lorenz Maycher** is featured on a new compact disc, *The Aeolian-Skinner Sound*, on the Raven label. Recorded on the 1955 Aeolian-Skinner organ at Trinity Episcopal Church, Bethlehem, Pennsylvania, the program features music by Bach, Callahan, Dupre, Franck, Handel, Hollins, Reger, Vierne, Widor and others. The CD may be ordered for \$14.98 postpaid from Raven, Box 25111, Richmond, VA 23261 <www.ravencd.com>. Lorenz Maycher is organist-choirmaster at Trinity Church, teaches organ at Lafayette College, and is assistant director of music at DeSales University. He has been a frequent recitalist for nation-

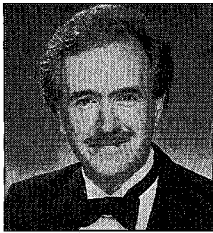


**Lorenz Maycher**

al conventions of the Organ Historical Society, studied organ with Margaret Lindsay, Thomas Matthews, Clyde Holloway and William Watkins, and was formerly organist, for ten years, of New

York City's historic First Church of Christ, Scientist. His previous compact disc, *Organ Music of Leo Sowerby*, recorded on the landmark 1949 Aeolian-Skinner organ at First Presbyterian Church, Kilgore, Texas, is in its second printing, and is also available from Raven.

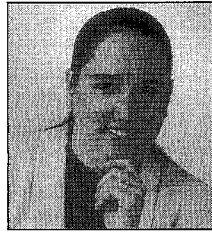
**Joe Utterback** has received a number of recent commissions. *Simple Gifts* was commissioned by Jack Partridge, music director of the First Presbyterian Church, and the Royal Brass Quartet of Saskatchewan, Canada. Sylvia Reynolds Henry, on the piano faculty at Ohio State University, commissioned *Two for Two. Elegy for September 11*, for choir, was inspired by the composer's strong feelings about 9/11. He also adapted *Memorial Song* for organ from the *Elegy. Music Makers* (a new setting of Arthur O'Shaughnessey's *Ode*) was commissioned by Fairfield University's Summer Festival Chorus, directed by Carole Ann Maxwell. Vance Harper Jones from New Bern, North Carolina,



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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

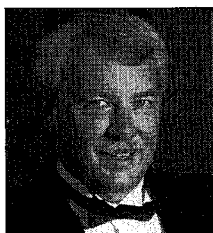


**Michael Gailit**  
*Organist/Pianist*  
Organ Faculty Conservatory of Music  
Piano Faculty University of Music  
Organist St. Augustine's Church  
Vienna, Austria

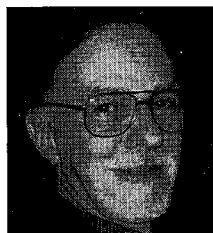


**Michael Kaminski**  
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Saint Francis Xavier Church  
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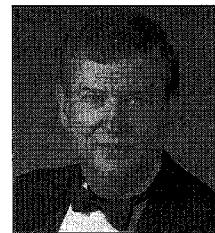
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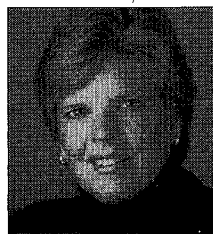
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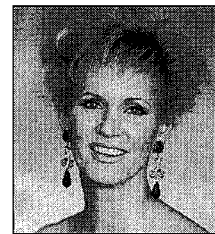
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*Organist*  
Director of Music  
St. David's Episcopal Church  
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*Organist/Lecturer*  
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Oklahoma City, OK



**Lisa Scrivani-Tidd**  
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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

commissioned *Friends*, a warm, melodic work with jazz passages. For information: 732/747-5227; <www.jazzmuze.com>.

**Richard Webster** was commissioned by the Episcopal Diocese of Ohio to compose a new hymn tune on the Brian Wren text "At the table of the world" for the consecration of the Rt. Rev. Mark Hollingsworth as the new Bishop of Ohio. The hymn tune, entitled *Hollingsworth*, was premiered at the April 17 consecration service in Cleveland.

## Nunc Dimittis

**S. Drummond Wolff**, DMus (Toronto), BMus (London), FRCO (London), died on April 9 of heart failure, in San Diego. Born on February 4, 1916, Dr. Wolff was a composer, organist and choirmaster; his more than 300 compositions and arrangements were published by MorningStar, Concordia, and Augsburg. He was the organist at the Montreal and Bermuda cathedrals and served on the faculty of the University of Toronto, McGill University, and the College of Marin in Kentfield, California, where he initiated the College of Marin Community Chorus, which performed various oratorios with orchestra every year for 10 years. He also served as organist/choirmaster at Metropolitan Church, Toronto. Wolff was organist at St. Martin's in the Fields in London 1938-46, before emigrating to Canada, and returned to London in 1956 prior to going to Bermuda. He came to the United States in 1961, returned to England in 1972, and came back again in 1980 to Seattle. He moved with his family to San Diego in 1995. He is survived by his wife Jane and daughter Hervy.

—Submitted by Mark W. Lawson,  
MorningStar Music Publishers

## Here & There

**A-R Editions** has announced the release of John Knowles Paine's *The Nativity*, op. 39, edited by John C. Schmidt (*Recent Researches in American Music*, vol. 46, 2004, xiv + 172 pp., ISBN 0-89579-536-1, \$122.00). *The Nativity* was composed for the sixth triennial festival of the Handel and Haydn Society of Boston in 1883, with its premiere on May 2, conducted by the composer. The cantata sets 27 stanzas of John Milton's early ode, *On the Morning of Christ's Nativity* (1629), in three movements, with SATB soloists, SATB chorus, and full orchestra, including harp and organ. For information: 608/836-9000, <www.areditions.com>.

**Darcey Press** has announced the release of *83 Musical Gifts Part 2—Hymn Tune Variations Hanover to Saint Agnes*. The book includes 26 sets of variations; 18 composers are repre-

sented. Darcey Press's "Call for Compositions" in 2003 yielded over 500 pages of music, the work of 31 composers, all AGO/RCCO members. The results are presented in three books, printed with foldout pages (which avoid all but one page turn during a variation) and plastic comb bindings to stay open on the music rack. Each book has a list price of \$26 (plus \$4 per order, postage/handling). The pre-publication offer runs through June 30: \$60 (complimentary postage and handling) will purchase all three parts of the collection. Visit the website for a listing of the contents of each book. *83 Musical Gifts Part 3—Hymn Tune Variations Saint Christopher to Wondrous Love* is on track for publication in mid-July, and includes the work of 16 composers. <www.darceypress.com>.

**Dover Publications** announces a reprint of Sir John Stainer's *Complete Organ Method* (F. Flaxington Harker, ed.), 0-486-43079-0, 144 pp., paper; \$27.50 plus shipping & handling. First published in 1877, Stainer's book became the classic beginner's method, with information on the organ's history and construction, stops and registration, and technique—pedal, manual, and legato. The present edition includes three additional works beyond the five pieces by Stainer and two by Guilment found in the original edition. For information: Dover Publications, Inc., 31 East 2nd St., Mineola, NY 11501; <www.doverpublications.com>.

**Fruhauf Music Publications** has announced the addition of two new volumes to the repertoire offered by web-based <frumuspub.net>. *Sixty-five Free Harmonizations of Forty Familiar Hymn Tunes*, Volumes I and II for organ, offer from one to four settings each of forty melodies, intended for organ accompaniment of congregational hymn singing. In all of the settings, the original tunes are presented, generally in a solo voice—either in the soprano or tenor register—to provide support for ensemble singing. Where there are multiple settings, one verse is often appropriate for an introduction or a subsequent sung verse, with a concluding harmonization provided for a dramatic statement of the last verse. Technical demands are moderate in all of the settings, but the harmonic language is rich and varied from one tune to another. Please consult the website for a new page that lists the complete table of contents for this 60-page collection.

Appearing as a new work is *Chorale Fantasy on Lobt den Herren* for organ solo, to be found in the volume of *Settings of Germanic Hymn Tunes*. A collection of four new transcriptions and/or editions of choral movements from Bach cantatas and chorale preludes includes *Erbarm dich mein, o Herre Gott* (BWV 721, ornamented); *Nun danket alle Gott* (from Cantata No. 208); *Schafe können sicher weiden* (from Cantata No. 208); and *Vom Himmel hoch da komm ich her* (from *The Christmas Oratorio*, BWV 248). Also

available in June is a new and revised transcription for organ solo of Henry Walford Davies' *Solemn Melody*, based on the original score for organ and strings. For more information, complete listings, and for placing orders, visit <www.frumuspub.net>, or write to Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

**The Living Church Foundation** has announced the release of the 48th *Episcopal Musician's Handbook*. This 48th edition covers from Advent 1 (November 28, 2004) through Thanksgiving Day (November 24, 2005), Lectionary Year A, with references to both the Prayer Book Lectionary and the Revised Common Lectionary in suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing II*, and *Wonder, Love, and Praise*, for Sundays and major feasts; lists of psalms, canticles, and service music for Rite I and Rite II; notes on canons and rubrics applicable to music selection and performance; resource information on church music organizations, books and periodicals, recordings and websites; dates and contacts for major music conferences; and formats and repertoire for Advent and Lenten lessons and carols, occasional services, sung offices, and choral Eucharist. Available for \$25 (including shipping); The Living Church, P.O. Box 514036, Milwaukee, WI 53203-3436; 877/822-8228.

**Colonial Williamsburg's John D. Rockefeller Jr. Library** has acquired a rare book of music lessons by Peter Pelham III. A well-known 18th-century musician, Pelham compiled the book of music lessons for harpsichord and spinet while residing in Boston. The manuscript, dated 1774, contains several songs thought to be written by Pelham and one formerly unknown piece by Charles Theodore Pachelbel, Pelham's former teacher and son of Johann Pachelbel. The book of lessons contains a variety of 18th-century works. Many are of English origin and demonstrate the close connection between British and American music during the period. Williamsburg's chief musician of the time, Pelham first arrived in Williamsburg in the early 1750s and served as organist at Bruton Parish Church until he moved to Richmond in 1802. For information: 800/HISTORY; <www.ColonialWilliamsburg.org>.

**Librarian of Congress James H. Billington** has announced the second annual selection of 50 sound recordings to the National Recording Registry. Under the terms of the National Recording Preservation Act of 2000, the Librarian is responsible for annually selecting recordings that are "culturally, historically, or aesthetically significant," and at least 10 years old. Nominations were gathered from members of the public, and from the National Recording Preservation Board, which comprises leaders in the fields of music, recorded sound and preservation. Included in the selection are the set of recordings that represent a full day of radio broadcasting

from station WJSV in Washington, D.C. (the first time a complete day of broadcasting was recorded); Anne Brown and Todd Duncan as original cast members of *Porgy and Bess*; the first broadcast of *A Prairie Home Companion*; and the first "foreign" selections named to the registry, including Richard Wagner's *Ring* cycle, conducted by Georg Solti. The Library is currently accepting nominations for the 2004 National Recording Registry at the National Recording Preservation Board Web site, <www.loc.gov/nrp>. The deadline for public nominations is July 15, 2004.

The Library of Congress is the nation's oldest federal cultural institution and the world's largest library with nearly 128 million items, which includes more than 2.7 million sound recordings. The Library's Recorded Sound Section holds the largest number of radio broadcasts in the United States—more than 500,000.

**Dobson Pipe Organ Builders, Ltd.**, Lake City, Iowa, celebrated their 30th anniversary with a series of events, including an employee dinner party on Saturday, March 27 at the Carnegie Café, and an open house on Sunday, March 28, which was attended by over 600 friends of the company from across the country. The spring 2004 edition of *The Organbuilder Newsletter* contains a pictorial and chronological look at the company's "30 Years in Review." Other items include "newsbits" of events featuring Dobson organs, recordings, and the announcement of contracts for opus 82, II/17 for The Chapel of the Cross, Chapel Hill, North Carolina, and opus 83, II/28, for the Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania. For information: 712/464-8065; <www.dobsonorgan.com>.



Marina Omelchenko at the Rodgers organ in the Cathedral at Vladivostok

The historic Cathedral of the Most Holy Mother of God in Vladivostok, Russia has installed a three-manual **Rodgers Trillium** digital church organ. It was played for the first time by organist Marina Omelchenko on December 3, 2003, and has been "christened" the "Stella Maris" organ in honor of Stella Maris Catholic Church on the East Coast of the United States, which helped purchase the organ.

The story behind the new Rodgers organ began in 1996, when the Church of the Epiphany of Coon Rapids, Minnesota, donated a used Rodgers organ to the Russian Mary Mother of God Mission Society, which is restoring the

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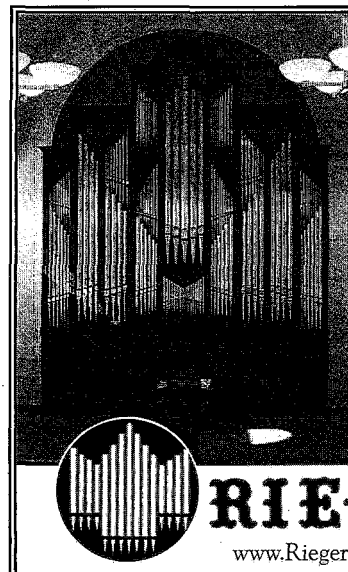
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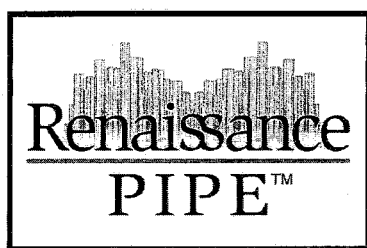
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Marina Omelchenko at the Rodgers organ in the Cathedral at Vladivostok

cathedral. At the time the organ first played in Vladivostok, it was the only Russian church organ within a radius of nearly 3,000 miles. The "Epiphany" organ and the new Rodgers "Stella Maris" organ are still the only church organs in the province of Primorye where Vladivostok, a city of 800,000, is located.

Concerts on the "Epiphany" organ began in 1998 to help defray the costs of rebuilding the cathedral. The popular concerts have been increased to 16 per year, all sold out in advance. Organ concerts at the Cathedral of the Most Holy Mother of God have become the most successful continuing concert series in Vladivostok history. Christmas concerts with the new Rodgers organ were held December 28, 29, 30 and January 5 in a program that included organist Marina Omelchenko; The Catholic Concert Choir, directed by Tatiana Lupach; Regina Angelorum (Catholic concert chamber orchestra); and vocal soloists. The cathedral's Christmas Festival of Christian Choirs was held on Sunday, January 4, and featured choirs from 10 Christian churches in Vladivostok, each singing two selections prepared for their own Christmas service, and then combined to form one mass choir to sing Christmas carols.

## Music for Voices and Organ

by James McCray

### Summer solstice train

Human beings are like some plants. If we pause a few seconds in our journey, we begin setting down roots, tendrils that entangle other people as we ourselves are entangled.

Maya Angelou  
*A Song Flung up to Heaven*

The word solstice evolved from the combination of words *sol* (the sun) and *sistere* (to cause to stand still). In the Northern Hemisphere, the summer solstice occurs on June 21 or 22 when the sun is farthest from the equator. Even without the solstice, summer itself seems to suggest standing still. For most, especially church choir directors, summer is an escape to less forward movement and energy. As Gershwin said, "an' the livin' is easy."

So, does your church program stand still? Is this a time of escape? Sociologists tell us that we all have a desire to escape and return to the past. They suggest the optimum year to escape to is 1910, when lifestyles were such that the agonies of the 20th/21st centuries were still held in check. Many years ago, Rod Serling, in *The Twilight Zone*, told the story of a commuter going home who got off the train at his stop only to discover that the time was just around the turn of the century. The images, clothes, and people all were in styles of sometime between 1900-10. Fearing madness, he had to get back on the train and after several excursions to and from work over the next few days, he finally opted to stay in the past rather than return to the hectic present. My guess is that most of us have had that feeling, some on a regular basis! But, summer is that train-stop and we look forward to it—to be able to stop the frantic pace of our lives when we arrive at summer.

Finding balance is an important part of our lives. The world is filled with people who never achieve a balance in their lives; and, it seems, that is where the problem occurs. We tend to go overboard one way or the other. When summer comes we pat ourselves on the back and say we have earned the right to stop and take a breather. Seems logical.

A better plan, however, is to work toward a balance all year round. Achieving a sense of purpose and reward on a daily basis is far more effective than having the church choir work for nine months then stop for three months. Ah! But you say we *have to* sing every Sunday. Do you? Is your obligation to provide weekly doses of choral music, or weekly musical contributions to the service? Giving the choir breaks during the year then planning something special during the summer might just be the tonic that keeps the energy level higher. For example, a summer cantata performance instead of a frantic December cantata may help the choir to enjoy the experience more. Having a special performance in the summer may even contribute to a rise in summer church attendance.

Larry McMurtry, known mostly for his novels and film credits, says in his book of essays *Flinn Flam* that: "Where art has it over life is in the matter of editing. Life can be seen to suffer from a drastic lack of editing. It stops too quick, or else it goes on too long! Worse, its pacing is erratic." We can say the same for church choirs. They need editing! They tend to go on too long! Try to change the way rehearsals, repertoire, and performances are scheduled so that they avoid falling into the trap of sameness. Spend time in summer planning ways of being fresh. Develop new warmups; develop new ways of rehearsing hymns/anthems; develop *you*. Plan your coming year with a sense of making it different so that it sustains interest, then, perhaps, next year at this time you will not be merely hanging on, waiting for the summer solstice train to arrive at the station.

### Easy summer music

**Fairest Lord Jesus, Peter Pindar Stearns. Two-part and organ, Paraclete Press, PPM0312, \$1.60 (E).**

The two parts are in treble clef (the piece was originally composed for a youth choir). The organ part is on three staves with registration suggestions, and is very easy. The popular melody is prevalent throughout. Gentle music with very comfortable ranges and vocal lines.

**Prayer to the Holy Spirit, Alice Jordan. Unison and organ, Randall Egan, Publisher, EC-342, no price given (E).**

The score indicates that this anthem could be performed by mixed choir with certain phrases for each voice group, in addition to men only, women only, or solo voice. The St. Augustine text is set to warm harmonies, often with suspensions. There is some contrast with dramatic explosions of chromaticism, but the primary mood is slow and meditative. Nicely sensitive.

**All Who Believe, Lloyd Larson. SATB and keyboard, Beckenhurst Press, BP 1641-2, \$1.40 (E).**

Although accompanimental, the keyboard part is important in this general anthem. The syllabic choral parts are on two staves, often in unison or two parts. The verses start softly, each new one growing louder and more harmonically complete. The accompaniment is probably better for piano than organ, although there are low, sustained notes which would work on the pedals.

**Breathe on Me, Breath of God, Jeff Miller. SATB, S solo, and keyboard, Abingdon Press, 0687052955, \$1.25 (E).**

Based on *Trentham* by Robert Jackson, this quiet general anthem begins with a soprano solo for the first verse; the choir repeats the melody in four parts for the second verse. The last verse modulates higher and uses the solo as contrasting obbligato between choral phrases as the dynamics grow to *fortissimo* before quietly returning to a sweet, calm coda ending.

**Peace I Leave with You, Kenneth Kosche. Two-part equal voices and keyboard, Concordia Publishing House, 98-3696, \$1.25 (E).**

Although this could be used as a benediction, its John 14:27 text makes it appropriate for anthem use. The two voices in treble clef probably work best for women. The keyboard part is a very easy supportive accompaniment. Quiet, unhurried syllabic lines treat the voices together with a few contrapuntal areas for contrast. The limited, low ranges make it simple enough for younger singers.

**I'm Gonna Sing, H. L. Smith, II. Unison and piano, Theodore Presser Co., 312-41839, \$1.50 (E).**

Summer is a great time to use a spiri-

tual. Sometimes spirituals get so complex that weak sections due to low summer attendance make it impossible for performance, but this unison setting with an aggressive piano part will rock the sanctuary. The syncopated accompaniment is very rhythmic, but the score indicates that it should be played with straight eighths and without a swing; it will require an experienced pianist, and adds greatly to the spirit of the setting. The vocal tessitura is low, but later the verses modulate higher; the singers' music is somewhat repetitive and much easier than the keyboard. Fun music that all will enjoy.

**Augsburg Easy Choirbook, Volume One, no editor given. Unison and two-part mixed with keyboard, Augsburg Fortress, \$9.95 (E).**

Subtitled "Music for the Church Year," this pragmatic collection contains 14 settings, with six having an additional solo instrument such as flute or trumpet. A chart lists suggested use in the church year, such as season (Advent, Lent) and special days (Baptism, Funeral). Some settings call for organ; all choral music is in treble and bass clefs. Settings are by solid church composers such as Carl Schalk, Mark Hayes, and Dale Wood. This is a useful collection especially for small church choirs.

### More challenging repertoire

**How Firm a Foundation, Leo Nestor. SATB, mezzo-soprano solo, and organ, ECS Publishing, No. 6062, \$2.50 (M+).**

This is the first movement from Nestor's *An American Triptych*, which is based on American hymnody. The composer describes this festive setting as a set of variations. There are five verses in this 5+ minute work although the cover prints only four. The third is a somewhat free recitative for the soloist or semi-chorus; it evolves into the fourth verse which is much more intense as the choir sings above a percussive pedal line. Organ interludes help establish the mood for the next verse. An exciting work with some divisi for the sopranos, and one that the organist is sure to enjoy as much as the choir.

**Alleluia, Diana Burrell. SATB divisi unaccompanied, United Music Publishers (England)/Theodore Presser Co. (U.S.), \$9.50 (D+).**

The title is the entire text in this very challenging work that is filled with diverse meters and rhythms, interesting but difficult harmonies, and a mixture of syllabic and flowing vocal lines that will tax most choirs. The music is exciting, but probably best suited to advanced choirs or for concert use.

**Procession for Peace, Gary Kent Walth. SATB, tenor solo, percussion, Alliance Music Publications, AMP 0448, \$1.50 (M+).**

The text is in Swahili and English; a pronunciation and translation guide is

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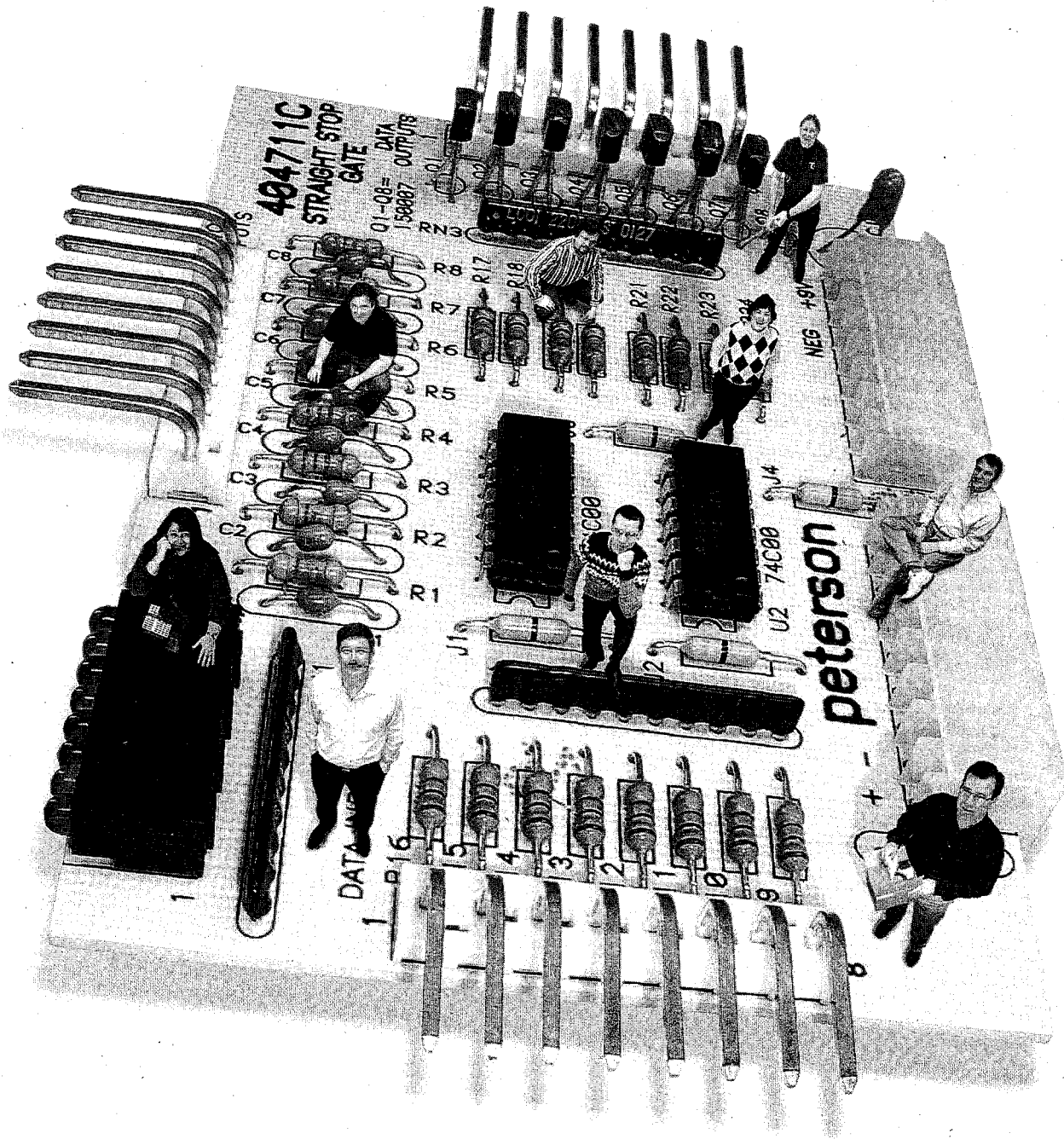
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included. Instruments needed include high African drum (*Ashiko*), low African drum (*Djembe*), shaker, and a rainstick. Their rhythms are not complex but add greatly to the mood; they perform with and without the choir. The choral lines are primarily contrapuntal with each section having its melody. When the music changes to English the text is stated clearly, then later becomes macaronic as both languages are used at the same time. There is a separate percussion part on the back cover. This work will bring a new dimension to the choir or concert and is highly recommended.

## Book Reviews

**The North German Organ Research Project at Göteborg University**, edited by Joel Speerstra. Göteborg Organ Art Center, Göteborg University, 2003; 376 pages, plus compact disc; Box 210, SE-405 30 Göteborg, Sweden; USA: (\$65 plus shipping) Organ Historical Society, Box 26811, Richmond, VA 23261, Tel: 804/353-9226; Fax: 804/353-9266; <www.organsociety.org>.

The four-manual, 54-stop organ (including subsemitones) that is the subject of this study was constructed between 1997 and 1999 in the workshop of the Göteborg Organ Art Center in collaboration with Chalmers University of Technology, Sweden. It is the product of extensive historical research into organ building, with particular reference to the work of Arp Schnitger (1648-1719), such as his instruments in the Jacobkirche in Hamburg (1688-93) as the construction model, and in the Lübeck Dom (1699) for its specification, along with that of several other builders of his time. An expanded title of the book, therefore, would more accurately be: *The North German Baroque Organ Research Project*, given the time period under discussion. The completed instrument was officially inaugurated in the Örgryte "new church" in August 2000.

The authors involved in the project included organ builders, organists, musicologists, and scientists. The complexity of the project can be gauged from the number of its staff: 25 in coordination and administration, 27 in research and documentation, 1 in design, 14 in construction, 20 in pipe construction, 15 in voicing, and 10 in wood carving—112 in all (a biographical dictionary lists 123 names). Two well-known organ builders acted as external advisors: Jürgen Ahrend (Germany) and John Brombaugh (USA).

The book is divided into six parts, each with constituent chapters by different authors.

**Part I: The North German Organ Research Project** (three chapters) introduces the research project by describing some main features of seventeenth-century organs and issues of documentation, along with miscellaneous general topics such as a brief account of the organ's installation problems. A

lengthy chapter on measuring techniques and workshop experiments concludes this part.

**Part II: The Organ Case** (six chapters) focuses on the Lübeck Dom organ and reconstructs its measurements from photographs. The discussion proceeds with reference to problems and methods of case construction (including the reasons for using Swiss oak), geometrical design aspects of façades, decoration and carvings, sound radiation, and the organ balcony.

**Part III: The Wind System** (three chapters) identifies the reconstruction of the wind supply system as the most challenging aspect of the project because of the lack of documentation and any surviving systems. Bellows design and performance, the location of the bellows room, manual and pedal windchests, and the intricacies of pallets and sliders are among the chief topics. The concluding chapter on wind system research consists of a lengthy and detailed technical analysis, using computer simulations, of the Örgryte organ, ending with a short discussion on tuning the wind system.

**Part IV: The Pipework** (eight chapters) discusses historical organ pipe metal and casting techniques, acoustical and mechanical properties of cast sheets, and workshop documentation for casting, metal preparation, and pipe construction. An account of "a language of pipe organ sounds" takes into account the viewpoints of the listener, the voicer, and the acoustician. An informative table relates various descriptive attributes of pipe sound ('chiff', 'cough', 'hiss', 'stringy', 'nasal', 'sweet', 'hollow', and others); some of these are self-evident, some are accessible only to voicers, others are accessible to laymen, but a few are elusive. The concluding chapter describes the mixtures of the Örgryte organ, their composition, their historical models, and relates them to Schnitger's practice; a novel graphic representation of 21 figures assists in understanding their tonal composition.

**Part V: The Action** (four chapters) includes descriptions of the console, key action, and stop action; Schnitger's keyboards; a device for measuring key touch characteristics; and stop boards, stop names, and stop knobs.

**Part VI: Broader Perspectives** consists of four independent essays. "Organ Building in Northern Europe since 1969: Historical Revival" relates the organ to the revival of early music generally and the development of new organ building in Sweden and neighboring countries in the late twentieth century. A variety of historical performance parameters, such as the re-introduction of meantone temperament, were prominent, with the Schnitger-style organ becoming the reference and model throughout the world. Other catalysts included academies, conferences, courses, and media presentations that contributed to a greater awareness of historical practice. In addition, the sound quality, architecture, and handcraft are additional attractions for interested people.

"Organ Restoration in the Twentieth

Century" revisits some of the themes of the previous essay, but within the context of several different historical organs and their 're-restorations'. The recommendation is: "Building new instruments in historical styles is a path that we must take in the future" (345), so the Göteborg project is a crucial turning point in this respect.

"Listening to a Virtual Organ and Church" discusses acoustics and hearing, and how the project dealt with auralization (an acoustic process analogous to the visual rendering process used by architects and designers) using computer modeling that could audibly render the sound of a pipe organ in a church.

"The Örgryte Organ as a Work of Musical Scholarship" outlines the stages of the scholarly process—preliminary definition of the topic, research and organization of data, and the interpretation and synthesis of information—that governed the construction of the organ and influenced the understanding, interpretation, and performance of musical works, such as Buxtehude's *Te Deum Laudamus* (BuxWV 218) that is proposed as an ideal work to contemplate in a new way.

The extensive documentation for the project includes a list of 100 books and articles, several musical scores, various theses, music manuscripts, and other documents. A discography includes organ solos, vocal and instrumental ensembles with organ, and a list of several works composed for the Örgryte organ.

The accompanying CD-ROM has three parts:

**Part I: Documentation of Historical Material** provides the pipe scalings and documents relating to the historical organs used in the project.

**Part II: Documentation of the North German Baroque Organ** consists of drawings, pipe scalings, and pictures of the pipework.

**Part III: Audio Examples** includes a sound file of the Örgryte organ and examples from Buxtehude's *Te Deum* played on the Örgryte organ.

This detailed and comprehensive presentation of the Örgryte organ project, from conception to inception, is unique in recent organ history. As "a work of musical scholarship," this book will be of interest to organists generally, as well as to organ historians in particular. Its thorough treatment includes numerous photographs of all phases and aspects of the organ's construction, both external and internal, including close-up details of sections of the instrument, microphotographs of metal structures, as well as pictures of craftsmen working on particular construction activities. For comparison, several workshop illustrations from seventeenth- and eighteenth-century treatises, such as Dom Bédos, *L'Art du facteur d'orgues* (1770), are also included. Numerous figures, tables, graphs, and diagrams also supplement the descriptive text. Readability is enhanced by the book's large (8.75" x 12.25") format.

Given its highly technical nature, the book is clearly not intended for the uninformed reader, but increased

understanding of the hidden complexities of organ building will reward interested organists and historians who are willing to expend the effort. A less arduous approach could be gained by reading the first chapters of parts II-VI, all by Hans Davidsson, who was also the project leader; in fact, this method is recommended for all readers to gain an integrated overview at the outset.

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

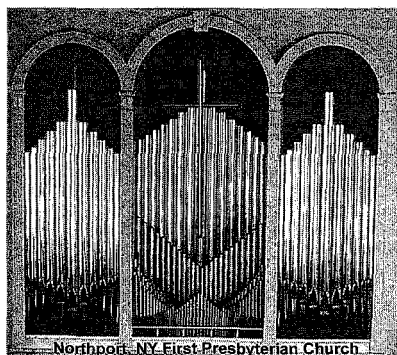
## New Recordings

**Complete organ works of Johann Ludwig Krebs (1713-80), Volume Six.** Played by John Kitchen on the organ of St. Peter Mancroft, Norwich. Priory PRCD739; available from the Organ Historical Society, \$14.98 plus shipping, 804/353-9226, <www.ohscatalog.org>.

With the release of this sixth volume, John Kitchen, Senior Lecturer and University Organist at Edinburgh, completes his series of recordings of the complete organ works of Johann Ludwig Krebs, one of J. S. Bach's most talented pupils. [See reviews of Volume Three, April 2003, pp. 8-9, and Volume Five, April 2004, pp. 13-14.] In this volume we are presented with the usual variety of works of different genres, here played on the splendid 3-manual organ built in 1984 by Peter Collins, in conjunction with the organist Kenneth Ryder. It owes much to the North German tradition, making it a particularly suitable instrument on which to interpret the works of Krebs. The Great contains Bourdon 16', Principal and Spitz Flute 8', Octave and Hohl Flute 4', a Quint, Octave and Block Flute 2', a Tierce, 4-rank Mixture and 2-rank Cymbal, and Trumpet. The Ruckpositive contains a Gedackt and Quintadena 8', Principal and Rohr Flute 4', Gemshorn 2', a Tapered Quint of 1 1/2', Sesquialtera of 2 ranks and a Scharf of 4-5 ranks, and two reeds: a Curtall of 16' and Cremona of 8'. The Echo division stops used here include Stopd Diapason 8', Coppel 4', Principal 2', Octave 1', and a 2-rank Tertian. The Pedal has 8 stops: Principal and Subbass of 16', Octave and Wood Flute of 8', a Tenor Octave of 4', 4-rank Mixture, Posaune 16' and Trumpet 8'.

The CD begins with three chorale preludes; *O Ewigkeit, du Donnerwort* carries the cantus firmus in the LH, here played on the Great up to Trumpet apart from the mixtures, the RH being played on the Ruckpositive Gedeckt, Principal and Scharf and the pedal using the 16' and 8' flutes with the Tenor Octave. The clarity of the voicing makes this combination particularly successful in focusing our attention from the start on the compositional skills of Krebs and the playing/interpretational skills of John Kitchen, as in the neatly varied ornamentation added to the repeat of the first section. The next work is a far more contemplative chorale setting of *Herr ich habe missgehandelt*, the LH

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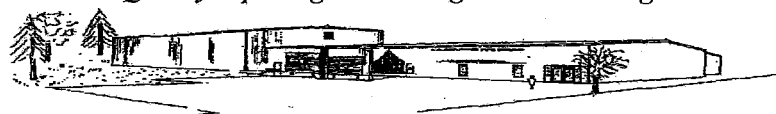
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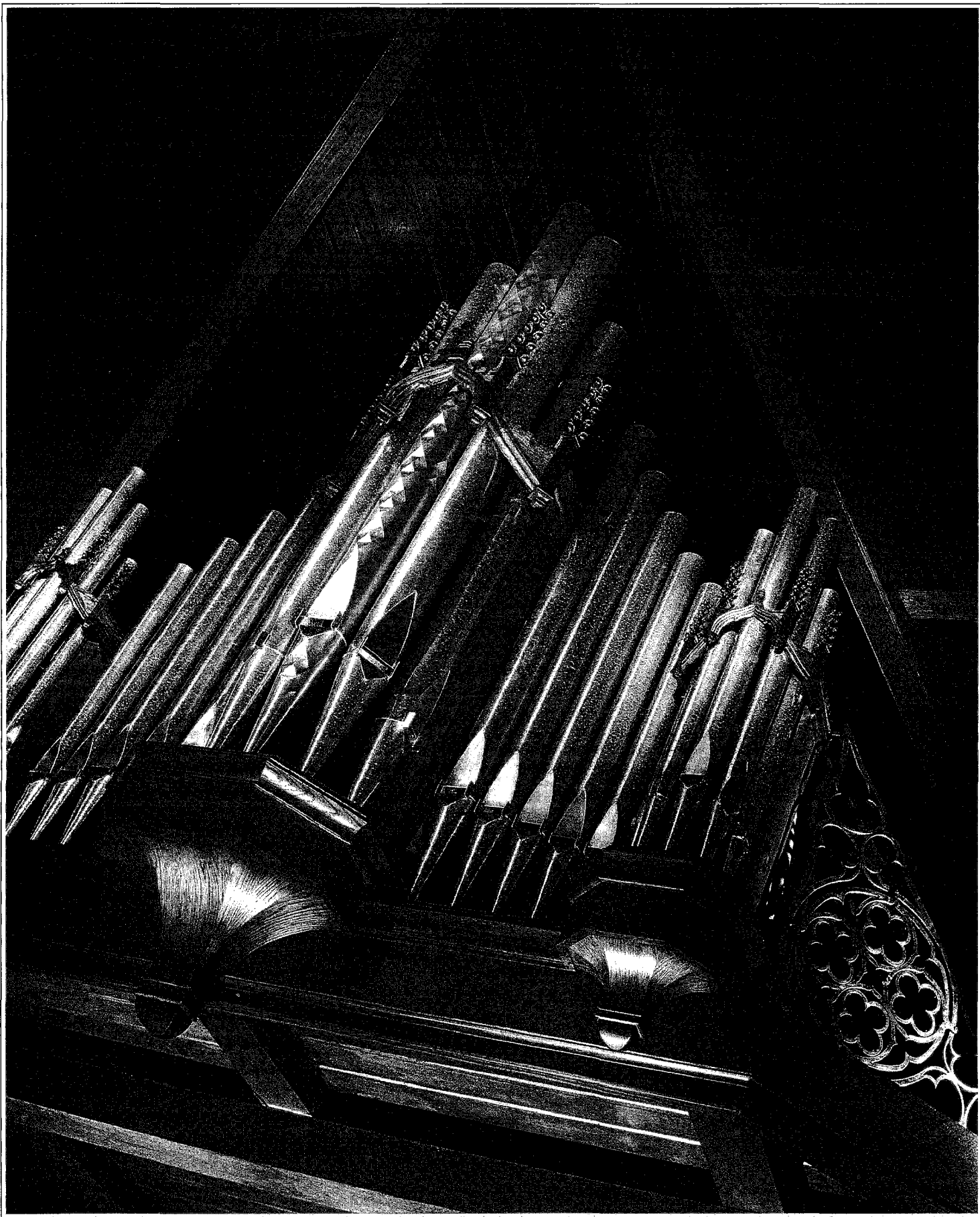
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IN NOTES TO THE CONGREGATION AT CHRIST CHURCH, RIDLEY PARK, THE DIRECTOR OF MUSIC, MR. MICHAEL TRINDER WROTE:

"OUR NEW ORGAN IS NOW IN PLACE AND HAS BEEN SEEN AND HEARD BY MANY DURING THE LAST MONTH. I WAS PRIVILEGED TO BE PRESENT THROUGHOUT THE 3-WEEK LONG INSTALLATION, VOICING AND TONAL FINISHING PROCESS. HOW WONDERFUL IT WAS. IN THIS DAY-AND-AGE OF MASS PRODUCTION AND INFERIOR WORKMANSHIP, TO OBSERVE THAT CRAFTSMANSHIP IS STILL ALIVE AND WELL. I INVITE YOU TO STUDY IN DETAIL THE HAND-CARVED PIPE CASES, REFLECTING DESIGN DETAILS FROM THE CREDENCE TABLE; THE EXQUISITE WROUGHT IRON WORK INCORPORATING THE QUATREFOIL MOTIF FROM OUR ALTAR, THE HAND EMBOSSED PIPES, THE FINEST CABINET MAKING IN THE CONSOLE; AND TO LISTEN INTENTLY TO THE SUPERB TONAL FINISHING OF EVERY PIPE (471 OF THEM) AND EVERY NOTE OF EACH DIGITAL STOP, A TOTAL OF 3048 NOTES EACH HAVING SEPARATE ADJUSTMENTS FOR VOLUME, TONAL CHARACTER, ATTACK AND RELEASE."



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solo here being entrusted to the Cremona and Rohr Flute. The RH use of Gt 16', 8' and 4' flutes balances the solo, while the Pedal Principal is adequate to underpin the structure. The final chorale setting of this group, *Wo soll ich fliehen hin*, is marked *pro Organo Pleno*, the running 16th notes in the manuals here played on Gt 8', 4', and 2', while the chorale is declaimed in the pedal with 16', 4' and Trumpet. These chorales are followed by *Wer nur den lieben Gott lässt walten*, the first of two groups from Krebs' only published work, the *Clavierübung* (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). Here the RH solo is played on the Echo Stopt Diapason, Coppel and Tertian against the Curtal and Rohrflute of the Ruckpositive. On this CD we also hear the settings of *Auf meinen lieben Gott*, in which we hear the solo given out on the Gt to 2' plus Tierce.

The paired prelude and fugue played here is a most impressive work in C minor. The short prelude opens with a pedal solo, and contains passages of manual figuration over pedalpoints as well as strong harmonic progressions. The double fugue, which follows, runs to over nine minutes, allowing manual changes for the expositions of the subjects before they are combined.

Of the three trios included here, the first one in E minor contains three movements, in the second of which we can hear the gently nasal effect of the Gt flutes plus Quint. The Trio in F is an ornamented version of one in B-flat, while the two in C minor although not linked together in the sources offer a delightful contrast. John Kitchen plays the LH an octave lower on the Ruckpositive 4' and 2' to great effect in some movements.

Four further chorale settings follow, including the possibly inauthentic *Heut*

*triumphret Gottes Sohn* with its changes between manuals to carry out the *forte* and *piano* indications, and final treble entry of the chorale played here on the Ruckpositive 8' to 2' plus Sesquialtera. The Echo combination of Stopt Diapason, Coppel and Octave 1' is most appealing. The treble solo of *Wir glauben all* is entrusted to the Ruckpositive Gedeckt, Rohrflute and Sequialtera with the lower parts being played on the Pedal 16' and Gt 8' Principals. The *organo pleno* setting of *Jesu, Meine Freude* comprises mainly 2-part 16th-note figuration for the manuals with the occasional punctuation in quarter-notes of the chorale, and is here played on the Gt 16' to 2' with the mixtures and the Tierce, aided by the Ruckpositive Gedeckt, Principal, Scharf and Curtal. The chorale is given out in half-notes in the pedal using the full chorus plus mixture and both reeds—this sounds most effective, and demonstrates the majesty of the full organ. The final chorale setting played here is the *Fantasia on Herr Jesu Christ, dich zu uns wend*, here preceded by a short *Fantasia in G*. The lively chorale prelude for two manuals sparkles merrily with the LH being played an octave lower on the Great 4' and 2' Octaves. The 16' and 8' flutes plus Tenor Octave in the pedal provide a solid foundation, and also enable us to hear the chorale entry towards the end of the piece.

John Kitchen concludes this CD with three short fugues, a galant movement in G minor played on the Echo 8' and 4', a more substantial work in E-flat which uses 8' to 2' on both Positive and Echo and finally a fugue in F minor which uses the descending chromatic fourth. Here Krebs shows us his mastery of the *stile antico*, played on Gt to Mixtures, while the Trombone growls away in the Pedal.

As in the previous CDs in this venture, John Kitchen demonstrates his ability to transmit the complex detail of this music to the listener through tasteful registration and a clear and precise articulation—here he is aided by the magnificent

instrument which offers such a variety of stops so suitable for the solos, either singly or in combination. The weighty plenum is never overwhelming and allows every detail of the lines to be heard with the greatest clarity, whether contrapuntal or homophonic. John Kitchen's technical ability permits him to negotiate the most difficult of the virtuoso passage-work with aplomb, leaving us to marvel at the ingenuity of this composer—not for nothing was he alleged to have been one of Bach's favorites. The CD, which includes a booklet with a brief description of the pieces played, a stop list of the instrument, and a list of the registrations for each piece, is highly recommended.

—John Collins  
Sussex, England

**Steven Egler: When in Our Music God Is Glorified. Praestant PR1101, 800/627-8907; also available from The Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.**

This recording was produced in 2000 shortly after the installation of Casavant Frères opus 3756 at Central Michigan University in Mount Pleasant, Michigan. University organist Steven Egler showcases the splendid instrument in performances of Walter Pelz's *A Festive Intrada*, three chorale preludes by Gerald Near, Sowerby's *Toccata*, Widor's *Symphony V* (complete), and a world premier recording of Moonyeen Albrecht's *Variations on Engelberg*. The recording reveals classical French or Alsatian-style foundation flue ranks. The reeds on the Grand Orgue and Positif (expressive) are patterned after Clicquot, while the five swell reeds (16', 8', 8', 8', 4') are clearly patterned after Cavaillé-Coll. A prominent 32' reed completes the reed palette and gives more than ample gravity to the full ensemble. There are two celesting string ranks, quite keen and rather broad, on the Récit and Positif, respectively. The mixturework follows North German baroque scaling and breaks. A wonderfully round Trompette Royale crowns the plenum; it is penetrating and full, but not the least bit forced or strident. The organ is very effectively demonstrated by Steven Egler. His performances are technically secure and carefully considered. Occasionally, such as in the first movement of the Widor symphony, one may wish for a bit more spontaneity or panache, but overall his performances wear well, even after repeated hearings. Although most of the repertoire is quite familiar, one should recommend the *Variations on Engelberg* as either a recital piece in its entirety or in smaller groupings of variations for service preludes or postludes. Likewise, the three brief chorale preludes by Gerald Near are splendid miniatures and deserve frequent programming.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**David Poulter plays organ music from Chester. (The English Cathedral Series, Vol. 5.) Regent REGCD 173; <www.regent-records.co.uk>.**

The disc (72 minutes) contains *Improvisation No. 7 in A minor*, by Camille Saint-Saëns; *Resurgam*, by Harvey Grace; "Chanty" and "Salix" (from *Plymouth Suite*), by Percy Whitlock; *Postlude in D minor*, by Charles V. Stanford; "St. Peter" (No. 4 of *Five Short and Easy Pieces*), by C. Hylton Stewart; *Partita on "De lofsang van Maria"*, by Piet Post; *Rhosymedre*, by Ralph Vaughan Williams; *Tuba Tune*, by Norman Cocker; *Aria on a Chaconne*, by Joel Martinson; *Trumpet Tune and Air*, by Henry Purcell (arr. Noel Rawsthorne); *Pavan and Galliard*, by Philip Cranmer; *Elegy*, by Geoffrey Leeds; *Toccata in D minor*, op. 59, no. 5 and *Fugue in D major*, op. 59, no. 6, by Max Reger.

This is an interesting mixture of the familiar and the unfamiliar. Harvey Grace will be familiar to almost every-

one as a musicologist; Stewart (d. 1932) was organist at Chester; Post (d. 1979) was active in Leeuwarden, The Netherlands; Martinson (b. 1960) is an organist in Dallas, Texas; Cranmer (b. 1918) was Senior Examiner for the Royal Schools of Music; and Leeds (d. 1965) taught at Eton. Poulter should be commended for his enterprising program; all of the music is worth performing and hearing. The Post partita, traditional in form but unmistakably modern in idiom, is an interesting discovery.

The notes on the music, by Peter Beaven, are first-rate. Unfortunately, the information about the organ is less satisfactory. The instrument (IV/78, about 96 ranks) was built by Whiteley of Chester in 1876 and rebuilt by Hill in 1910 and Rushworth and Dreaper in 1969. Since 1991 the Liverpool builder David Wells has cared for the instrument. It is a rather curious mixture with three Open Diapasons on the Great, a very impressive and effective Swell, very clear Pedal stops—particularly the reeds—and a few baroque sounds scattered on Solo and Choir. There is a remarkable collection of accessories available! I find many of the individual stops more impressive than full organ, which somehow lacks cohesiveness. The chorus reeds open the recording with an impressive blast!

David Poulter was assistant at Rochester Cathedral and a teacher at various schools in southern England before going to Chester as assistant organist in 1990. He has been Master of the Choristers since 1997. He is also active as a recitalist and has toured both in Europe and in North America.

The organ does a more than creditable job with a variety of attractive works and the playing is excellent. Chester is not very well known to American organists, and it is a pleasure to have this fine recording available.

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**Mark Sedio, *How Blessed This Place: Hymn preludes for organ.* Augsburg Fortress, 11-10934, \$13.00.**

This collection of twelve hymn preludes in a variety of styles is accessible for most church organists. The hymns are represented by title, but in this review they will be listed by tune name for brevity's sake. The tunes are *Repton*, *King's Lynn*, *Danby*, *Bridegroom*, *Kuortane*, *Wo Gott zum Haus*, *Puer Nobis*, two settings of *Nun komm der Heiden Heiland*, a quodlibet on *Jefferson* and *Nun komm*, *Authes*, and *Engelberg*. Forms used for the settings include canon, fugato, triptych, and quodlibet. Most of these preludes can be played on a two-manual organ, with only three pieces requiring a three-manual organ. The level of difficulty is moderate.

**Matthew H. Corl, *He Leadeth Me* (Belwin hymn series for organ). Belwin-Mills Publishing Corporation, BHS 9704, \$3.95 USA and \$5.95 Canada.**

This is a delightful and appealing set of five variations on an "old chestnut" gospel hymn, which may be familiar to many people in our congregations. The tune is by William B. Bradbury, 1864. The movements consist of: 1. Prelude, 2. Trio, 3. Gigue, 4. Meditation, and 5. Final. Only the Meditation and Final movements require three manuals, but this work will be effective on a two-manual instrument. The level of difficulty is moderate, and this setting is useful as service music or as a recital gem.

**David H. Hegarty, *Toccatas! Toccatas! Seven brilliant pieces for organ.* Lorenz Publishing Company, KK 258, \$9.95.**

The publisher states: "Here is a collection of contemporary toccatas in various styles, lengths, and levels of diffi-

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culty, for use as postludes and recital pieces." Typical of the form, these are audience-pleasers that sound difficult and can be played easily (well—easier than they sound!). The collection includes the following titles and composers, who are all Americans: *Toccata Giocosa* by Gilbert M. Martin, *Toccata Festiva* by Franklin Ritter, *Toccata by Gordon Young*, *Toccata* by David H. Hegarty, *Toccata Perpetua* by Lani Smith, *Toccata Marina* (the longest and most difficult piece in the collection) by Richard Purvis, and *Toccata on "Duke Street"* by Gilbert M. Martin. All of these pieces are playable on a two- or three-manual organ, and the level of difficulty is moderate to difficult. Certainly this is a useful collection for scintillating postludes and recital pieces.

**Franklin D. Ashdown, A Franciscan Pastoral based upon St. Francis of Assisi's "All Creatures of Our God and King."** St. Cecilia Series, H. W. Gray Publications, GSTCM 0103, \$3.95.

Franklin D. Ashdown has given organists another useful and accessible hymn-related composition. This setting is quiet and mild-mannered, and can be played on a small two-manual organ. The level of difficulty is moderately easy. Truly this is a fine piece for St. Francis Sunday or for churches that celebrate the Blessing of the Animals. The registration calls for quiet strings and flutes with a solo reed singing forth a florid version of the familiar tune. The piece begins in A-flat major, moves to A major, and finally returns to A-flat major.

**Janet Linker, Variations on "All Hail the Power."** Concordia Publishing House, 97-6856, \$10.00.

These variations are on the great American tune *Coronation* and include the following movements: 1. Fanfare (may serve as an introduction to the congregational hymn), 2. Adagio, 3. Gigue, 4. Meditation, 5. Scherzo, 6. Toccata, 7. Air (which quotes "Arioso" by J. S. Bach), 8. Trumpet Tune, 9. Cantilena, and 10. Finale (a loose fugal movement). This is a fairly lengthy work, about eighteen minutes in duration, but it can be useful as prelude and postlude for service use and as an interesting recital work. The technical level is moderately difficult and is best suited for accomplished players.

**David Lasky, Prelude on "Brother James' Air."** Randall M. Egan, EO-341, \$3.95.

This short prelude on the Scottish hymn tune is only three pages in length. The piece begins quietly with flutes accompanying a light solo reed (clarinet) and builds to a full organ climax; it is playable on a two-manual organ. It begins in D major and moves to B-flat major for the rest of the composition. The melody is very prominent throughout, and the technical level is easy to moderate. The piece would be very useful as a service element, prelude, postlude, or as a short recital number. Coupling it with *Meditation on "Brother James' Air"* by Harold Darke is a programming consideration.

—David A. Gell  
Santa Barbara, California

**Benjamin S. Culli, Out of the Depths: 5 Hymn Preludes for Lent.** Concordia Publishing House 97-6992, \$12.00.

This collection comprises settings of five hymn tunes—*Der am Kreuz*, *Just As I Am/Dunstan*, *Southwell*, *Naar Mit Oie*, and *Rathbun*—which are lengthy enough to serve as preludes or offertory pieces. Metronome markings and registration guidelines are provided and the settings can be played on a two-manual instrument (preferably one with a Krummhorn!). Technical demands are moderate. Culli's style, though using techniques common in hymn-based preludes, such as a short introductory motive repeated sequentially, can include unusual touches. *Der am Kreuz*

begins with a low A drone played on string stops, to be sustained throughout the piece by wedging down the A; next begins the accompaniment, whose chords' notes are divided between 3/4 and 6/8 rhythms and include the occasional dissonance or cluster. The tune enters with a soft 4' stop and one measure later reappears in canon via an 8' pedal reed. The setting of *Southwell* presents the tune in a straightforward broken-chord manner, increasing intensity through adding to the texture and by simply repeating the tune yet again, then closing as simply as it began. These are well-written, interesting settings that are worth a look.

**Barbara Harbach, On Our Way Rejoicing.** Augsburg Fortress, ISBN 0-8006-7565-7, no price given.

This collection of settings of five tunes (*Azmon*, *Ar Hyd Y Nos*, *Darwall's 148th*, *Festal Song*, and *Hernas*) is for you if you've begun to tire of hymn settings, or feel that many seem to sound all alike. Barbara Harbach's writing is solid and imaginative; an example is the setting of *Azmon* ("Oh, for a Thousand Tongues to Sing"), in which she breaks the tune into its component phrases and presents each one in a new key, so that the piece begins in G, moves through A, B-flat, F-sharp, and back to D. The tune is embedded in the middle voice, surrounded by open fourths and fifths in the treble and in the pedal motifs. Other settings use canon (*Hernas*—"On Our Way Rejoicing"; *Darwall's 148th*—"Before You, Lord, We Bow"), or fugal passages (*Festal Song*—"Rise Up, O Saints of God!"). The settings are all for fairly full registrations (only the title piece calls for a three-manual instrument), and require a good reed or two; level of difficulty is moderate. All would make fine postludes or recital pieces. Highly recommended.

**Kevin Sadowski, Rejoice, Rejoice, Believers.** CPH 97-6950, \$9.00.

The text of the hymn *Rejoice, Rejoice, Believers* is based on Matthew 25:1-6, the parable of the bridesmaids awaiting the arrival of the bridegroom. This hymn would serve admirably on the third Sunday of Advent, "Gaudete Sunday." Kevin Sadowski's settings are based on the tune found in Lutheran hymnals (e.g., *Lutheran Book of Worship*, *Hymnal Supplement 98*): the square, sturdy Swedish tune *Haf trones lampa färdig* (to my mind, a better—major-mode—choice than the minor mode *Llangloffan* which is also used for the *Rejoice, Rejoice, Believers* text). The first of the settings presents the theme (this could also serve as an alternative harmonization); next follows a Trio, in which the tune is embellished in the treble. "Bicinium" is a manualiter setting, with the tune presented against running triplets in the bass line; "Meditation" offers gentle undulation with string stops, contrasting with the tune in the pedal. The settings conclude with a toccata, cantus firmus again in the pedal line. This collection is not difficult to play and would be pleasing to those congregations familiar with the hymn. Recommended.

—Joyce Robinson

**Five Improvisations on Communion Hymns.** David Lasky. H.W. Gray, GB00702, \$5.50.

These easy settings of common communion hymns are highly effective and usable. A perfect volume to have near the organ during services that celebrate holy communion, the settings are short and may be realized on any size instrument. The improvisations include settings of *Land of Rest*, *Holy Manna*, *Adoro te devote*, *Picardy*, and *Let Us Break Bread*. Pleasant harmonies prevail and all settings clearly present the hymn tune.

—Laura Ellis  
University of Florida  
Gainesville, Florida

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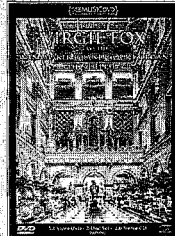
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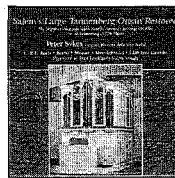
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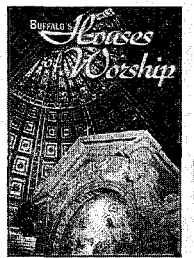
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# Old Instruments, New Music: SEHKS 2004

Martha Novak Clinkscale

Beautiful weather and a warm welcome greeted the nearly 100 registrants for the Southeastern Historical Keyboard Society's conclave, held March 11–13 at Duke University in Durham, North Carolina. Those interested in the early piano found a wealth of historical pianos in the G. Norman and Ruth G. Eddy Collection, and the University also boasts the Franz and Willemine de Hen Collection of Musical Instruments. Many of these treasures were attractively, if compactly, displayed, in the lobby of the Music Building.

Brenda Neece, curator of the entire Duke musical instrument collection, opened the proceedings with a description and short history. Edwin Good then described his adventures in preparing the first checklist of the Eddy Collection. He pointed out that, besides the thirteen Eddy pianos (eleven of which are now at Duke), collector Norman Eddy owned a number of other instruments, including several horns, a tuba and an ophicleide. Among the Eddy acquisitions displayed are an upright grand piano by William Stodart (ca. 1810–18), a small Broadwood square “playing-card piano,” and a splendid square by Alpheus Babcock. To illustrate the beautiful, singing tone of the Babcock, Ted played the two-movement Haydn *Sonata in D major* (Hob. XVI:51). Following Good's presentation, Maria Rose described and demonstrated the “singing tone” of the early French Romantic piano with works by Hérold and Boëly—electrifying discoveries—on a Clementi grand (ca. 1805–10). Although written in 1816, the Hérold sonata already shows the rhapsodic melody and rippling virtuosic style of French opera arias of the 1820s. These fluid and expressive pieces are dramatic, yet sensitive, and immediately suggest that they and pieces like them had a powerful effect on the young Chopin. Maria explained the similarities



Principal figures of the 2004 Aliénor Harpsichord Competition: (left to right) composers Kari Henrik Juusela, Glenn Spring, Australian harpsichordist Erin Helyard (representing Stephen Francis Yates), composer Asako Hirabayashi, competition chair Elaine Funaro, benefactor Dorothy (Dordie) Freeman, composer Paul Whetstone, and Society founder George Lucktenberg. (Photograph by Karen Hite Jacob)

between the Clementi's English action and the *mécanisme à étrier* (repetition action) of the 1808 Érard grand piano. Indeed, Sandra Soderlund, in her presentation on pianist-composer Ignaz Moscheles, stated that even he preferred Clementi's pianos to those of Érard for their “more subtle mechanism,” although Moscheles later admitted his admiration for the Érard 1822 double escapement action.

To close this first session Gail Olszewski played a program of piano music by late 18th- and early 19th-century English women composers. She proved that these works possess irresistible charm and vivacity, especially noted in the Sophia Corri Dussek (1775–1847) sonata movement and two movements from a sonata by Cecilia

Maria Barthélémon (ca. 1770–after 1840).

Friday afternoon's events took place at the inner-city home of instrument collector Steve Barrell. The host himself introduced the instruments with amusing accounts of his start as a collector of instruments and early keyboard music. Playing several of his antique clavichords, Steve demonstrated their differences as well as the sweetness of their tone. His presentation was followed by a vigorous and technically impressive program of fortepiano music by Haydn, C. P. E. Bach, and Mozart played by Kristian Bezuidenhout on a 1794 Dulcken instrument. Bezuidenhout's ornamentation of the repeated sections was imaginative and engaging, and sometimes even whimsical.

For the Friday evening concert, John Pruett, classical violin; Brent Wissick, classical cello; and Randall Love, fortepiano, gave an all-Beethoven program: a sonata for piano solo and duo sonatas with violin and cello, ending with a spirited performance of the “Ghost” Trio. Love played a replica by Thomas and Barbara Wolf of a six-octave Nannette Streicher piano from 1815.

Saturday morning's session began with Margaret Hood's introduction of her own handsome replica of the six-and-a-half-octave Nannette Streicher grand at Yale. Interestingly, Margaret pointed out that in all pianos that she has seen containing both bassoon stops and moderators, the bassoon stop is coupled to the moderator; this phenomenon convinces her that it may have been the norm to use them together. The Eddy Clementi was brought into play again by Karyl Louwenaar and her colleague, violinist Karen Clarke, in stunning performances of two sonatas by Clementi, the G major, op. 2, no. 3, with “the accompaniment of a violin or flute,” and the solo piano sonata in G minor, op. 14, no. 2.

Andrew Willis was next with a tour de force presentation of the Chopin *G-flat Impromptu* (op. 51, 1842), which he played—with the help of computer editing and merging—on six different mid-19th-century Pleyel grands from European collections. An ultimate surprise was the inclusion of Andrew's own recently acquired instrument: the Willis-Greensboro Pleyel (1848).

Harpsichords and organs also were a spectacular part of this conclave. Duke University Organist Robert Parkins opened the conference on Thursday evening with a thrilling program of Frescobaldi, Bruna, Cabanilles, Guilain,

and Bach works played on the Italianate meantone Brombaugh organ (1997) in a small side chapel and the monumental, soaring Flentrop organ (1976) in the nave of the Gothic-style Duke Chapel.

Before an elegant Saturday lunch in the University Faculty Commons, David Chung's glowing recital of works by Froberger, Weckmann, Reincken, and Böhm in the *stylus phantasticus* rang out on a splendid William Dowd Mietke harpsichord in the same small side chapel that houses the Brombaugh organ.

Saturday afternoon offerings included Joseph Butler's paper entitled “Grigny, Bach, and Walther: Revision of the *Premier Livre d'Orgue*.” Bonnie Choi followed with a smattering of virtuosic 20th-century harpsichord works by Ligeti, Hakim, Penn, and the outrageous and hilarious *Bird-Boogie* (1973) by Franspeter Goebels. Larry Palmer, never to be outdone, gave a lecture-recital comprising some of his many “Sins of Commission,” including Neely Bruce's *Nine Variations on an Original Theme* (1961); Glenn Spring's *Images after Wallace Stevens* (2003), in which he was joined by violinist Kathleen Spring; two movements from *Serenade 15* (1987) by Persichetti; and Gerald Near's *Triptych* (1982). This program included brief recorded excerpts from works by Rudy Shackelford, Ross Lee Finney, and Rudy Davenport. The entire afternoon served as a stimulating warm-up for the Aliénor Competition finalists' concert that evening.

Five prize-winning solo harpsichord works had been selected by judges Joyce Lindorff, Keith Paulson-Thorp, and Max Yount as finalists in this year's competition. Three additional monetary awards were to be bestowed by vote of the audience. The program began with two exceptionally attractive and engaging suites, *Idee Prix Fixe* by Kari Henrik Juusela of Stetson University and *Trifles* by Glenn Spring of Denver. These were followed by multi-movement works by Stefan Thomas and Stephen Francis Yates, the *Bulgarian Dance and Fantasy* by Paul Whetstone, and the *Sonatina No. 2* by Asako Hirabayashi, whom the audience selected as the top winner (several men in the audience were overheard to admit voting for her startling attire).

In a Chamber Music category, new to this competition, second prize went to Robert Greenlee's intriguing and inventive *Sonata Rondo*, while Andriy Zymenko's over-extended and occasionally whimsical *Happy Spider* was awarded third place. Jukka Tiensuu's interminable—and boring—*Lots* was inexplicably given first prize. This piece expanded minimalism to the maximum and diminished this listener's patience to sub-zero. One sympathized with the players.

In addition to composers and presenters, the event planners deserve accolades, especially for the magnificent Saturday meals. The luncheon banquet tempted eye as well as palate, and the final reception, a triumphant buffet, was prepared by sixteen-year-old Eric Love, son of Elaine Funaro and Randall Love. Eric already enjoys a wide local reputation as a master chef; for the celebratory reception he shopped, cooked, baked, and served—all to great acclaim.

Congratulations go to program co-chairs Elaine Funaro and Randall Love, and their local arrangements committee members for one of the best SEHKS conclaves ever. ■

Martha Novak Clinkscale is the author of *Makers of the Piano: 1700–1860*, 2 vols. (Oxford: Oxford University Press, 1993 and 1999). She is Adjunct Professor of Fortepiano at Southern Methodist University in Dallas, Texas.

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# Bronislaw Rutkowski

## Founder of the 20th-century Polish school of organ music

Wanda Falk

### 40th anniversary of his death

Bronislaw Rutkowski died on Monday 1 June 1964 at the Church of St Thomas in Leipzig, during a rehearsal by one of the Polish entrants to the international competition of Bach's organ music taking place there, for which Rutkowski was a juror. Above all, Rutkowski had been a great musician, a man of a rich and versatile personality, who had spent his life in the service of one goal: music and its performance. He died to the sounds of the instrument to which he had dedicated his talent, just beside the tomb of Johann Sebastian, among his close friends and family—his wife, his students and colleagues, in whose memory he always remained a righteous, unselfish and honest man, a splendid teacher and artist.

For Bronislaw Rutkowski, music in all its forms was the mission which he



Bronislaw Rutkowski, circa 1949



Bronislaw Rutkowski plays the Walcker organ in Riga Cathedral, 1963 recital

fulfilled throughout his life, in every dimension of time and space that he inhabited. Indeed, he was a musician whose fervent ideas about music, about the fusion of music and life, recalled the greatest musicians of the Baroque period. What he did, he did with music, through music, for music. His methods were similar to those his great masters—Buxtehude, Handel, Bach and Vivaldi—and like them he rejected the hermetic exclusion of music from everyday life. Music was for him the noblest, yet most immediate and universal need. In various ways, as circumstances would dictate, he waged war against dilettantism and provincialism in performance, in creativity, and in the organization of musical life and propagation of culture.<sup>1</sup>

His life's work transcended the boundaries of one or even two generations, but today, forty years after his death, the image of the professor is fading into history, only rarely—sometimes never—figuring in the consciousness of young musicians. Only a very small proportion of the public (and probably of performers, too) attending the International Organ Music Festival in Kraków—where recitals are given by such renowned artists as Gillian Weir, Marie-Claire Alain, Simon Preston, Ludger Lohman, James David Christie, Ton Koopman, Daniel Roth, and Kei Koito—are aware that Bronislaw Rutkowski is its patron, or that he initiated the International Festival of Organ Music in Oliwa, the first of its kind in Poland, which has since acquired world renown. Practically all Polish organists of today are, directly or indirectly, heirs to his artistic legacy.

In the Western music world, the name of Bronislaw Rutkowski surely has no particular associations, although Polish organists such as Joachim Grubich, Józef Serafin, the late Jan Jargon, Marek Kudlicki or Andrzej Bialko are known across various continents, including America. Each of these artists carries a "seed of truth" sown in him or in his teacher by Bronislaw Rutkowski, the founder of the 20th-century Polish school of organ music.

### Education

Bronislaw Rutkowski was born on 27 February 1898 in the small village of Komaje near Vilnius (now Belarus). There the local church was the place where he first came into contact with music and song. As an eight year-old boy, Rutkowski experienced great joy and happiness when his father allowed him to take lessons with the local organist. Yet the lessons did not last long. His father, aware of his son's burgeoning talent, decided to send him to an organist in Kobylinki, some 18 kilometers from Komaje, who had a reputation in the local community as a fine musician. Soon, however, the boy surpassed his teacher's abilities and was employed in his place.

At age 12, Rutkowski began attending the preparatory school in Dzisna, living at the house of the local priest, and earning a living by giving lessons, leading the schoolboys' choir, and playing the organ in church. In 1914, he left with his guardian—the local priest—for Petersburg in order to continue his studies at the Polish lycée of St. Catherine, at once working as an organist in the Church of St. Casimir. A year later, he entered the Conservatory of the Imperial Russian Society of Music, attending the organ class of Professor Jacques Handschin.

That Rutkowski was a true European in all aspects of his musical activities can be traced back to his early education. A pupil of Handschin at the Petersburg Conservatory (1915–1917), he acquired from his first teacher (a pupil of Max Reger) a courage for interpretation, formidable self-discipline, and the high standards he set for himself and, subsequently, his students.

After the Polish-Bolshevik war of 1920, in which he saw active service (being awarded the *Virtuti Militari* medal for bravery), Rutkowski stayed briefly in Vilnius and then left for Warsaw in order to continue his organ studies at the State Conservatory of Music, attending the class of Mieczyslaw Surzynski.<sup>2</sup> It was Surzynski who brought Rutkowski into contact with the Berlin and Leipzig traditions, deepened his exceptional humility towards art, and inspired him to champion the rebirth of church music.

After graduating from the Conservatory in 1924, Rutkowski received a two-year scholarship to Paris, a city that convinced him still further of the provinciality of musical life in Poland. Organ studies under Louis Vierne, aesthetics under André Pirro, contact with Marcel Dupré and André Marchal, active participation in the concert world, his own studies on architecture and organ construction, and courses on Gregorian chant in Solésmes—all this meant that "Rutkowski, like no other Polish organist before him, acquired a diverse education and became a humanist in the broadest sense of the term."<sup>3</sup>

We should also mention his earlier studies in Polish literature at the Stefan Batory University in Vilnius in the years 1919–1920, which he later continued in 1921–1922 at Warsaw University. He also broadened his interest in music at the conducting class of Henryk Meleer, then the Rector of the Warsaw Conservatory. Yet Rutkowski's greatest service to music was perhaps in the area of teaching. After Surzynski's death in 1924, he was asked to take over the organ class at the Conservatory, and did so following his return from Paris in 1926. Thereafter, until the end of his

life, Rutkowski educated students in his beloved art of organ music.

### Rutkowski as teacher

In the recollections of his pupils (among them Joachim Grubich, Jan Jargon and Józef Serafin), Rutkowski appears as a teacher who was close to his students; they, in turn, saw him not only as their teacher but also as a loyal friend. He took both the successes and failures of his students very personally; he was understanding and tolerant towards young people, but also expected them to work hard on themselves, on music—to which he had devoted his whole life. His lectures on music literature attracted great crowds of students and were always lively and passionate; his profound knowledge combined with his unforgettably beautiful, colorful and rich vocabulary and style of expression had an impact that colleagues could only dream of. The students of his organ class emphasized how bold and modern his methods of working on interpretation were, and how he would introduce into the students' repertoire works of organ music that up to then had never, or only rarely, been performed in Poland. It was Professor Rutkowski who revived the status of early music, and was the first Polish performer to play French organ music, while at the same time bringing Polish music to a global audience.

### Performances and writings

Rutkowski began his concert career as early as the 1920s; he was, after all, an artist first and foremost—a virtuoso who performed frequently in Poland and abroad. (We should mention here his many Polish premières, including in 1929 at the Festival of Polish Music in Poznan, where he played Surzynski's *Concerto for Organ and Orchestra*, and, after the Second World War, his renowned Polish première of Poulenc's *Organ Concerto in G Minor* at the National Philharmonic in April 1960, and those in Vienna, Budapest, Zagreb, Moscow, Frankfurt am Main and Brussels, where in every program he would include Polish music.)

Rutkowski also was an editor of organ music. After the Second World War, he prepared for the Polish Music Press the *Selected Organ Works* of his teacher Surzynski, the *Keyboard Works of Early Masters of Organ Music* (including, among others, works by Pachelbel, Muffat and Bach) as well as two volumes of *Compositions for Organ*: the first containing works by Nicholas of Kraków, fragments of the Tablature of John of Lublin, and works by Frescobaldi, Froberger and Scheidt; the second containing minor works by Mendelssohn, Franck, Reger, Böellmann and Bossi.

The struggle with dilettantism and provincialism in musical life, and the desire to raise the level of musical culture in society at large, found expression in Rutkowski's efforts to organize training courses for music teachers at the now legendary Music Summer Camp in Krzemieniec<sup>4</sup>, which took place each year between 1928 and 1939. The project was headed by Rutkowski in collaboration with the best Polish musicians of the time, two of whom—Tadeusz Ochlewski and Tadeusz Zalewski—established, together with Rutkowski, the Friends of Early Music Society (1926), which later developed into a full-fledged music institution. It held its own concerts, had its own publishing house (the Polish Music Publishing Society, today known as the Polish Music Press) and set itself the goal of popularizing music among young people.

Rutkowski's journalism likewise served the purpose of publicizing music for the benefit of society at large; from 1927, the radio became the greatest means to this end, and the continuous series of music programs Rutkowski edited (*Conversations on Music*, *All Poland Sings*, as well as regular music reviews) were broadcast right up until his death. Rutkowski's career as a journalist began while he was a student in Paris, from where he would send correspondent's reports to the Polish press; he continued writing after his return, first under the pseudonym of Jan Olcha, then under his own name, in several professional journals—including *Music Quarterly* (*Kwartalnik Muzyczny*), *Polish Music* (*Muzyka Polska*), *Music Gazette* (*Gazetka Muzyczna*), *Organists' Journal* (*Pismo Organistów*), *Church Music* (*Muzyka Kościelna*), and *Music Movement* (*Ruch Muzyczny*)—as well as in non-professional ones.

Yet another battleground for the purity of music was the Church. As the chief organist at the Cathedral of St. John in Warsaw from 1927, Rutkowski attempted to rid religious music of secular influences and dilettantism, raise its artistic level, resurrect the tradition of church music, propagate the works of the great 17th- and 18th-century Polish composers—Zielenski, Pekieli and Górczycki—and to revitalize the patronage of art and the culture-creating role of the Church.<sup>5</sup> However, Rutkowski's efforts in these areas did not bring him any lasting satisfaction; he resigned from the post in 1935 and never again returned to the profession of church organist. His connections with church music were revived during the 1948–1953 period, when he gave lectures on Gregorian chant at the Jagiellonian University's Department of Theology in Kraków. Here, until the department was closed down by the Commu-



Bronislaw Rutkowski in 1938, in front of the College in Krzemieniec



Bronislaw Rutkowski, Rector of the State Higher School of Music, and Nadia Boulanger during her visit to Kraków in 1964



Bronislaw Rutkowski and J. Reinberger, jurors of the International Bach Organ Competition in Leipzig, 1964 (one day before his death)



Bronislaw Rutkowski plays the Bier-nacki organ in the auditorium of the State Higher School of Music "Florianka" in Kraków, 1958

nist authorities, Rutkowski was able to implement his idea of educating the clergy in music.

#### Postwar activities

The Second World War and the Nazi occupation was a time of personal tragedy for Rutkowski—the death of his beloved daughter Eva during the bombing of Lublin, where Rutkowski and his wife Zofia spent the first days of the war, having escaped the German siege of Warsaw. However, almost immediately after his return to the devastated capital in November 1939, Rutkowski became involved in music and conspiratorial activities, interrupted for a few weeks in January 1940 when he was incarcerated by the Gestapo at the infamous Pawiak prison. After his release, Rutkowski actively participated in the Resistance Movement as head of the cultural propaganda group attached to the Propaganda and Information Office of the Home Army High Command.<sup>6</sup> He composed patriotic songs, published songbooks and helped complete the music library, while giving secret lectures at a teacher-training course and teaching the organ class at the Municipal Music School (Staatliche Musikschule in Warschau), which was run with the official consent of the Nazi authorities.

After the defeat of the Warsaw Uprising in 1944, in which he saw active service, Rutkowski shared the fate of thousands of other Varsovians, being deported from the almost completely devastated capital as a prisoner of war to the camp at Gross Born, and then to Sandbostel. He returned to Poland via Italy

after the war, aware that he would not be able to live life as an émigré.

Beginning in 1945, the majority of Polish musicians gravitated to Kraków, a city which had been spared wartime destruction. Rutkowski went there, too, finding work at the State Higher School of Music (currently the Academy of Music), where he would remain until the end of his life.

The diversity of Rutkowski's artistic and intellectual horizons was expressed in various activities for several institutions. In postwar Kraków, he successively took up the posts of Deputy Rector, Dean of the Instrumental Music Department, and Rector of the State Higher School of Music (1948–1964); Head of the Inter-University Department of Organ Music, established by him in 1957; board member of the Kraków Opera Society and of the Program Council of the Polish Music Press (1953–1954); Artistic Director of the Kraków Philharmonic for the 1955–1956 season; and Editor-in-Chief of *Music Movement* during the years 1957–1959. An excellent organizer, Rutkowski set up in 1959 the annual summer festival of organ music at the Cathedral in Gdansk-Oliwa, which until 1963 functioned as a Polish festival, and from 1963 as an international event. He was appointed artistic director of the festival, a post he would retain until his death, and was the inspiration behind the many organ festivals in Poland today, including those in Kamien Pomorski, Frombork, Lezajsk and, since 1966, the International Organ Music Festival in Kraków, which each year pays

homage to the memory and ideas of its spiritual patron.

However, Rutkowski's administrative and institutional endeavors never brought him true satisfaction, and often prevented him from pursuing the artistic expression he enjoyed the most: performance, teaching, editing and journalism. In a letter to one of his students, he wrote: "... unfortunately, I am still Rector. It is ostensibly a prestigious position, but it carries with it many problems and irritations ... so many meetings, conferences, congresses, trips, so much paperwork, etc. ... I dream of being able to give up the post somehow ..." The sheer volume of responsibilities and work left him little time to perfect his skills as an organist, yet perhaps it was this diversity of activity that ultimately produced such impressive results. Rutkowski was aided not only by his outstanding talent, but also by his ability to master subjects very rapidly, albeit for a short length of time. He did not practice the organ in any systematic way; sometimes he would not even touch the keyboard for months on end (indeed, sometimes for years), and only when preparing for a concert would he practice for several hours a day.<sup>7</sup>

#### Rutkowski as performer

The profile of Bronislaw Rutkowski the concert performer emerges through the recollections of his close friends, the organ music he selected for his repertoire, the all too few recordings<sup>8</sup> he made on vinyl and for radio, the reviews of his concerts, and, finally, through his

own comments and reflections on the subject of interpretation. From the recordings, anecdotes of students, and recollections of people who attended his concerts, there emerges an artist with an incredibly strong, magnetic personality, at the same time highly sensitive, profoundly and passionately experiencing each piece of music, yet demanding and self-critical of his own capacity for interpretation.

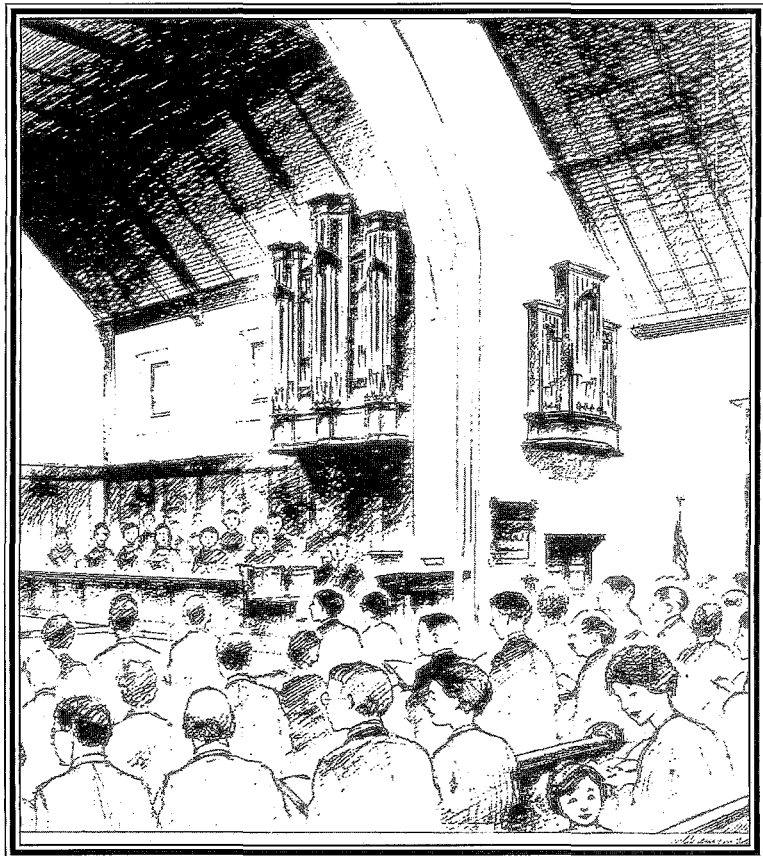
His postwar recitals and concerts began a few months after his return from Italy in 1947, beginning with broadcasts at the Wroclaw radio station and concerts on a Sauer organ at the famous Millennium Hall, then later at the Cathedral, Church of St. Elizabeth, and Protestant church in Wroclaw. In 1947, he also played his first concert on the organ at Oliwa Cathedral, and gave recitals at the Church of St. Nicholas in Gdansk, in Zabrze, Lublin, Katowice, Lodz and Poznan. He recorded several programs for Polish radio, gave concerts at the National Philharmonic (1955, 1960) and—once organs had been installed—also at the Kraków Philharmonic and the Auditorium of the State Higher School of Music, which today bears his name. Rutkowski's repertoire, his very carefully prepared programs for concerts and recitals, reveal a rich diversity of styles and epochs.

His post-war concerts abroad began in 1959 in Belgrade. A reviewer for *Borba* wrote: "... the Polish organist Bronislaw Rutkowski, who yesterday gave two unforgettable concerts ... left the audience rapt with delight at his masterful performance. ... Bronislaw Rutkowski is above all a great artist with a profound musicality. His virtuosity serves only as a means to express his art, and although it never takes the foreground, he astonishes us with his assurance and precision playing. With the help of a wonderful legato and unusually sensitive taste as far as the mixing of registers is concerned, Rutkowski is like a magician conquering his audience with the depth and directness of his interpretation ..."<sup>9</sup>

His concert tour proceeded to Italy, to Milan and Brescia, where *Corriere Lombardo* wrote: "... He is a talented musician with an excellent sensitivity, thanks to which he chooses tones and registers in truly good taste. His phrasing is also always clear, and although he closely follows the style of the composers he performs, he leaves his own mark too, namely, in his delicacy and avoidance of overly colorful and dramatic effects ..."

In January 1960, Rutkowski traveled to the Soviet Union, giving concerts in Moscow, Stalino and Vilnius. A year later, in March 1961, he played a concert of Handel's music in Tirgu Mures in Romania, while in Bucharest he played Poulenc, and gave a recital that was reviewed by E. Elian in *Information* (30 March): "... What is characteristic of the art of our Polish guest is not so much massive structures of sounds requiring broad breath, but rather, atmospheric pieces of depth, subtlety, and attention to every detail as well as to the work as a whole."

After breaking his left wrist in August 1961, Rutkowski did not play any concerts until 7 March 1962, when he gave a recital in Kraków before his trip to Belgrade, giving a recital in that city seven days later. In May 1961, Rutkowski played a concert of music by Handel in Katowice, followed on



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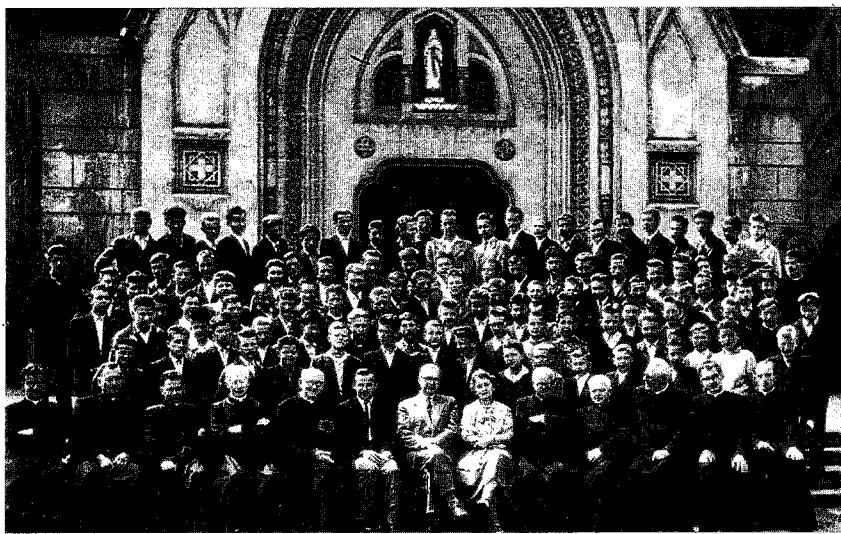
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Bronislaw Rutkowski and his wife Zofia (in the middle) among teaching staff and students in front of Salesian's Church Music School in Przemyśl, 1949

16 July by a recital at the Oliwa Festival, which he treated as a rehearsal for the radio recording in October of that year in Mogunz, at the Christuskirche, where he was delighted by the beautifully preserved state of the organ.

A review by Leonid Rojzman appeared in *Soviet Culture* on 9 January 1963, after the Moscow concert, which Rutkowski did not finish due to a second heart attack; the concerts in Leningrad and Tallinn had to be cancelled. Rojzman, the leading authority on organ music in the Soviet Union, wrote: "... the Canzona of Andrea Gabrieli was performed broadly, cantabile, on a deep breath. It was already evident in the first piece of the program what powers of interpretation this artist has: sublime calm, expressiveness, and attention to the architecture of form ..."

The opinions expressed in the reviews confirm Rutkowski's exceptional ability to create in his interpretations the rules of his performance aesthetic, which he described in a very accessible way in a radio program (*Conversations on Music*) on 23 February 1955:

... the interpretation of a given work is a consequence of understanding its content, or, as some people say, of feeling its mood. ... Using the notes, you have to know how to transform the various elements and fragments of the music expressed by the composer into an artistic whole, one that expresses the moods and experiences that inspired the composer during the first phase of creating the work. ... Moreover, using your technical and musical ability, you have to know how to communicate the emotional content of a given work to your listeners. This depends, among other things, on both the psychological and physical abilities of the given artist and his education and training; on his worldview, on the traditions in which he was brought up and which were communicated to him, and on the artistic paradigms to which he was exposed.

This opinion, formulated long before today's theories of performance, particularly those relating to early music, has a clear parallel in Harnoncourt's theory of the *Muse's Kiss*, a fragment of which reads as follows: "... a real artist can get away with many distortions, even those that are obvious and can be easily proved. Nevertheless, he is able to reach the listener through music and penetrate his imagination. This happens thanks to the 'muse's kiss'. Someone else—although perhaps offering us an interesting interpretation—would not be able to communicate what in actual fact is the essence of music: expressiveness which touches us, changes us, and speaks to us directly."<sup>10</sup>

Bronislaw Rutkowski gave his last recital in Oliwa on 16 July 1963. A year later, on 15 July 1964, in an obituary which appeared in *Music Movement*, Stefan Kisielewski wrote the following words about the exceptional human being that was Professor Bronislaw Rutkowski: "... he really did do a great number of things; his life's work, although not as apparent or spectacular as the achievements of the greatest composers or most famous virtuosos, possesses that rare and valuable quality of being profoundly wide-ranging; it is

artistic, civically-minded and intellectual, and in these three ways at least, merges with his exceptional, original and charming personality."

With his death, Bronislaw Rutkowski left behind him the legend, birth, essence and tradition of the 20th century Polish school of organ music. ■

#### Notes

1. M. Wallek-Walewski, "Cala Polska spiewa"

[All Poland sings] in *Tygodnik Powszechny* No. 809, 1964.

2. The revival of organ music in Poland is associated with the name of Mieczyslaw Surzynski (1866–1924), organist, virtuoso, composer, and teacher of the organ music and counterpoint class at the Warsaw Conservatory in the years 1921–1924. Having received his musical education in Berlin, Leipzig and Regensburg, he initially worked in Petersburg, where his virtuoso talent was recognized when he won first prize in the European competition of improvised organ music. He then worked in Saratov and Kiev, composing and publishing organ works, as well as textbooks on Gregorian chant, organ playing, instruments, and counterpoint. Surzynski's organ compositions are mentioned by G. Frotscher in *Geschichte des Orgelspiels und der Orgelkomposition*, Berlin 1935, Vol. II, p. 1239. In accordance with the Regensburg tradition, the vast majority of Surzynski's works are based on Polish religious songs (the "Rok w pieśni kościelnej") [Year in church song] cycle, preludes, pastorals, trios, the "Utwory okolicznościowe i nastrojowe" [Occasional and atmospheric works] collection, and the improvisations—frequently appearing in concert program—"Kto sie w opiekę" [Who shall look over us?], and "Święty Boże" [O Lord!], op. 38 (the latter was also performed in America by, among others, Marek Kudlicki). His legacy of organ music also includes: *Concerto for Organ and Orchestra*, op. 35; *Epilogue and Fugue*, op. 36; *Toccata in F#*, op. 36, and many other works. Surzynski laid the foundations for the emergence of modern Polish organ teaching and organ literature, and his work was continued and developed by Rutkowski.

3. J. Berwaldt, "Bronislaw Rutkowski" in *Dziennik Polski*, 5 December 1974.

4. W. Falk, "Wokół Krzemienia" [Around Krzemieniec]. Academic Papers [Zeszyty Naukowe] No. XXVIII, Academy of Music, Gdansk 1989.

5. For more, see W. Falk, "Bronislaw Rutkowski—organista, wirtuoz i muzyk kościelny ..." [Bronislaw Rutkowski—organist, virtuoso and church musician] in *Organy i muzyka organowa* [Organs and organ music], Gdansk 1984.

6. St. Miedza-Tomaszewski, "Benefis konspira-

tora" [Benefit concert of a conspirator]. *Czytelnik publishers*, Warsaw 1962, p. 121.

7. After Zofia Rutkowska, "Ze wspomnień o Bronku" [Memories of Bronek], manuscript, p. 26.

8. The preserved recordings of Bronislaw Rutkowski are as follows: two anonymous preludes in g and d; "Choral Prelude" by Nicholas of Kraków; two anonymous chorale preludes, on the record "Muzyka Polskiego Odrodzenia" [Polish Renaissance music]; Polskie Nagrania Muza ["Muse" Polish recordings] L 0109 a II. J. S. Bach, *Toccata and Fugue in d*; F. Couperin, *Offertoire sur les Grands Jeux*; M. Surzynski, *Improvisations on the subject of Polish church songs "Święty Boże"* [Holy Lord], op. 38, on the record "Organ Music"; Polskie Nagrania Muza ["Muse" Polish recordings] XL 0299.

9. All the excerpts from the review are quoted from Zofia Rutkowska, op. cit., pp. 32–41.

10. N. Harnoncourt, "Muzyka mowa dźwięków" [Music as Klangrede], translated by M. Czajka, "Music Movement" Foundation, Warsaw 1995, p. 122.

Wanda Falk was born in Wrocław. She holds an MA in Music Theory (1970) and completed studies in composition at the State Higher School of Music in Kraków. Since 1970, she has been a lecturer at the Academy of Music in Kraków; since 1975 a member of the Department of Organ Music in Kraków; and since 1984 also lecturer in liturgical music at the Department of Church History, Papal Academy of Theology in Kraków. She participates in national and international academic conferences and symposiums on the subject of organs and organ music. She has published articles on organ construction, organ literature and bibliographies, and in recent years has been preparing a monographic study on Bronislaw Rutkowski.

The author acknowledges the assistance of Jasper Tilbury with the translation of this article.

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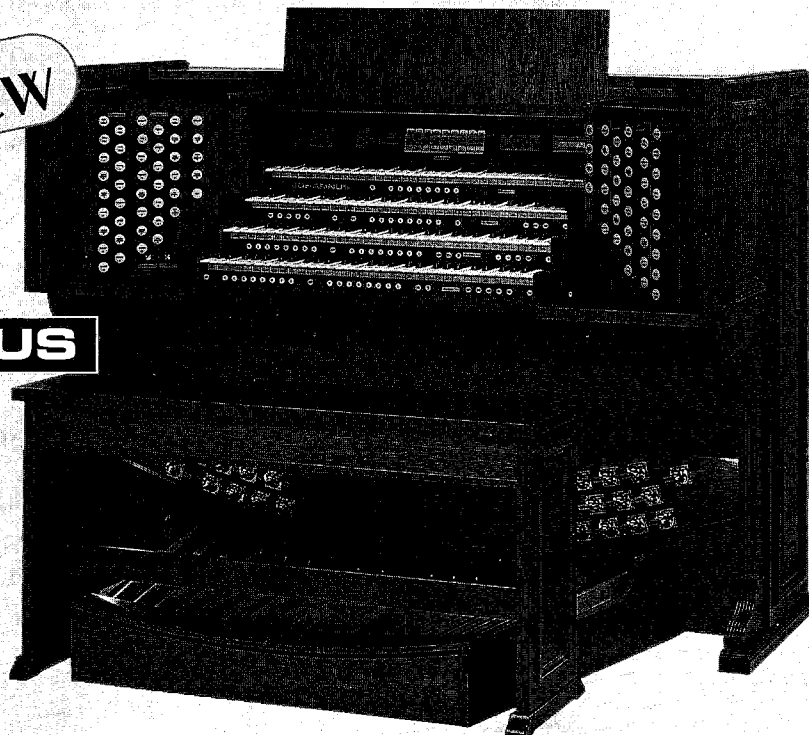
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# Germany, Estonia and Paris

Canadian Organ Duettists Sylvie Poirier and Philip Crozier  
on tour in summer 2003

Philip Crozier

For the past several years my wife Sylvie Poirier and I have had the pleasure of traveling extensively giving concerts of organ duets. In the course of numerous concert tours we have amassed a considerable number of very happy memories, sprinkled with some less delightful tales.

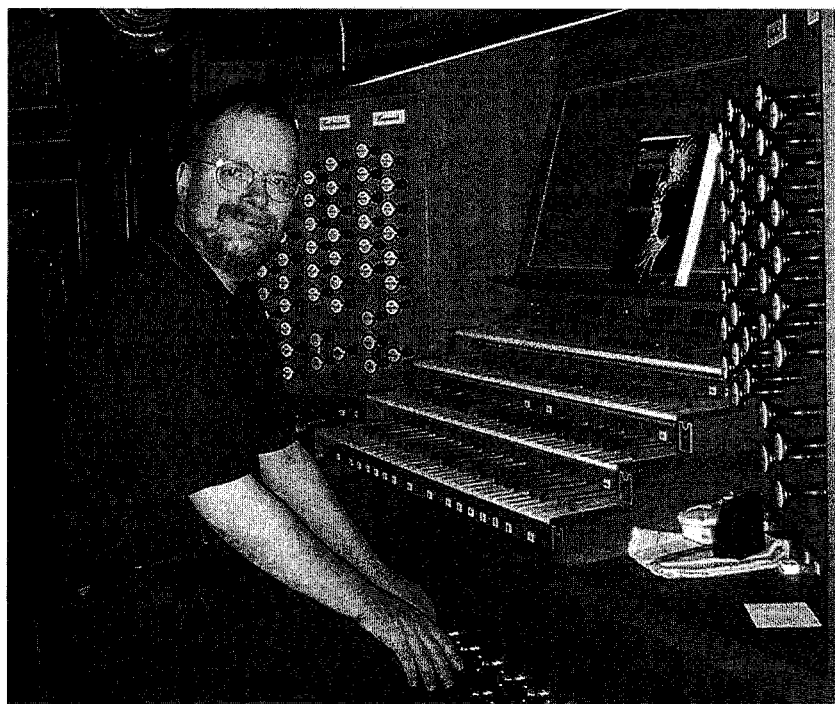
It may be worthwhile at this point explaining how all this began. Sylvie and I first met in 1982 as candidates in the Chartres International Organ Competition and at the time lived on opposite sides of the Atlantic. Sylvie was born and living in Montréal, while I am from England. One thing led to another, culminating in my immigration to Canada and our marriage in 1984. The result was that we pooled together our respective collections of organ music and recordings, learning a lot from each other in the process. Our duet playing began later that decade when we decided to try out some organ duets we had bought—enough to make a complete program in two halves which then became the subject of a broadcast on Radio-Canada in May 1990—our debut concert as duettists. That one event was so well received that we were urged and encouraged by several kind folk to continue and do more, so we were stimulated to expand beyond this one concert and examine the available repertory, increase it by commissions and promulgate it by performances and recordings. In 1991 we played in Germany for the first time as duettists, our international debut as such, and it has since grown and grown. We have now commissioned and premiered seven organ duets by composers from Canada, Germany, France and Britain, and released three CDs of organ duets.

From the outset we have preferred to concentrate on original organ duets (the Mozart and Beethoven works excepting, which we consider valid as organ duets) because we are always fascinated by how and why a particular composer would have conceived an organ duet and how he handled this form of music making, rather than someone taking an existing framework and adapting it for two players. It is also very exciting to unearth original works that have long been out of print, but there is still a lot we are looking for.

## Planning a tour

It has become an annual event for us to travel to Europe during the summer when I have vacation time from St. James United Church and Temple Emanu-El-Beth Sholom in Montréal. Undertaking a concert tour that lasts around forty days presents a number of challenges. A good part of the success or otherwise is a direct result of what happens in the weeks before the plane is boarded, so a significant amount of preparation is obviously necessary; there are so many diverse eventualities to cover. Planning the actual traveling requires some time consulting train schedules and maps. Occasionally we have had to postpone concerts to subsequent years because of the impossibility of reaching a destination in time.

The choice of repertory for the individual concerts is always carefully planned to include a good representation of standard duet works which are quite often hardly known at all, taking into account the suitability of the instrument to the music and the availability of playing aids (because we do our own registration unaided, pistons or not, with rare exceptions). Our programs are submitted well in advance, always to include Canadian content, and fulfilling requests that are asked of us, when possible. We also like to include some of our own commissioned works. Organ duettists are relatively rare, and the repertory is



Philip Crozier at the organ console of Fulda Cathedral, Germany

not enormous, so concert organizers often prefer to hear duet works that the audience and organists alike are happy to discover or rediscover.

## 2003 Tour: "Cancelling summer"

The planned tour for summer 2003 was all working out well when I received an e-mail in January from David Rogers of Doncaster, England, a long-time friend who in addition to being a fine musician, improviser and recitalist (albeit a reluctant one), is a recording specialist with a huge knowledge of repertory and recording technique. He had made the acquaintance of one individual named Nick, an organ enthusiast who does not play and is not a recording technician, but whose plan was to start a record company devoted to organ music, to be recorded and edited by David. At Nick's request David asked if I could record the Reubke *Sonata on the 94th Psalm*—a piece I had never played, but have known well since childhood as a listener, initially through an old LP of the never to be forgotten magisterial reading of Brian Runnett. David had made Nick familiar with my organ playing through private recordings of concerts I had given some twenty years ago. So I eagerly began learning this wonderful work and completed the task in due course.

Sylvie and I also greatly admire the organ works of Petr Eben whom we met in Prague in 1995 and 2000, and it was also suggested we record some of his works with the upcoming 75th birthday of the composer in mind. In 1993 we had broadcast *Job* and *Faust* on Radio-Canada (performances that Petr Eben himself was delighted with), but this music remains quite unknown in Canada. Consequently we invested much time, energy and enthusiasm into this new project where we had been assured all funding was in place, greatly encouraged by this unexpected recording opportunity. The organ of Fulda Cathedral in Germany seemed entirely suitable to the repertory in our opinion, and its availability was negotiated and booked. After all the required arrangements had been made with the cathedral, the repertory approaching where we wanted it to be for the recording (it is vital not to "peak" too soon) and a crescendo of excitement building day by day, Nick suddenly sent us an e-mail five weeks before our departure, citing a family problem and ending "my business will have to be sidelined temporarily, so, as they say in the satirical press,

Summer is cancelled."

Shocked and dismayed, we respectfully requested that the recordings could still proceed in his absence with David alone (Nick had insisted on being present at all recording sessions), since these had now become mitigating circumstances and by this stage the planning and preparation for the recording was so far advanced. This was refused outright so we were in a terrible dilemma: do we cancel and possibly jeopardize everything later, or wait, hoping the issue can be resolved, or do we continue alone? The impasse with Nick was not advancing anywhere and we began doubting the sincerity and goodwill of what had been achieved thus far in the project we had embarked upon.

A swift decision had to be made—every day counted with our departure for Europe approaching rapidly. It became more and more apparent that we were going to have to go it alone if these recordings were to be realized. Those final five weeks were spent frantically trying to salvage the situation, soliciting donations from friends and organizations so we could begin the actual recording. This took up so much of our time that hardly any organ practice was done in those five weeks—not the best situation to be in before a tour of twelve concerts and a recording project! With much regret I decided to abandon the Reubke—this after all was to have been only half of one CD, the other half being taken up with the *Piano Sonata* by a pianist of repute. There was precious little time remaining before our departure and this had to be principally devoted to the Eben pieces which demand so much concentrated work, in spite of the monumental distractions preying on our minds constantly.

## Limburg

It was relaxing in a strange way to be on the plane flying to Europe on the evening of July 16 after the turmoil of the preceding five weeks; we had done all we could, securing enough funding to cover the production of two compact discs. Arriving at Charles de Gaulle airport, Paris, it was clear that our flight connection to Frankfurt was beyond reach. Six hours later, with a good meal along the way, we were airborne again. We were met at Frankfurt by Markus Eichenlaub, organist of Limburg Cathedral where we were to play the first concert. After the hour drive to Limburg and settling in to the Priester Seminar, our home for the next three nights, we were taken to the

cathedral by Mr. Eichenlaub. A pleasant fifteen-minute walk from our residence, the thirteenth-century cathedral has a commanding presence over the surroundings, perched on a hill overlooking the River Lahn.

The organ by Hans-Gerd Klais (1978) is a large four-manual with eight combinations, spread across the west gallery and will likely be restored in a year or so. Mr. Eichenlaub suggested we hear it from downstairs as he demonstrated its many colors, and it was of great value to hear it played beforehand. He is a very gifted improviser, and it felt somewhat surreal with the fatigue of the journey starting to bite hard as we wandered around this magnificently beautiful building, with the evening sunshine streaming through the windows.

Then we were left to explore it for ourselves and begin registering the program—which included *Two Pieces for Organ Duet* by Ronald Arnatt, a first for us. It proved to be quite a challenge to make this particular piece work on that organ; the second movement is aptly named "Octopus Music." There was a video hook up for the concert itself (which was very well attended). We needed to change the pistons as we progressed since we had also chosen this as the venue to give the German premiere of our most recent commissioned duet, the *2me Suite pour orgue à quatre mains* by French organist Jean-Luc Perrot. Following the concert we went to an excellent Spanish restaurant with our hosts and some of their friends.

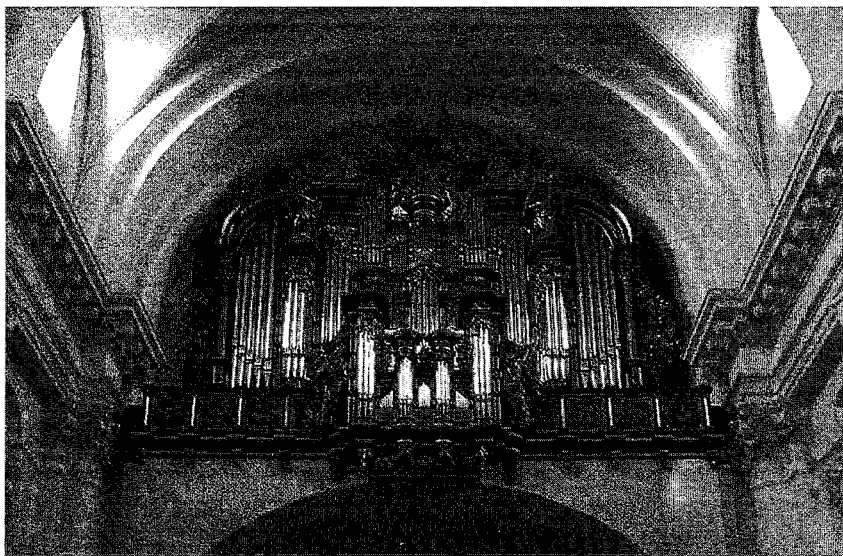
During our time in Limburg we also enjoyed a barbecue on the lawn with the organist and his wife and son. We were the only visiting residents in the seminary, home to just a few nuns, in a spacious new building, so were alone and basically had the whole place to ourselves, with easy access to the small two-manual tracker organ in the chapel. Finally we were able to really concentrate on practice, instead of answering the telephone, meeting people to explain and discuss the aforementioned imminent recording project, and sending multiple e-mails and letters. Just being at the organ and making music was very therapeutic—how we wished life could always be like that!

## Fulda (First visit)

Leaving Limburg on Sunday July 20, we took the train to Fulda and were greeted that afternoon by Domorganist Hans-Jürgen Kaiser and taken to the Priester Seminar where we had individual rooms with a shower. It was relatively spartan accommodation, home to several priests in training from all over the world, including French-speaking from Africa, but quiet and comfortable, and situated just behind the cathedral. There was also a rail timetable thoughtfully posted on the notice board. Our good friend David Pearson in Kiel had supplied us with various train times for our travels; he acts as our agent in Germany and was a key player in all the Fulda arrangements.

The cathedral was built in the new Baroque manner (1704-1712) to the design of the architect Johann Dientzenhofer and is an outstanding work of art. Inspired by the Roman Baroque style, it reuses the architectural core of the ancient Abbot Ratgar's Basilica (9th century). In keeping with the splendor of the building in which it is housed, the organ is truly magnificent. The glorious case dates from the time of the cathedral's construction, and today the organ consists of 72 speaking stops, including some 24 from the large Sauer organ of 1876/77 which was rebuilt and enlarged by Christoph Glatter-Götz of Rieger-Organbau and completed in 1996. The specification can be found on the company's website





Organ of Fulda Cathedral, Germany

<[www.riegerorgelbau.com/db/pdf/Fulda.pdf](http://www.riegerorgelbau.com/db/pdf/Fulda.pdf)>. The four-manual console is well equipped with a multiple memory system (32x12 generals), two-way sequencer and additional electric action for some of the couplers. What a great thrill it is to play this wonderful instrument, and Mr. Kaiser was most helpful during our time in Fulda. We were allowed access to the organ in the evenings and partly during the lunch hours when we could play quietly.

David Rogers arrived the day after with his very specialized and compact recording equipment. At last the much anticipated recording project of organ works by Petr Eben was about to begin. Over several nights spread over one and a half weeks, Sylvie recorded *Job* (a narrator in Montréal has recorded the French text of the Biblical readings to go between the movements), and I did *Faust, A Festive Voluntary* and *A Small Chorale Partita*. There were a few unexpected interruptions—on one evening a private guided tour, and on another evening a trainee priest began practicing the organ in the chapel behind the high altar. Because it is also a monastery and a major learning place, from time to time there were some extraneous noises that had a tendency to arrive just as the last chord was dying away! Despite this, there was hardly any traffic noise because the cathedral is perfectly situated away from roads. We had been lent a set of keys, and on one evening had considerable trouble locking the cathedral door. Something was wrong with the lock and it was fixed the next day.

#### Rheda-Wiedenbrück

We interrupted our time in Fulda later that week and rented a car driven by David Rogers to go to Rheda-Wiedenbrück, our next port of call. As we went to collect it we noticed a German newspaper photograph with major headlines from Iraq and two familiar faces front and center. One fact about concert touring is that we tend not to follow the news, and in Fulda we had neither radio nor television. On the journey, in which we ran into some very heavy rain, we picked up news on the car radio. The hotel in Rheda-Wiedenbrück was the first time we had seen a television screen since leaving Montréal, and the demise of these two individuals was the big news of the week, along with gruesome photos.

Upon arrival we were met by a lady at the hotel who gave us the church keys; we deposited our cases and went to eat. We were ravenous and found a pizzeria close to the church and went in about 7 pm, fully expecting to be out by 8:30 pm—the organ was available all evening. In the end it took nearly forty-five minutes after placing the order before the soup was served and nearly an hour after that for the pizza, which was very ordinary. It was approaching 10 pm before we left the restaurant, irritated by the apparent indifference of the patron, and not in the mood to have a good practice. It was almost dark by this time and we fumbled around in the gloom trying to find switches and key-holes. We registered the program,

grateful for the playing aids, and returned to the hotel.

The next day, Friday July 25, David Pearson arrived for a surprise visit in time for the concert at St. Clemens Kirche, where the three-manual organ is by Fischer & Krämer (1984), details of which can be found at <[www.fischerkraemer.de/rheda.htm](http://www.fischerkraemer.de/rheda.htm)>. It was our third concert in this church where a few years ago we first met Ralf Bölling,

composer of several organ duets. Our program included one work we commissioned from him in 2000, the *Toccata on "Vom Himmel hoch"* (the third movement of the *Triptych on German Christmas Carols*), but unfortunately he could not attend the concert. We have several good original Christmas duets in our repertory, but are frequently asked not to play them during the summer, so we were happy to be able to include it.

#### Zwillbrock

On Saturday the four of us filled the rented car and headed to Borken to stay with our good friend Kurt-Ludwig Forg, director of the music school there, a recitalist and author of numerous articles and a frequent visitor to North America. We left David Pearson in Münster so he could take the train north to Kiel because of services the next day.

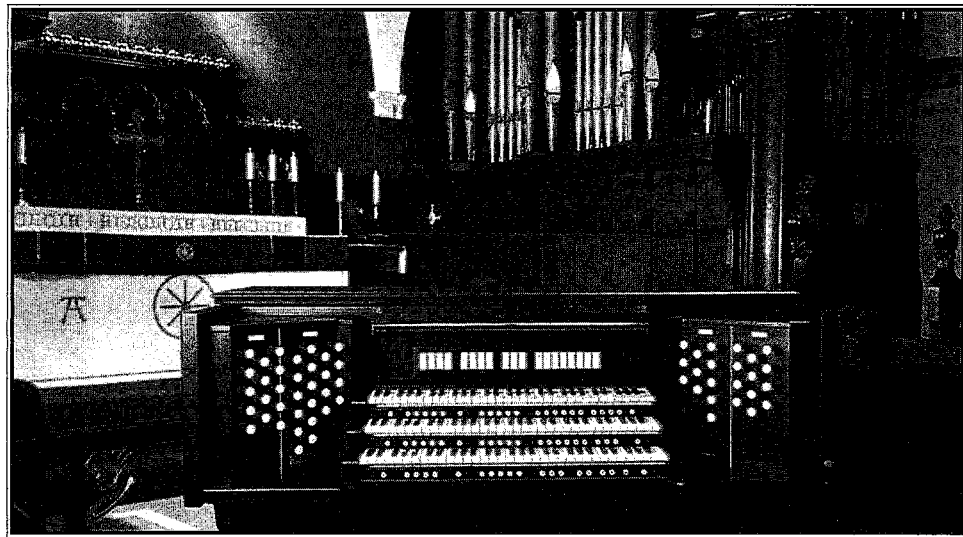
On Sunday afternoon July 27, we played a concert to a capacity audience at the Barockkirche St. Franziskus in Zwillbrock, a delightful small village on the Dutch border. The website (in German) <[www.zwillbrock.de/barockkirche/](http://www.zwillbrock.de/barockkirche/)> contains information about the historic two-manual organ and an interior photograph of this beautiful baroque building. It is possible to perform a complete concert of original organ duets on a small instrument and gain very satisfactory results, and this particular one served the repertory really well. The program

included *Fugue à six parties et deux sujets à 4 mains* by Clément Loret and *Petite Suite* by Canadian organist and composer Denis Bédard, and many of our CDs were sold afterwards. We have given concerts on organs of all sizes and found repertory that is suitable in each case. That is the challenge for the performer—to construct an interesting program on the organ that is available. We aim to exploit the resources of repertory and instrument as much as possible. It is amazing what some of these smaller instruments can do.

#### Fulda (Second visit)

Then it was back to Fulda to begin the second week of recording sessions, having fulfilled our concert duties for the time being, and avoiding the heavy service schedule in the cathedral over the weekend. Because we had the car we took a pleasant day off and made a pilgrimage to Eisenach which is not far away in former East Germany. The border is no longer apparent, but passing through the flowing landscapes of Thuringia familiar to Bach and entering the town of Eisenach, there is much evidence of reconstruction. We parked the car close to the Georgenkirche where Bach was baptized. It was also the scene of major protests in 1989, as documented in several photographs in the church aisles depicting all three galleries filled with the townsfolk as the Communist

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*Organs of Distinction*

era was nearing its final sunset there. The Bachhaus, Bach's birthplace, was the first museum to be dedicated to Johann Sebastian Bach and is well worth a visit. Established in 1906 through the Neue Bachgesellschaft, its collection includes archives, household items and other treasures from the time of Bach, in addition to a valuable assortment of musical instruments. The visit includes a live demonstration of these historical instruments. In the souvenir shop we purchased several recordings, a poster of the Bach Family Tree, and a tie and umbrella of Bach's handwriting. Meanwhile a baseball cap (which at one time I would never have imagined wearing) provided invaluable protection against the burning sun.

During that last week in Fulda we also visited the Michaelskirche adjacent to the cathedral; it is one of the most notable medieval sacred buildings in Germany—its crypt dates from Carolingian times originating between 819 and 822 as the burial chapel in the former Benedictine monks' cemetery on the same site. Daily at 6 pm the bells peal forth from both the cathedral tower and the Michaelskirche. What a glorious sound this is, which David Rogers captured on tape. We have decided to add it to the end of Sylvie's CD.

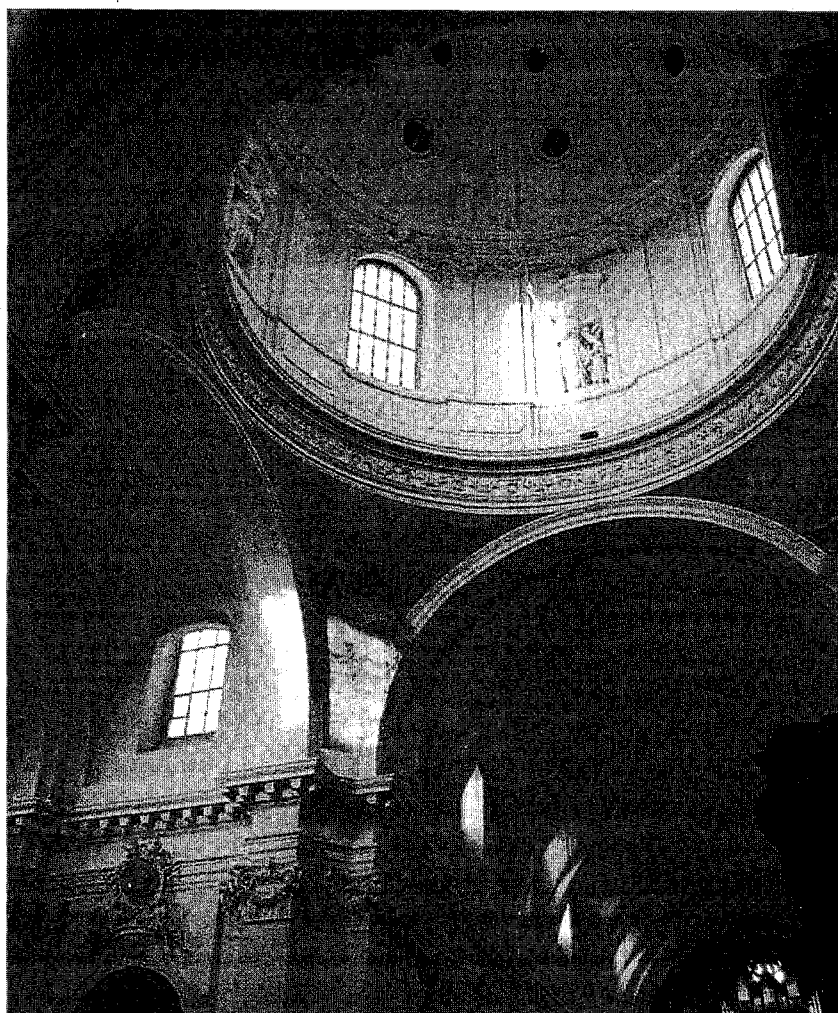
For the recording sessions we stayed in the cathedral until around midnight every night, finishing the proceedings in the congenial surroundings of a neighboring hostelry where we mulled everything over before turning in for the night. Finally we accomplished what we set out to achieve, two compact discs of works by Petr Eben. One night we were treated to a spectacular thunderstorm and on another night, returning to the seminary at about 1:45 am, we could hear the organ in the cathedral and quietly went to investigate. The great instrument on the west gallery was being played, along with the one at the other extremity of the building in the chapel behind the high altar. A work for two organs—both organists were remarkably together, but we never found out who they were.

#### Itzehoe

On Friday August 1, we went our separate ways; David Rogers headed back to England. I travelled north to Kiel to stay with David Pearson, with whom we took the train to Itzehoe on Saturday where we found the four-manual 1905 Sauer to be quite disappointing, despite a relatively comprehensive specification, far from what the stoplist had promised by way of sound selection. The program included the very first organ duet by a Canadian composer, *Duet for Organ* by Frederick R.C. Clarke dating from 1954. This concert attracted the lowest audience of the tour with about twenty-five in attendance. However we played an encore on the other instrument that shares the gallery, some four stops that contain original Arp Schnitger pipes from 1716-1719.

#### Estonia

Our first visit to Estonia began on Monday August 4, when we took the air-



Interior view of the dome, Fulda Cathedral, Germany

port bus from Kiel to Hamburg and boarded the Estonian Air flight to Tallinn where we were to give three concerts in the Tallinn XVII International Organ Festival, the first Canadian organists and duettists to be invited to perform in this prestigious festival which came into being in 1987. As such we were the grateful recipients of a grant from the Canada Council for the Arts under their International Performance Assistance in Music (Pilot Project). Our programs acknowledged that support.

The meal on the plane was surprisingly good, and upon arrival we were met by Eva-Maria Asari from the Canadian embassy and Tiiu Valper, assistant to Festival Artistic Director Andres Uibo, and driven to the hotel in old Tallinn where all the performers are lodged, aptly named "Old Town Maestro's." This was the beginning of a lovely week which included a guided tour of the Canadian embassy with its magnificent view over a part of the city walls, and the harbor. We received an invitation for lunch a few days later with the Canadian Ambassador, His Excellency Mr. Robert Andrigo, and his wife, along with other representatives from the embassy and the festival. It was of course an honor and pleasure to be guests of the ambassador and his staff and to discuss our career and performance plans. My mother arrived in

Tallinn also, staying in another hotel outside the old town. This was the only time on the tour we could meet up because once again a trip to my native England was not possible this year.

The festival itself featured artists from several countries and each generally performed in three different venues, not just in Tallinn but in other towns as well, and attended each others' concerts when possible. On the first evening we attended an excellent organ recital by Andras Viragh from Hungary in the cathedral (Tallinna toomkirik) where there is a large three-manual Sauer (1913). This church also has one of the largest collections in all of Europe of coat-of-arms epitaphs of well-to-do families dating from the medieval era. Later in the week Andres Uibo gave a splendid concert at the Niguliste muuseum-konserterisaal (Niguliste Museum-Concert Hall) which included a fine *Fuge in D minor* by Rudolf Tobias (1873-1918) whose picture appears on the 50 Krooni note alongside an organ, the only banknote in the world that has an organ on it (also available on a souvenir fridge magnet).

On August 9 we attended a most satisfying program entitled "Dance and Mass." The dance was in the first half, the dancers being the Vilnius Camargo Troupe, and the Estonian Baroque Soloists playing Lully, Campra, Bach, Vivaldi and others from the period, all choreographed. "A Mass for Sunday Misericordia Domini" was the title of the second half consisting of Gregorian chant and North German baroque organ music. Peter van Dijk from Holland performed Scheidemann, Hasse, Praetorius, extracts from the *Tablature of Martinus Leopolita* (ca. 1580), Sweelinck, Karges and Buxtehude. The choral Mass sections were sung by the ensemble Vox Clamantis, which comprises a diversity of musicians, singers, composers, instrumentalists and conductors who all have a common interest in Gregorian chant, under the direction of Jaan-Eik Tulve. The musical forces were a finely balanced complement all the way through the concert.

Our first recital was on Tuesday August 5 in the impressive Pärnu Concert Hall which is less than one year old and fully equipped. Pärnu is a very popular holiday resort in Estonia, particularly favored by politicians. The organ builder Martin ter Haseborg was present when we arrived and was available should there be problems with the instrument. There remained a few pipes that still needed to be connected and some finishing touches to the instrument here and there, but this did not affect our program during which we gave the Estonian premières of three of our commissioned works: *Sinfonietta* by Denis Bédard; *Dance Suite for Organ Duet* by South-African born Canadian organist and composer Jacobus Kloppers; and the aforementioned *2me Suite pour orgue à quatre mains* by Jean-Luc Perrot. The specification of the three-manual organ along with photographs can be found at <[www.concert.ee/est/parnu/orel/index.php](http://www.concert.ee/est/parnu/orel/index.php)>.

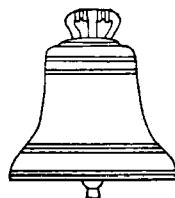
The second concert was originally scheduled to be in Viljandi on a two-manual instrument but in due course this was changed to Rāpina Church on Thursday August 7. Rāpina is a somewhat bare place near the Russian border not far from Lake Peipsi, the fifth largest lake in Europe. The priest welcomed us, along with the local organ maintenance technician. Before the concert the priest and his wife invited us to their home for some refreshments. The audience was spread around the church and on the gallery, and the organ was in many ways the most satisfying instrument we played in Estonia. The program included the *Sonata in G minor* (op. 50) by Leberecht Baumert, a fine duet that has only recently become generally available, and the Estonian première of the *Petite Suite* of Denis Bédard. The concert closed with some prayers led by the priest. There was not a great deal of time to rehearse, as in Pärnu, and we collected a poster bearing a variant of my name—Sphilip Crozier. The return journey was beautified with a fabulous sunset, around 11 pm in early August.

I should mention that we had a preview of Estonia three years ago when Karl Raudsepp, a Montréal-based organbuilder, gave a very captivating talk and video presentation to the Montréal Centre of the RCCO on Balticum 2000, the ISO Congress of that year that visited Lithuania, Latvia and Estonia. Karl is the only member of his family not to have been born in Estonia, and he has been preparing an inventory of Estonian organs. I am grateful to him for the following information:

The organ in Rāpina Church is a fairly large two-manual instrument, built by August Terkmann in 1934. It also incorporates some stops from the 1857 organ originally built by the Tartu organbuilder, August Kessler. The new stoplist was worked out in conjunction with the well-known Estonian composer and organ teacher, August Topman. It was the last instrument built by Terkmann. Among his employees at the time were the brothers Oskar and Voldemar Gutmann as well as Otto and Alfred Gutdorf.

The stoplist is as follows:

- Manual I**
- 16' Bourdon
  - 8' Principal
  - 8' Gamba
  - 8' Flauto amabile
  - 8' Doppelgedackt
  - 8' Gemshorn
  - 8' Salicional
  - 4' Oktav
  - 4' Hohlföte
  - 2½' Quinte
  - 2' Oktav
  - Cornett III-V
  - Cymbel III-IV
  - Subkoppel II-I
  - Superkoppel II-I
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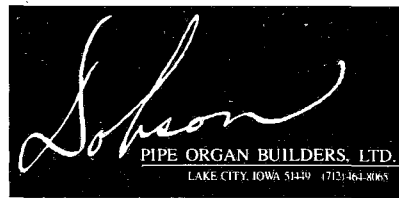
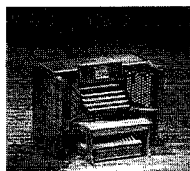
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The Bachhaus, Eisenach, Germany

**Manual II (under expression)**

- 16' Gedackt
- 8' Geigenprincipal
- 8' Quintaton
- 8' Flöte
- 8' Lieblichgedackt
- 8' Viola
- 8' Vox celeste
- 4' Principal
- 4' Rohrflöte
- 2' Koppelflöte
- Mixtur III-V
- 8' Trompete
- Subkoppel II
- Superkoppel II
- Glocken
- Tremolo

**Pedal**

- 16' Principalbass
- 16' Subbass
- 16' Gedacktbass
- 8' Oktavbass
- 8' Cello
- 10% Quinte
- 16' Posaune
- I-P
- II-P
- Superkoppel II-P

The Echo organ, planned for installation in the gallery behind the altar, and playable from Manual II, was never built due to the lack of funds. It would have comprised the following stops:

**Echo**

- 8' Fernflöte
- 8' Undamaris
- 4' Gemshorn

Karl also added in a further e-mail to me that August Terkmann is credited with introducing many new technical innovations into organ building in Estonia, including the use of electricity. His instruments are renowned for their gentle voicing and singing quality. Rāpina's organ stands out as a remarkable example of his work.

Our third concert was at the Niguliste Museum-Concert Hall on Sunday August 10. Details and photographs of this former church can be found at <[www.ekm.ee/english/niguliste/](http://www.ekm.ee/english/niguliste/)>. The organ was built in 1981 by the Rieger-Kloss company and has 4 manuals and pedal, 63 registers, and 4711 pipes. The program included two movements from one of our commissioned duets, *Suite de Noël*s by Canadian organist and composer Gilles Rioux, as well as the *Bombardo-Carillon* by Charles Henri Valentin Alkan for pedals alone, and ending with the *Toccata Française (sur le nom de H.E.L.M.U.T.)* by Ralf Bötting which is a real showcase work. The concert was attended by the ambassador and the full staff of the Office of the Canadian Embassy and broadcast live on Estonian Classical Radio. Before this concert I recorded an interview for the same program that was aired during the interval.

At the conclusion of the concert there was a fine reception hosted by the festival which is run by the State Concert Institute Eesti Kontsert and in our experience is extremely well organized. Ground transportation in the form of comfortable mini buses belonging to Eesti Kontsert was provided from the airport and back, and

interesting to go into a supermarket, something that always fascinates me in different countries, and it was very well stocked with all the usual household necessities. Milk products were in abundance, so they have their act together on that one. Just a visit to a supermarket can give a snapshot of the location—and if this was anything to go by, Estonia is on the right path.

**Garding**

The week passed very quickly in Estonia, before we returned to Kiel on Monday August 11, for the next venue a couple of days later in Garding, some two hours by train. It is a beautiful small town, and the delightful ancient St. Christianskirche was completely full for the concert which we opened with the *Duet for Organ* by Samuel Wesley. The organ was built in 1974 by the Schuke company of Berlin. The organ case of the Hauptwerk dates back to 1512, and as such is the oldest unchanged organ case in North Germany. The casework for the Rückpositiv was completed in 1680. The specification is below:

**Hauptwerk (C-f3)**

- 8' Regal
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 2' Oktave
- Mixtur IV-V
- 8' Trompete

**Rückpositiv (C-f3)**

- 8' Gedackt
- 4' Rohrflöte
- 4' Prinzipal
- 2' Gemshorn
- 1 1/2' Quinte
- Sesquialter II (from c0)
- Scharff III-IV

**Pedal (C-f1)**

- 16' Subbaß
- 8' Prinzipal
- 4' Choralbaß
- Hintersatz IV
- 16' Fagott

**Saarbrücken**

After a couple of days rest in Kiel we headed south to Saarbrücken on Friday August 15 to play at the Basilika St. Johannis. We met our host Bernhard Leonardy, organist of the basilica, later in the evening, and visited the town in his open top sports car. This was a first for us too, exhilarating to experience the fresh midnight air like this. We had only one hour on the organ before the 11:30 am recital the next day, but fortunately the five-manual Hugo Mayer from Saarland organ has a multiple memory system. Further information about the church and a specification of the organ with photographs of the console can be found at <[www.basilika-sb.de/](http://www.basilika-sb.de/)>.

**Wiesbaden**

After the concert we ate at a small snack bar near the station because we

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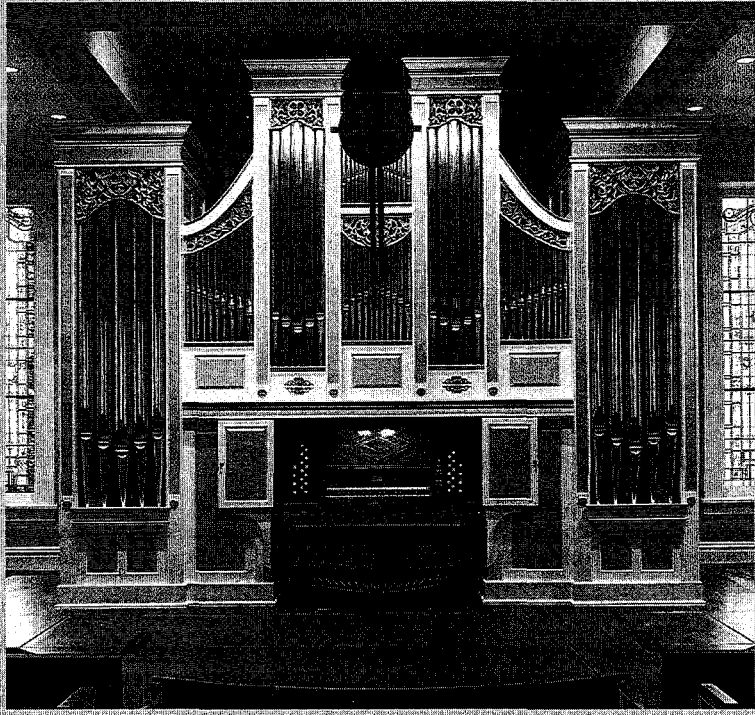
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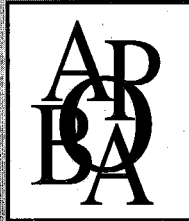
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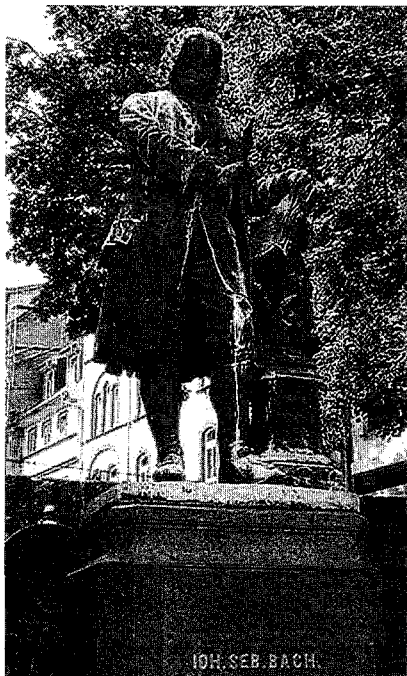
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Statue of Johann Sebastian Bach outside the Bachhaus, Eisenach, Germany



Back garden of the Bachhaus, Eisenach, Germany

had our luggage with us and needed to be at the station for the train that gave us good connections to Wiesbaden. Travel from Saarbrücken to Wiesbaden was plagued with rail problems, beginning with the non-arrival of the ICE that was running one hour late, forcing us to take a taxi from Mainz to Wiesbaden. Gabriel Dessauer, organist of St. Bonifatius, had left instructions for us to be at the church to collect various keys after the Saturday evening Mass. He was away and was only returning in time for our concert on Sunday afternoon. Over the years we have developed a technique for working rapidly on a new instrument—we prepare for the eventuality that there is often a short amount of practice time on the instrument due to circumstances beyond our control—but we do find it is invaluable to gain access to the organ the day before the concert. On this occasion we almost missed an evening on the three-manual Mayer organ which has 640 pistons allowing for instant comparison of various registration options and is “user-friendly.” Information about the church and organ and music are on the church website <[www.st-bonifatius-wiesbaden.de/](http://www.st-bonifatius-wiesbaden.de/)> and there is an English section too.

Gabriel Dessauer arrived the day of the concert to greet us. Our visit coincided with an annual Fest going on in the town, with a huge selection of wines, beers and food on stands in the main town square. It was so good to be part of this great celebration but a huge downpour of rain, essential though with the heat wave going on at the time, watered it down somewhat. The church with its vibrant acoustics was akin to a sauna bath.

#### Heiligenhafen

Following Wiesbaden we returned north to Kiel, breaking the journey for a second visit to Borken to see Kurt-Lud-

wig Forg for a couple of days. Such free days are much appreciated in a concert tour. The last concert in Germany was on Thursday August 21 at the Stadtkirche in the coastal town of Heiligenhafen which boasts much tourism and fish restaurants, but lacks reasonable public transportation, not being served by a railway, and a bus service that finishes before the end of the concert. David Pearson came with us for the day trip and we were well received by the organist Dörte Czernitzki. The concert was very well attended; one special characteristic was that the organ bench was polished to perfection, enabling us to slide forward straight into the pedalboard with effortless ease. So we had to be vigilant all the time!

#### Paris

The next day we had an early start for the long train journey to Frankfurt airport from where we had an evening flight to Paris. Late trains and missed connections had become quite rife on this trip (not typical of Germany, I might add), so we decided it was better to be safe than sorry. In Paris we were met by Sylvie's brother who has lived in France for more than thirty years. On Saturday afternoon we went to rehearse at La Madeleine to find that there were two weddings so we had to return in the evening.

General Kalck, who is in charge of concert organization, proudly demonstrated the organ to us. As he was explaining the various registers and their history, I was observing and memorizing their location. One interesting fact about

this organ is its shortage of 8' diapason stops. There is a wide plethora of sound at 8' pitch, but only one Montre 8' on the Grand Orgue and Positif respectively, and not on the other two manuals. The absence of more principal sound at 8' pitch is not so noticeable. A multi-memory system accelerates practice much faster in the relatively short practice time available. He left us to it, giving us precise instructions and exact telephone numbers to call when we had finished so we could be let out of the building. Reassuringly, they matched those posted on the organ console, so we enjoyed exploring the delights of this wonderful monument of French organ building, with its grandstand view down into the nave (not so easy if one is afraid of heights).

La Madeleine has had a long succession of distinguished organists including Camille Saint-Saëns (1857–1877), Théodore Dubois (1877–1896), Gabriel Fauré (1896–1905) and Jeanne Demessieux (1962–1968). After about three hours we had done all the necessary work and then telephoned but could not obtain a free line. Half an hour later, with no joy whatsoever, it seemed we were doomed to spend the night in the Madeleine. Sylvie stayed upstairs, trying the telephone again and again, while I went hunting for exit points and other telephones. Thus I discovered just about every door in the building, various tunnels, spiral staircases and iron grills. Tourists do not usually have the freedom and privilege of such explorations; what a wonderful place it is! In the sacristy I found another telephone in the dark but still could not get a line, then a portable one that I took back into the church so I could see better. Between us we tried everything but nothing worked. I continued walking around, sincerely hoping I would trigger an alarm somewhere, but after about forty-five long minutes a voice shouted from high up over the high altar to enquire if we had terminated for the night because the organ was no longer being played. It was a janitor and we informed him that obtaining a telephone line was impossible. After checking the telephones and finding them to be in order he let us out. It was a relief to be outside on the street. The next day General Kalck

greeted us with a question “what happened last night?” Then he added “did you add a zero to the number?” That was the key to the problem.

The concert was attended by over 500 people, many of them Parisians returning to the city after their traditional month away. Jean-Luc Perrot and his wife also came to hear the performance of his *2me Suite pour orgue à quatre mains* which in fact was its première in France. François-Henri Houbart, organist of La Madeleine since 1979, was away for that weekend, performing a concert elsewhere so we did not have the opportunity to meet him.

The next day we flew back to Montréal, arriving home tired but fulfilled. Before the trip we purchased some good disposable cameras so we could have a record of everything because our own camera had recently become non-functional. We took numerous photographs including all the organs and their consoles and most of the people mentioned in this article, and eagerly awaited their development. When I went to collect them they were unrecognizable! The photographs had been mixed up with another customer when they were forwarded to a central processing plant and were never traced. The photos here are by David Rogers.

#### List of repertory performed on this tour (all organ duets)

- \* *Sinfonietta*, Denis Bédard (1950–)
- Petite Suite*, Bédard
- Two Pieces for Organ Duet* (1989), Ronald Arnatt (1930–): “Sarabande with Variations,” “Octopus Music”
- Fantasia in f-Moll*, KV 608, W. A. Mozart (1756–1791)
- Fantasia in f-Moll*, KV 594, Mozart
- Fuge in g-Moll*, KV 401, Mozart
- \* *Dance Suite for Organ Duet*, Jacobus Kloppers (1937–)
- Fugue in D major*, Felix Mendelssohn Bartholdy (1809–1847)
- Adagio*, WoO 33/1, Ludwig van Beethoven (1770–1827)
- \* *2me Suite pour orgue à quatre mains*, Jean-Luc Perrot (1959–)
- Sonate g-Moll*, op. 50, Leberecht Baumert (1833–1904)
- Duet for Organ*, Frederick R. C. Clarke (1931–)
- \* *Toccata on “Vom Himmel hoch,”* Ralf Böltling (1953–)
- Toccata Française (sur le nom de H.E.L.M.U.T.)*, Böltling
- Duet for Organ*, Samuel Wesley (1766–1837)
- Vier varierte Choräle für die Orgel zu vier Händen*, op. 19, Christian Gottlob Hüpner (1799–1859)
- Fugue à six parties et deux sujets à 4 mains*, Clément Loret (1833–1909)
- Sonate in d-moll*, op. 30, Gustav Merkel (1827–1885)
- Präludium und Fuge in B-dur*, Johann Georg Albrechtsberger (1736–1809)
- Präludium und Fuge in C-dur*, Albrechtsberger
- Introduction und Fuge in d-Moll*, op. 62, Franz Lachner (1803–1890)
- Fugue in e-Moll*, op. posth. 152, Franz Schubert (1797–1828)
- \* *Suite de Noël (extracts)*, Gilles Rioux (1965–): “L’Attente” (*Venez divin Messie*), “La joie” (*Il est né le divin Enfant*)
- Bombardo-Carillon*, Charles Henri Valentin Alkan (1813–1888)
- \* Organ duets commissioned and premiered by Sylvie Poinier and Philip Crozier

Philip Crozier was born in Preston, England, and was a boy chorister in Blackburn and Carlisle Cathedral Choirs. In 1979 he graduated from Cardiff University, and was awarded the Glynn Jones Prize for Organ in two consecutive years. Between 1978 and 1980 he studied in Paris with André Marchal.

Photo credit: David Rogers

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## Cover feature

**St. John's Chapel (Episcopal)  
Groton School  
Groton, Massachusetts**

**Aeolian-Skinner 1935 (revised  
1944, 1945, 1947, 1950, 1954,  
1962, 1968)**

**Kinzey-Angerstein, 1975, 1976  
(revoicing)**

**Nicholas-Bradford, 1986, 1990  
(mechanical revisions,  
Processional)**

**David A. J. Broome, 1991-1993  
(renovation of reeds)**

**Nelson Barden Assoc. 1991-1993  
(mechanical rebuilding)**

**Foley-Baker, Inc./Jonathan  
Ambrosino & Jeff Weiler  
2002-2003 (mechanical  
renovation/tonal work)**

Organ people know about passion for their craft and instrument; most acquire it at an early age. In my case, the fever was for Skinner and Aeolian-Skinner, and it began in 1977 upon joining the Choir of Men and Boys at St. Paul's Cathedral, Boston, under the direction of Thomas Murray. In that 1820 Greek temple we sang to a then-new Andover in the chancel (reusing many old Hook pipes) and a 96-rank Aeolian-Skinner in the gallery, completed in early 1953, designed by Boston legend George Faxon, Groton School and journalism star Edward B. Gammons, and the famous G. Donald Harrison. The Aeolian-Skinner was selectably lovable; it had neither the charisma nor charm of the Aeolian-Skinners at nearby Church of the Advent (with its golden acoustics) or Trinity Church, which Mr. Murray, Frederick MacArthur and other local musicians deployed to such silken effect accompanying Sunday evening oratorios.

History's importance was furthered by "Mister Murray" (as we boys squeakily called him back then), who in those years was thick into his Hook documentary recordings, tracing the firm's work from 1827 to 1875. I recall one summer at choir camp, a group of gentlemen and boys huddled around a cassette player listening to rough edits from the 1875 Hook & Hastings organ at Boston's Holy Cross Cathedral: the Choir organ alone sounded like a commanding Great division. That same summer, returning from church one afternoon with Mr. Murray in his green Plymouth Duster, he narrated a history of Ernest M. Skinner, G. Donald Harrison, and the Skinner and Aeolian-Skinner companies. A few years later, upon the death of William King Covell, Mr. Murray was given temporary possession of Mr. Covell's library, and in the process photocopied all of Covell's correspondence with G. Donald Harrison, including a copy for me. I was 16 at the time, a full decade before many of these illuminating words were published by Charles Callahan in his helpful book *The American Classic Organ: A History in Letters*.

Thus for more than two decades now, the words of those who built, discussed and theorized these instruments have echoed in my ears alongside the sound of the untouched instruments themselves. This background in the land of Skinner and Aeolian-Skinner becomes cardinal home turf when considering a project such as Groton.

Op. 936 in St. John's Chapel at Groton School is the Holy Grail of Aeolian-Skinner organs. Completed in November 1935, it was G. Donald Harrison's prototype of an American Classic organ before the term "American Classic" even existed. In one burst the instrument contains all the key features that would characterize Harrison's mature style: an unenclosed Choir organ, here called "Positif," a 14-register independent Pedal with two mixtures; a Great culminating in three mixtures, self-consciously omitting reeds; lower wind pressures than had been used in the 20th century; and a crusade against



extension, with a single extended stop and only two borrowed ones. The instrument's statement was as much political as musical. Even as he worked toward a "Baroque" ideal, Harrison skillfully clothed progress in a comfort sufficient for the old guard. However plentiful the mixtures, none was acute in pitch. Pretty strings continued to abound, though broader than their immediate Skinner predecessors. Manual chorus reeds, even with Cavallé-Coll-type shallots, recalled early Father Willis in a gentler format. Harrison's desire for texture ahead of power produced a mild organ—revolutionarily so—in which every stop and coupler could be drawn to pleasing effect, and certainly not a shrill one. "Had the organ been over-brilliant," he wrote, "it would have done the cause more harm than good."

The pipes themselves speak of sophistication. Aeolian-Skinner's first tin stops are found in the Positif flute family. In the Great chorus Harrison introduced an octave larger than its corresponding unison—not to make the octave louder, but broader and thus better blending. Mixtures were likewise built with wider trebles, for a full, not shrill tone. While the Great Principals are constructed as one might expect (full scale, spotted metal, wide mouths, low cut-ups), the lesser Diapason has a narrow mouth, while the Octave has both a narrow mouth and a slight taper. The Sub Principal has a foot in all camps, with scaling related to the Diapason, but with the slight taper of the

Octave and a wide mouth like the Principals. Perhaps most astonishingly for 1935, all principals were cone-tuned from 2-foot C, which would alone account for the several-month period of on-site tonal finishing.

The instrument's excellence was immediately evident; its success, and that of Boston's Church of the Advent (completed five months later), propelled Harrison ever further. In correspondence, Harrison always acknowledged Groton as his starting point. Even after another fifteen years, and more "advanced" instruments, he wrote Ralph Downes in the early 1950s with the scales of the Groton Great chorus, saying that many had claimed it to be the finest in the country.

From the historian's viewpoint, however, Groton poses an unusual challenge: unlike most historically significant organs, it was not regarded as a fixed statement. At the behest of organist Edward B. Gammons, who came to the school in 1941, the organ was viewed almost as a laboratory: a tableau whose core was not to be tinkered with, but whose details might be periodically adjusted or exchanged. By 1944 Harrison's ideas had evolved to encompass thin "Baroque" reeds, Great flute choruses to relate to the Positif for trio work, and a different approach altogether to Positif sections. Harrison wrote to Gammons, suggesting changes that would increase flexibility and color without really affecting the organ's nucleus. By 1954, most of these had been carried out; also, the console had been relocat-

ed from its nook beneath the organ to an area behind the pulpit. After Harrison's death, Gammons had a few further changes made.

In 1975 Dan Hathaway succeeded Mr. Gammons as organist. At his direction considerable revoicing of the Great and Positif was carried out by Kinzey-Angerstein, along with loudening of other divisions. The connection of firm to instrument was strong. Allen Kinzey had worked at Aeolian-Skinner from 1954 until the firm's 1972 closing; Dan Angerstein joined much later, and has forged a significant career as voicer, tonal finisher and organbuilder.

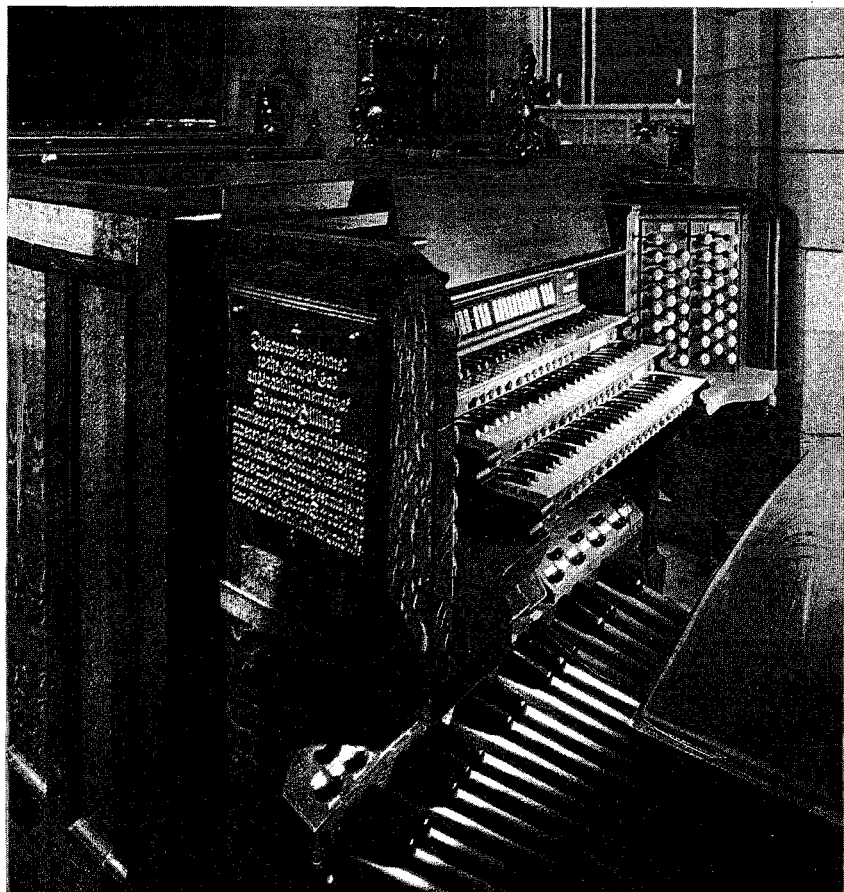
With the arrival of the present organist Craig Smith in 1978, emphasis shifted from tonal alterations to the organ's mechanical well-being. The largest program of renovation came in the mid-1980s, again undertaken by Allen Kinzey; along with re-leathering, concerns for service access led to fitting schwimmers to the Swell and Choir, replacement of one pitman windchest with an all-electric equivalent, console electrification, and solid-state switching and combination action. A new five-stop Processional division was also installed. Restorative work was carried out during the 1990s by Nelson Barden Associates of Boston, known for restoration work at Boston's Church of the Advent.

Following exterior masonry cleaning and roof work in the summer of 2000, the prospect of interior masonry cleaning in the summer of 2002 presented a rare opportunity. With chapel life already compromised by building closure, a final program of organ work could be carried without undue disruption. The scope of work evolved to include outstanding mechanical details, upgrades, reinstating traditional wind to the Choir, removal, cleaning and overhaul of all the flue pipes, and finally, remedial voicing and tonal finishing. The vendors for this project were chosen at the outset in a collaborative arrangement. Foley-Baker of Tolland, Connecticut executed all removal, reinstallation, mechanical inspection and rebuilding. After acting in an initial advisory role, I took charge of the pipe cleaning and remedial voicing in my usual collaboration with the voicer Jeff Weiler. As he had been since his arrival at Groton, organist Craig Smith was instrumental in securing the instrument's visibility and requirements in the context of a larger project.

Pipework reconditioning was purposefully conservative. Most of the cone-tuned pipes had been later hand-trimmed and fitted with tuning sleeves. The pipes were not built with proper reinforcement for cone tuning, and some had been damaged as a result. In the interests of preventing further harm, the top of every pipe was machine-trimmed and fitted with a new tuning sleeve (archiving the originals). Metal flue pipes were cleaned with a mild detergent. The radically altered Swell Gedeckt was restored to its original condition, reopening nicks and plugging bored stoppers. Capped metal flutes were cleaned, and much of the gorgeous Aeolian-Skinner maroon felt was re-used—excess felt sections from the larger caps were in superb condition, available for re-use on smaller caps. Wood pipes were not treated with additional coats of shellac, as has been common restoration practice in recent years, but instead cleaned and waxed in accord with conservation principles. Foley-Baker took charge of cleaning and waxing all the zinc pipes; they too were conservatively cleaned, not refinished, and the original tuning scrolls were retained. While in our shop, pipes were thoroughly documented. However, none was placed on the voicing machine. We wanted our evaluation and decisions to be exclusively site-guided.

Many factors converged to make this effort different from normal tonal work.





There is first the strange sensation of working on an icon: this is one of the best-known of all American organs and has been revered at most every stage of its existence. Having managed Nelson Barden's restoration business in the late 1980s, I knew the Groton organ from service work. Revisiting the instrument for the first consultation in 2000 renewed my conviction that the tone had strayed beyond Harrison's intentions—that he would not have recognized much of the organ he considered among his two or three best. Increasing and repeated exposure to other significant 1930s Aeolian-Skinners (particularly Trinity Church, New Haven; St. Mark's, Philadelphia; and Columbia University in New York) left a strong desire to restore, insofar as possible, an organ Harrison himself might recognize. Given the remarkable lack of understanding Harrison's work has been subject to in recent years, here was a rare opportunity in a context perhaps more deserving than any other.

On the other hand, the organ's "laboratory" aspect means that different rules apply where historical status is concerned. This is not an instrument that can, or perhaps even should, be returned to its 1935 state—its very creator sought and accomplished changes that form an important aspect of its historical voice. Moreover, it has never been an unsuccessful instrument. Though housed in a tall, narrow and deep chamber, the organ transcends its location. The acoustics are excellent. In addition to a graceful reverberation period, tone is reinforced across a wide range with admirable evenness. Extreme treble is not particularly reinforced or reverberated, however, greatly promoting clarity (a feature Harrison would have prized). In its altered condition, the organ was still unquestionably handsome, noble and effective, an instrument Craig Smith had come to know and love for a quarter-century.

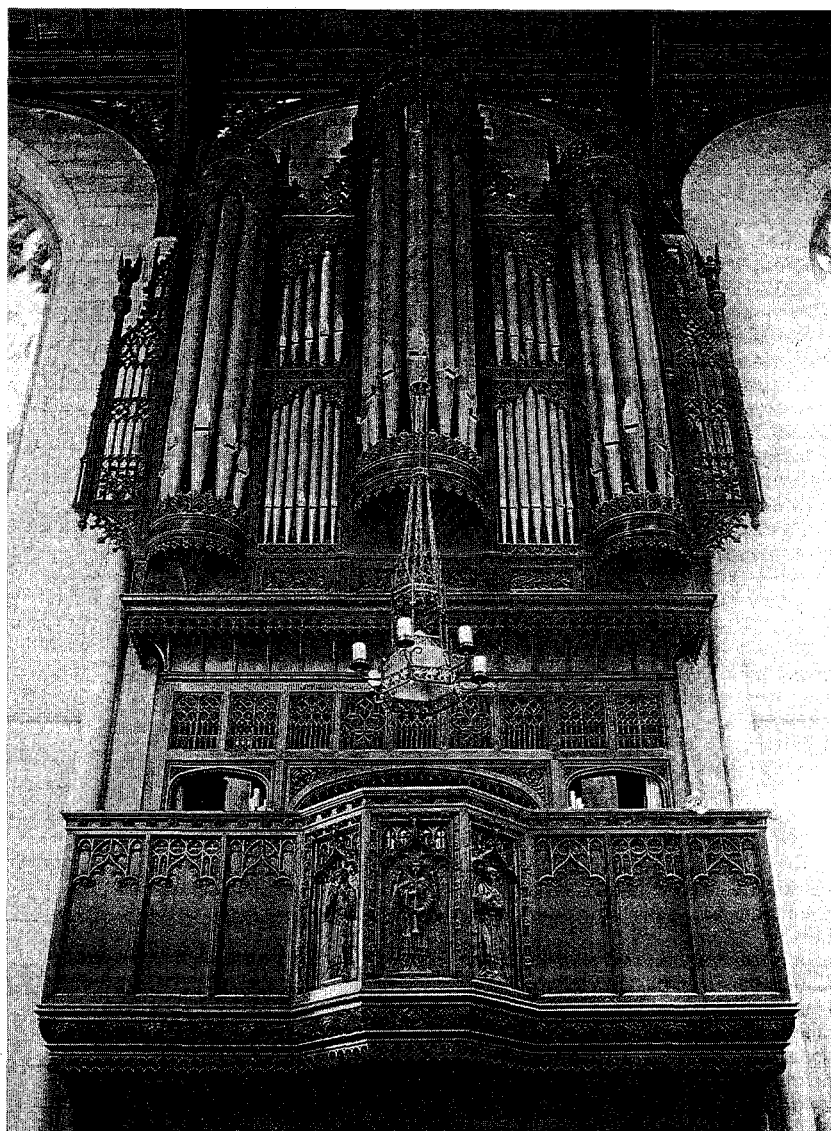
The common point of departure came in wanting to rectify the poor speech of many pipes. Either they chuffed in a manner Harrison would have sanctioned only in the occasional stopped flute, or they had been loudened (though not actually revoiced) beyond the point of comfortable attack or tone. Some pipes, including those of the Great and Positif choruses, had been radically revoiced. By developing mutually agreeable guidelines for what was and was not acceptable in speech, tone and effect, and then taking cues from how the pipes themselves responded to various treatments, an ethic evolved—uncertain at the outset, but soon gaining clarity as the process moved forward.

When considered from the standpoint of speech, most stops had only two logical remedies: further revoicing (cutting up) to stabilize speech at the louder volume, or softening back into a range of acceptable speech. All agreed that further modification was unacceptable, so softening was judiciously attempted. In so doing, it was revealed the extent to which some of the organ's voicing remained in original condition (a happy discovery we had first glimpsed in the initial survey, and further observed during the cleaning). Rather than seeming softer *per se*, the tone gained fullness as the pipes returned to greater efficiency.

It was with real relief that Craig Smith gave us increasing encouragement in this uncertain process. For example, after smoothing out the Great Rohrbordun in its existing condition, Mr. Smith questioned the appropriateness of its tone and speech. After setting samples for study and approval, conservative revoicing, as far as possible along the lines of the original, yielded tones and balances both pleasing and believable. The same pattern occurred with the Blockflöte, and then onward through other changed stops.

From there, the work unfolded in an unorthodox order. After façade pipes, most site voicing begins with the Great 8-foot Principal, to which the rest of the organ can be logically referenced. In this instance, we began with the "unchanged" (i.e., merely loudened) material: the Great Diapason and Octave; the entire Swell, Choir and Pedal; and portions of the Positif. With these stops complete—and the benefit of a Christmas break for perspective—many clues had surfaced about how the revoiced stops might best be resolved, not necessarily in an "original" manner (not an option, given what had happened to some of the pipes) but in a "plausible" one. In general, our feeling was that we should leave matters as close as we could conjecture (based on research) to the organ's state in 1954, when Harrison last knew it. Equipped with both documentary and practical evidence, we returned to complete the Great at job's end. The original 21-rank chorus (16-8-8-6-4-4-3-3-2-1-IV-IV-III) comprised a statement of the highest intellectual and musical purpose from any era. William King Covell wrote of it:

The chorus of the Great is one of real distinction. So complete is it that reeds are dispensed with, being considered not only unnecessary but actually undesirable. It consists of two choruses, one within the other. The principals constitute the major chorus, the diapason, octave and superoctave the minor. There is actually little difference in power between the ranks, as



the 8ft principal is only moderately powerful, and the diapason 8ft is only slightly softer. But the ranks are so treated that each has its own accent: hence the major chorus has an effect by itself separate from that of the minor chorus; and, what is more interesting and unusual, the minor chorus adds appreciably to the strength of the major . . . [the mixtures] form a complex texture in which breaks are imperceptible.

This chorus had been the object of the greatest revoicing, some of it inconsistent, none of it particularly well documented. Even if the chorus in its present condition is but a shadow of what Harrison himself knew, it becomes easier to understand why he was so taken with his own work. It contains all the qualities he sought: clarity, cohesion, flexibility, a full rather than shrill treble, and the complexity of many ranks of similar power and scale—a chorus voiced along late-romantic lines to be sure, but conceived and balanced in the classical tradition.

This project reflects the qualities of those who contributed so materially to its success. The Foley-Baker team executed their end of the work to perfection, exercising uncommon diligence in tracking down every last mechanical detail. Far

from taking offense that his earlier work was being revised, Allen Kinzey provided every scrap of documentation that might inform our understanding and approach; Doug Brown from Groton opened up the school's archives to us. Jeff Weiler had the unerring temperament, patience and voicing skill to meet the varied conditions, a long daily commute and the changing parameters of an evolving ethic. Joseph Rotella and the Spencer Organ Company offered invaluable support. John Watson gave helpful advice on documentation and conservation treatments. Tom Anderson, the celebrated pipemaker at Aeolian-Skinner, helped with pipe repairs, as did Timothy Fink; John Hupalo crafted several dozen replacement pipes in the original style.

Finally, Craig Smith not only made the entire project possible, he blessed us with endless patience and good humor. Beyond his wry, bespectacled welcome over five months, he paid us the compliment of a career by encouraging us to follow our convictions.

—Jonathan Ambrosino

Black & white photos by William T. Van Pelt III. Cover photo courtesy Groton School.



#### 1935 Specification

Great (unenclosed, 3-inch wind)		
16'	Sub Principal	61 tapered, 1-22 5-inch wind
8'	Principal	61 1-12 façade
8'	Diapason	61
8'	Flûte Harmonique	61 open metal throughout
8'	Gemshorn	61
5 1/2'	Grosse Quinte	61 tapered
4'	Principal	61
4'	Octave	61 very slight taper
3 1/2'	Grosse Tierce	61 tapered
2 1/2'	Quinte	61
2'	Superoctave	61
1 1/2'	Tierce	61
IV	Full Mixture	244
		12.15.19.22 12
		8.12.15.19 12
		1.8.12.15 37



IV	Fourniture	244	
		15.19.22.26	12
		12.15.19.22	12
		8.12.15.19	12
		1.8.12.15	25
III	Cymbel	183	
		29.33.36	12
		22.26.29	12
		15.19.22	12
		8.12.15	12
		1.5.8	13
<b>Positif (unenclosed, 2½-inch wind)</b>			
8'	Rohrflöte	61	1-19 stopped wood, 20-61 90% tin
4'	Principal	61	spotted metal
4'	Koppelflöte	61	90% tin
2½'	Nasard	61	90% tin, tapered
2'	Blockflöte	61	90% tin, tapered
1½'	Tierce	61	90% tin, tapered
1'	Sifflöte	61	90% tin
IV	Scharf	244	spotted metal
		19.22.26.29	12
		15.19.22.26	12
		12.15.19.22	12
		8.12.15.19	12
		1.8.12.15	13
<b>Choir (enclosed, 3¼-inch wind)</b>			
16'	Quintaton	73	1-12 wood, 13-73 capped spotted metal
8'	Viola	73	
8'	Orchestral Flute	73	open wood 1-24, harmonic & metal upper lips 25-49
8'	Dulciana	73	
8'	Unda Maris	61	tenor c
4'	Lieblichflöte	73	
2'	Zauberflöte	61	stopped harmonic, 8-49
16'	English Horn	73	
8'	Trompette harmonique	73	
8'	Clarinet	73	
	Tremolo		
<b>Swell (enclosed, 3¼-inch wind)</b>			
16'	Flüte Conique	73	tapered open metal
8'	Geigen	73	
8'	Viole de Gambe	73	
8'	Viole Celeste	73	
8	Gedeckt	73	stopped wood
8'	Echo Viole	73	
4'	Octave Geigen	73	
4'	Flüte triangulaire	73	wood 1-49
4'	Fugara	73	
2½'	Nasard	61	
2'	Fifteenth	61	
1½'	Tierce	61	
VI	Plein Jeu	366	
		12.15.19.22.26.29	15
		8.12.15.19.22.26	12
		1.8.12.15.19.22	12
		1.5.8.12.15.19	12
		D.1.5.8.12.15	10
16'	Bombarde	73	
8'	Trompette I	73	
8'	Trompette II	73	
4'	Clairon	73	
8'	Vox Humana	61	
	Tremolo		
<b>Processional (in vestibule)</b>			
8'	Gedeckt	61	
8'	Viole	61	
<b>Pedal (unenclosed, 5-inch wind)</b>			
32'	Contrebasse	56	bearded wood violone to 36, spotted metal 37-56
16'	Principal	32	7-28 in façade
16'	Contrebasse	--	
16'	Bourdon	32	
16'	Flüte Conique	Sw	
10½'	Grosse Quinte	32	tapered metal
8'	Octave	32	
8'	Flüte ouverte	32	open wood, triangular from 13
8'	Cello	--	
8'	Cedackt	Sw	
5½'	Quinte	32	tapered metal
4'	Superoctave	32	
4'	Flüte Harmonique	32	
4'	Kleingedeckt	Sw	
III	Mixture	96	10.12.15
III	Fourniture	96	15.19.22
16'	Bombarde	32	
16'	English Horn	Ch	
8'	Trompette	32	
4'	Clairon	32	

### Specification in 2004

- (1) = reworking of material revoiced after 1954  
(2) = reregulation of material loudened but unchanged after 1954  
(3) = regulation of material in essentially original condition  
(4) = reconditioned and revoiced by David Broome, 1990s

<b>Great (unenclosed, 3¼-inch wind [1954], basses &amp; façade 3-inch wind)</b>			
16'	Sub Principal	61	(1)
8'	Principal	61	(1)
8'	Diapason	61	(2)
8'	Rohrbordun	61	1954: 1-19 new, remainder ex-Positif (1)
8'	Gemshorn	61	(1)
5½'	Grosse Quinte	61	(2)
4'	Principal	61	(1)
4'	Octave	61	(2)
4'	Flüte couverte	61	new in 1944, replacing 3½' (3)
2½'	Quinte	61	(1)
2'	Superoctave	61	(1)
2'	Blockflöte	61	ex-Positif, replacing 1½' in 1968 (1)
IV	Sesquialtera	244	Full Mixture reworked 1968, incorporating 1½' (1)
		15.17.19.22	12
		12.15.17.19	12
		8.12.15.17	27
		8.10.12.15	10

IV	Fourniture	244	(1)
		15.19.22.26	12
		12.15.19.22	12
		8.12.15.19	12
		1.8.12.15	25
III	Scharf	183	ex-Positif plus new pipes, 1950 (1)
		22.26.29	12
		19.22.26	12
		15.19.22	12
		12.15.19	12
		8.12.15	13
8'	Bombarde	73	new chest and pipes 1950, gift of Dr. and Mrs. William H. Barnes; relocated above Great organ, horizontal, 1986 (4)
<b>Positif (unenclosed, 2½-inch wind)</b>			
8'	Lieblich Gedeckt	61	1-12 original, 13-61 ex-Choir 4' Flute (1)
4'	Principal	61	(1)
4'	Koppelflöte	61	(1)
2½'	Nasard	61	(1)
2'	Principal	61	(1) leftovers from ex-Great Full Mixture, exchanged 1968; 38-61 replaced with A-S vintage pipes 2003
1½'	Tierce	61	(1) plus new replica tin replacements 2003
1½'	Larigot	61	(2) 1-5 new 1954; 6-35 original Sifflöte transposed; 36-61 random A-S fill pipes from 1954
IV	Cymbel	244	reworked 1950 (1)
		26.29.33.36	12
		22.26.29.33	6
		19.22.26.29	6
		15.19.22.26	6
		12.15.19.22	6
		8.12.15.19	6
		8.8.12.15	6
		1.8.12.15	13
<b>Choir (enclosed, 4½-inch wind, [1954])</b>			
16'	Quintaton	73	(3)
8'	Viola	73	(3)
8'	Orchestral Flute	73	(3)
8'	Dulciana	73	(3)
8'	Unda Maris	61	(3)
4'	Nachthorn	73	new in 1954 (2)
2'	Zauberflöte	61	(3) 49-61 ex-Positif Sifflöte 38-49
16'	English Horn	73	(4)
8'	Trompette harmonique	73	ex-Sw Trompette II from 13-56, 1954 (4)
8'	Clarinet	73	(4)
4'	Rohrschalmei	61	new chest and pipes, 1954 (3)
	Tremolo		
8'	Bombarde	Gt	
<b>Swell (enclosed, 4-inch wind, [1950])</b>			
16'	Flüte Conique	73	(3)
8'	Geigen	73	(2)
8'	Viole de Gambe	73	(1)
8'	Viole Celeste	73	(1)
8'	Gedeckt	73	(1)
8'	Flüte Conique	--	unified to 8' in 1954
8'	Flüte Celeste GG	54	no 61-73; new in 1954, replacing Echo Viole (3)
4'	Octave Geigen	73	(2)
4'	Flüte octaviante	73	ex-Great Flüte Harmonique 13-61; new pipes 50-73; 1954 (2)
4'	Fugara	73	(3)
2½'	Nasard	61	softened 1954 (3)
2'	Flageolet	61	softened 1944 (3)
1½'	Tierce	61	softened 1954 (3)
III	Mixture	183	1944 replacement of Plein Jeu ranks 1-2
		15.19.22	12
		12.15.19	12
		8.12.15	24
		1.8.12	13
IV	Plein Jeu	244	upper four ranks of original VI (8)
		19.22.26.29	15
		15.19.22.26	12
		12.15.19.22	12
		8.12.15.19	12
		5.8.12.15	10
16'	Bombarde	73	25-61 replaced 1950 (4)
8'	Trompette	73	1-61 replaced 1950 (4)
8'	Hautbois	73	provided new 1944 on Trompette II slot (4)
4'	Clairon	73	ex-Ch Trompette Harmonique, 1950 (4)
8'	Vox Humana	61	(3)
	Tremolo		
<b>Processional (enclosed, 3¼-inch wind, in chamber behind choir stalls, 1985 Nicholas-Bradford)</b>			
8'	Principal	61	revoiced
8'	Holzgedeckt	61	(3)
4'	Octave	61	revoiced
2'	Fifteenth	61	revoiced
8'	Fagotto	61	regulated
<b>Pedal (unenclosed, 5-inch wind)</b>			
32'	Contrebasse	56	(3)
16'	Principal	32	(3)
16'	Contrebasse	--	
16'	Bourdon	32	(3)
16'	Flüte Conique	Sw	
16'	Quintaton	Ch	borrow added 1954
10½'	Grosse Quinte	32	(3)
8'	Octave	32	(3)
8'	Flüte ouverte	32	(3)
8'	Cello	--	
8'	Cedackt	Sw	
5½'	Quinte	32	(3)
4'	Superoctave	32	(3)
4'	Hohlflöte	32	renamed, revoiced 1968; 25-32 cut to natural length) (2)
4'	Kleingedeckt	Sw	
2'	Waldflöte	32	older pipes (Hook & Hastings) added on new chest, 1954 (3)
III	Mixture	96	(3)
III	Fourniture	96	(3)
16'	Bombarde	32	(4)
16'	English Horn	Ch	
8'	Trompette	32	(4)
4'	Clairon	32	(4)

## New Organs



**Bedient Pipe Organ Company,  
Roca, Nebraska  
Dr. Peter Eklund Residence,  
Lincoln, Nebraska**

Dr. Peter Eklund of Lincoln, Nebraska, Director of Choral Music and Professor of Voice at the University of Nebraska-Lincoln, purchased the last in a series of Boston models built in 2002. The small, one-manual, three-rank organ fits nicely into the Eklund home of ceramic tile floors, two pianos,

and four boys. The case is of hand-rubbed white oak. Façade pipes feature the Praestant and are embellished with 23-karat gilding. The center pipe of the façade is embossed in a diamond pattern. The flat pedalboard is permanently coupled to the manual keyboard.

**MANUAL**

- 8' Gedackt
- 4' Rohrflute
- 2' Praestant
- Manual to Pedal



**Berghaus Organ Company, Inc.**, Bellwood, Illinois, has built a new organ for the First Unitarian Society of Milwaukee, Wisconsin. The organ was installed and completed in the summer of 2003. Since pipework from the original instrument, built by Lancashire-Marshall in 1891, was still in use even after several interim rebuilds, it was decided to retain a number of these sets of pipes and incorporate them into a new organ whose tonal design and voicing would reflect a fullness and warmth expected to be heard at the onset of the twentieth century. The existing façade was retained as non-speaking pipes since they did speak would have taken the total price of the organ beyond the limits set by the congregation. The new pipes, added to the organ, were scaled and voiced to complement the tonal character of the earlier instrument, and still provide clarity and brightness for leading congregational singing and for the performance of organ literature in both congregational and recital situations.

The Great and Swell windchests are

of the slider type fitted with electric stop and key actions. The Pedal windchests are electro-mechanical "unit" style. Wind pressure throughout the organ is 3½ inches. The console features all oak construction with keyboard coverings of maple naturals and blackwood sharps. The pedal key coverings are maple naturals and walnut sharps.

Berghaus Organ Company thanks Scott R. Riedel and Associates, Ltd., the consulting firm, for preliminary design and specification details, and also expresses its appreciation for the privilege to build this organ to Christian Rich, director of music, Jean Johnson, the church administrator of the congregation, and the building committee, Myrna Packard, committee chair.

—Leonard Berghaus

Photo credit: Gordon Bruns

**GREAT**

- 8' Principal
- 8' Dulciana
- 8' Gamba
- 8' Rohr Flute (wood)
- 4' Octave
- 4' Traverse Flute (wood)
- 2' Octave
- IV Mixture (draws 2' Octave)
- 8' Trumpet
- Tremulant


**SWELL**

- 8' Salicional
- 8' Celeste (TC)
- 8' Gedackt (wood)
- 4' Fugara
- 2' Flageolet
- 1½' Langot
- 8' Oboe
- Tremulant

**PEDAL**

- 16' Open Wood
- 16' Bourdon
- 8' Octave
- 4' Octave
- 16' Trombone (prep)
- 4' Clarinet

**Attention organbuilders: to submit materials for New Organs pages, send description, stoplist and photo to Jerome Butera, editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. To submit via e-mail, send article and stoplist as a Word document attachment and photo as JPEG (300 dpi, grayscale) to <jbutera@sgcmail.com>.**



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# Calendar

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

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

## UNITED STATES East of the Mississippi

15 JUNE  
**Ray Cornils**; Portland City Hall, Portland, ME 7:30 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm

16 JUNE  
**Jeremy Bruns**; Memorial Music Hall, Methuen, MA 8 pm  
**Scott Smith**; Riviera Theatre, North Tonawanda, NY 7:30 pm  
**Paul Stetsenko**; Old Presbyterian Meeting House, Alexandria, VA 12 noon  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**Marillyn Freeman**; St. Paul's, Neenah, WI 12:15 pm

17 JUNE  
**Scott Hanoian**; National City Christian Church, Washington, DC 12:15 pm  
**Diane Bish**; Trinity Christian College, Palos Heights, IL 7:30 pm

18 JUNE  
**Brian Bloye**; Fourth Presbyterian, Chicago, IL 12:10 pm

19 JUNE  
**Daniel Kehoe**, carillon; Longwood Gardens, Kennett Square, PA 6 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

20 JUNE  
**Brian Swager**; Washington National Cathedral, Washington, DC 5 pm  
**Gail Archer**; Basilica of the National Shrine, Washington, DC 6 pm  
**Bruce Neswick**; Montreat Music Conference, Montreat, NC through 6/25  
**Colin Lynch**; Holy Name Cathedral, Chicago, IL 4 pm

21 JUNE  
**Paul Skevington**, with brass; St. Luke, McLean, VA 8 pm  
**Diane Meredith Belcher**; First Baptist, Asheville, NC 8 pm  
**Todd Wilson**, silent film accompaniment; Wheaton College, Wheaton, IL 7:30 pm

22 JUNE  
**Peter Richard Conte**; Portland City Hall, Portland, ME 7:30 pm  
**Douglas Cleveland**; St. Raphael's, Naperville, IL 8 pm

23 JUNE  
**Abbey Siegfried**; Memorial Music Hall, Methuen, MA 8 pm  
**J. Reilly Lewis**; Old Presbyterian Meeting House, Alexandria, VA 12 noon  
**Jerome Butera**; First Presbyterian, Neenah, WI 12:15 pm

24 JUNE  
**Susan Ferré**; St. Kieran's, Berlin, NH 7 pm  
True North Brass; First Presbyterian, Lockport, NY 7 pm

25 JUNE  
**Douglas Leichtenheimer**; Fourth Presbyterian, Chicago, IL 12:10 pm

26 JUNE  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

27 JUNE  
**Joyce Jones**; Washington National Cathedral, Washington, DC 5 pm  
**Elmo Cosentini**; Basilica of the National Shrine, Washington, DC 6 pm  
**Thomas Murray**; Covenant Presbyterian, Columbus, OH 7 pm  
**Thomas Fielding**; Holy Name Cathedral, Chicago, IL 4 pm

28 JUNE  
**Diane Meredith Belcher**; First Baptist, Asheville, NC 8 pm  
**Brenda Heck**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE  
**Frederick Hohman**; Portland City Hall, Portland, ME 7:30 pm

30 JUNE  
**Maxine Thevenot**; Memorial Music Hall, Methuen, MA 8 pm  
**Thomas Marshall**, with oboe and English horn; Eleventh Grace Church, Washington, DC 7:30 pm  
**David Lang**; Old Presbyterian Meeting House, Alexandria, VA 12 noon  
**Len Langrick**; United Methodist, Lake Linden, MI 7 pm  
**Sarah Mahler Hughes**; St. Bernard's, Appleton, WI 12:15 pm

1 JULY  
**Len Langrick**, masterclass; United Methodist, Lake Linden, MI 10 am

3 JULY  
**Liesbeth Janssens**, carillon; Longwood Gardens, Kennett Square, PA 6 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

4 JULY  
**Chandler Noyes**; Memorial Music Hall, Methuen, MA 3 pm  
Thompson, *Testament of Freedom*; Church of St. Joseph, Bronxville, NY 2 pm  
**Erik Wm. Suter**; Washington National Cathedral, Washington, DC 5 pm  
**Jonathan Hall**; National Shrine of the Immaculate Conception, Washington, DC 6 pm

5 JULY  
**Len Langrick**; Bethany Lutheran, Ishpeming, MI 7 pm

6 JULY  
**Harold Stover**; First Parish Church, Brunswick, ME 12:10 pm  
**Felix Hell**; Portland City Hall, Portland, ME 7:30 pm

7 JULY  
**Leo Abbott**; Memorial Music Hall, Methuen, MA 8 pm  
**Paul Bisaccia**, piano; Trinity College, Hartford, CT 6 pm  
**Francine Maté**, with Carmina Gratiae; Eleventh Grace Church, Washington, DC 7:30 pm  
**Mary Kay Easty**; First Congregational, Appleton, WI 12:15 pm

8 JULY  
**Simon Gledhill**; Portland City Hall, Portland, ME 7:30 pm  
**Maxine Thevenot**; Bruton Parish Church, Williamsburg, VA 8 pm  
**Len Langrick**; First Lutheran, Iron Mountain, MI 7 pm

9 JULY  
**John Weaver**; Greensboro United Church of Christ, Greensboro, VT 8 pm

10 JULY  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

11 JULY  
**Felix Hell**; First Congregational, Littleton, NH 3 pm  
ArcoVoce; Eleventh Grace Church, Washington, DC 3 pm  
**Jeffrey Smith**; Washington National Cathedral, Washington, DC 5 pm  
**Richard Fitzgerald**; National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Rhonda Edgington**; Holy Name Cathedral, Chicago, IL 4 pm

12 JULY  
**Huw Lewis**; All Saints' Chapel, University of the South, Sewanee, TN 8 pm

13 JULY  
**James Strand**, with trumpet; First Parish Church, Brunswick, ME 12:10 pm  
**Cameron Carpenter**; Portland City Hall, Portland, ME 7:30 pm

14 JULY  
**Douglas Major**; Memorial Music Hall, Methuen, MA 8 pm  
**George Krejci**; Riviera Theatre, North Tonawanda, NY 7:30 pm  
**Stephen Sharp**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Julie Evans**; Eleventh Grace Church, Washington, DC 7:30 pm

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Matthew Walsh; First English Lutheran,  
Appleton, WI 12:15 pm

16 JULY  
Felix Hell; Westminster Presbyterian, Buffalo,  
NY 4 pm  
Thomas Murray; Central Park United  
Methodist, Buffalo, NY 8 pm  
Con Briol; Eleventh Grace Church, Washing-  
ton, DC 8 pm

17 JULY  
Gijsbert Kok, carillon; Longwood Gardens,  
Kennett Square, PA 6 pm  
John Gouwens, carillon; The Culver Acade-  
mies, Culver, IN 4 pm

18 JULY  
David Higgs; Washington National Cathedral,  
Washington, DC 5 pm  
Arthur LaMirande; National Shrine of the  
Immaculate Conception, Washington, DC 6 pm  
John Clodig; Holy Name Cathedral, Chicago,  
IL 4 pm

20 JULY  
Philip Fournier; First Parish Church,  
Brunswick, ME 12:10 pm  
Carol Williams; Portland City Hall, Portland,  
ME 7:30 pm  
Ken Cowan; St. Joseph's Cathedral, Buffalo,  
NY 8 pm

21 JULY  
Michael Murray; Memorial Music Hall,  
Methuen, MA 8 pm  
Jeremy Filsell; Trinity Episcopal Cathedral,  
Columbia, SC 7:30 pm  
David Higgs; Peachtree Road United  
Methodist, Atlanta, GA 7:30 pm  
Thomas Lijewski; All Saints Episcopal,  
Appleton, WI 12:15 pm

23 JULY  
Vento Chiaro; West Street Theatre, Lenox, MA  
7 pm

24 JULY  
CONCORA; St. Justin, Hartford, CT 4 pm  
John Gouwens, carillon; The Culver Acade-  
mies, Culver, IN 4 pm

25 JULY  
Jeremy Filsell; Washington Cathedral, Wash-  
ington, DC 5 pm  
Brian Milnikel; National Shrine of the Immac-  
ulate Conception, Washington, DC 6 pm  
H. Ricardo Ramirez; Holy Name Cathedral,  
Chicago, IL 4 pm

27 JULY  
Kevin Birch; First Parish Church, Brunswick,  
ME 12:10 pm

28 JULY  
Kirsten Hellman; Memorial Music Hall,  
Methuen, MA 8 pm  
Carol Williams; The Great Auditorium, Ocean  
Grove, NJ 7:30 pm  
John Skidmore; St. Joseph, Appleton, WI  
12:15 pm

31 JULY  
John Hammond, carillon; Longwood Gar-  
dens, Kennett Square, PA 7 pm  
John Gouwens, carillon; The Culver Acade-  
mies, Culver, IN 4 pm

### UNITED STATES West of the Mississippi

18 JUNE  
Ken Cowan; Kirkwood Baptist, St. Louis, MO  
7:30 pm

20 JUNE  
Kimberly Marshall; St. Cecilia Cathedral,  
Omaha, NE 3 pm  
David Brock; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm

21 JUNE  
Robert Plimpton; Balboa Park, San Diego,  
CA 7:30 pm

27 JUNE  
Lyle Settle; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
King George V School Choir and Orchestra;  
Cathedral of St. Mary of the Assumption, San  
Francisco, CA 7:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

28 JUNE  
Carol Williams, with vocalists; Balboa Park,  
San Diego, CA 7:30 pm

2 JULY  
Ensemble Amarcord; St. Luke's Episcopal,  
Los Gatos, CA 8 pm

4 JULY  
Tony Burke; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

5 JULY  
Mary Preston; Congregational Church,  
Claremont, CA 9 am  
Ken Cowan; Bridges Hall of Fame, Pomona  
College, Claremont, CA 9:15, 10:15, 11:30 am  
Martin Jean; Cathedral of Our Lady of the  
Angels, Los Angeles, CA 8 pm  
David Wickerham; Balboa Park, San Diego,  
CA 7:30 pm

6 JULY  
Dennis James, silent film accompaniment;  
Everett Theatre, Everett, WA 7 pm  
George Baker; St. Cyril of Jerusalem, Enci-  
no, CA 9:15, 10:45 am  
Lynne Davis; First Congregational, Los  
Angeles, CA 7:40 pm

7 JULY  
Judith Hancock; First Congregational, Los  
Angeles, CA 9 am, 10:30 am, 12 noon  
Paul Jacobs; Westwood Methodist, Los  
Angeles, CA 9 am  
Ensemble Amarcord; Wilshire United  
Methodist, Los Angeles, CA 9 am

10 JULY  
Mary Preston; Central Lutheran, Eugene, OR  
8 pm

11 JULY  
Angela Cross; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

12 JULY  
Clive Driskill-Smith; Balboa Park, San Diego,  
CA 7:30 pm

13 JULY  
Dennis James, silent film accompaniment;  
Everett Theatre, Everett, WA 7 pm

18 JULY  
Kevin Vogt, with the Palladium Brass; St.  
Cecilia Cathedral, Omaha, NE 3 pm  
Della Hatt; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm

19 JULY  
Dennis James, silent film accompaniment;  
Balboa Park, San Diego, CA 7:30 pm

20 JULY  
Dennis James, silent film accompaniment;  
Everett Theatre, Everett, WA 7 pm

25 JULY  
Raymond Garner; Cathedral of St. Mary of  
the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

26 JULY  
Marek Kudlicki; Balboa Park, San Diego, CA  
7:30 pm

27 JULY  
Dennis James, silent film accompaniment;  
Everett Theatre, Everett, WA 7 pm

### INTERNATIONAL

15 JUNE  
Jeryl Taylor; St. James United Church, Mon-  
tréal, QC, Canada 12:30 pm

16 JUNE  
Carol Williams; Holy Trinity, Blythburgh, Suf-  
folk, England 3 pm  
David Briggs; The Temple Church, London,  
England 1:15 pm

18 JUNE  
Nigel Potts; St. Andrew's Cathedral, Sydney,  
Australia 1:10 pm  
Carol Williams; St. Mary's, Great Yarmouth,  
England 7:30 pm

19 JUNE  
Carlo Curley; The Drive Methodist Church,  
Sevenoaks, England 7:30 pm  
Dorothy Papadakos; St. Matthew's, Douglas,  
Isle of Man 8 pm

20 JUNE  
Carol Williams; St. Mary's, Winchfield, Hamp-  
shire, England 7:30 pm  
James Metzler; St. Paul's Cathedral, London,  
England 5 pm

21 JUNE  
Winfried Böinig; Lincoln Cathedral, Lincoln,  
England 7 pm

22 JUNE  
Carlo Curley; Holy Trinity, Exmouth, England  
7:30 pm  
Florence Leysieux; St. James United  
Church, Montréal, QC, Canada 12:30 pm

23 JUNE  
David Saint; St. Chad's Cathedral, Birming-  
ham, England 7:30 pm  
Dorothy Papadakos; Ampthill Parish Church,  
Ampthill, England 8:30 pm

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Jeremy Filsell; The Temple Church, London, England 1:15 pm

26 JUNE  
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
Daniel Cook; St. John the Evangelist, Islington, England 7:30 pm  
Carlo Curley; Central Baptist, Chelmsford, England 7 pm

27 JUNE  
Peter DuBois; St. Paul's Cathedral, London, England 5 pm  
Philip Crozier; Eglise Saints-Ange de Lachine, Montréal, QC, Canada 3 pm

28 JUNE  
Paul Jacobs, music conference; Whitby Summer Institute of Church Music, Oshawa, ON, Canada

29 JUNE  
Carlo Curley; Westminster Cathedral, London, England 7:30 pm  
Michael Westwood; St. James United Church, Montréal, QC, Canada 12:30 pm

30 JUNE  
Philip Scriven; The Temple Church, London, England 1:15 pm

1 JULY  
Daniel Roth; St. Mary the Virgin, Nottingham, England 7:30 pm

2 JULY  
Felix Hell; Gedächtniskirche der Protestation, Speyer, Germany 8 pm

3 JULY  
Carlo Curley; The Marina Theatre, Marina, Suffolk, England 7:30 pm

6 JULY  
Sylvie Poirier & Philip Crozier; St. James United Church, Montréal, QC, Canada 12:30 pm

7 JULY  
William Whitehead, with trumpet; The Temple Church, London, England 1 pm  
Gordon Stewart; St. David's Cathedral, St. Davids, Wales

8 JULY  
Stephen Farr; Guildford Cathedral, Guildford, Surrey, England 8 pm

10 JULY  
Roger Fisher; The Old Chapel, Trelogan, Flintshire, England 3:15 pm  
Sietze De Vries; St. Albans Cathedral, St. Albans, England 5:30 pm

11 JULY  
Carlo Curley; Eglise Décanale de Wiltz; Wiltz, Luxembourg 5 pm

12 JULY  
Sophie-Véronique Choplin; All Souls, London, England 7:30 pm

13 JULY  
Michael Stewart; St. James United Church, Montréal, QC, Canada 12:30 pm

14 JULY  
Paul Derrett; The Temple Church, London, England 1:15 pm

Philip Crozier; St. Barnabas, Ottawa, ON, Canada 12:15 pm

17 JULY  
Carlo Curley; Pershore Abbey, Pershore, England 7:30 pm

20 JULY  
Nina De Sole; St. James United Church, Montréal, QC, Canada 12:30 pm

21 JULY  
James Vivian; The Temple Church, London, England 1:15 pm

24 JULY  
David Titterington; St. John the Evangelist, London, England 7:30 pm

28-JULY  
Maxine Thevenot; St. Anthony's, Lake Lenore, SK, Canada 8 pm

30 JULY  
Carlo Curley; Parish Church of St. Peter & Paul, Lavenham, England 7:30 pm

## Organ Recitals

F. ALLEN ARTZ, III, St. Thomas Church, New York, NY, March 28: *Toccata on Leoni*, Burkhardt; *Méditation (Trois Improvisations)*, Vierne, transcr. Duruflé; *Suite for Organ*, Near; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Preludium a Fughetta*, Dvorák; *Herzliebster Jesu (Choralvorspiele für Orgel I)*, Walcha; *Schönster Herr Jesu (Sechs Orgelchoräle*, op. 11), Schroeder; *Pièce Héroïque*, Franck.

BYRON L. BLACKMORE, Lord of Life Lutheran Church, Sun City West, AZ, March 17: *Chaconne in d*, Pachelbel; *Ballade en Mode Phrygien*, Alain; *Trio Sonata No. 5 in C*, BWV 529, Bach; *Prelude on Ah, Holy Jesus*, Speller; *Allegro appassionato (Sonata No. 5 in c*, op. 80), Guilman.

CRAIG CRAMER, Pacific Lutheran University, Tacoma, WA, March 7: *Toccata in d*, BuxWV 155, Buxtehude; *Noël A minuit fut un Reveil*, Noël Pour l'amour de Marie, Noël de Saintonge, Dandrieu; *Aria in a with 15 Variations*, J. C. Bach; *Prelude and Fugue in G*, BWV 541, Bach; *Incarnation Suite on Puer natus est nobis*, Martinson; *Siguense Tres Glosas sobre el Canto Llano de la Inmaculada Concepción*, Correa de Arauxo; *Zweite Sonate*, op. 60, Reger.

DELBERT DISSELHORST, Cathedral Church of St. Luke, Orlando, FL, February 17: *Fansfare*, Phillips; *Fugue in a-flat*, Brahms; *Allein Gott in der Höh sei Ehr*, S. 675-677, *Prelude and Fugue in c*, S. 547, Bach; *Annum per annum*, Pärt; *Fantasy for Flute Stops*, Air with Variations (*Suite*), Sowerby; *Grande Pièce Symphonique*, Franck.

JOHN EGGERT, Concordia University, St. Paul, MN, March 28: *Festival Prelude*, Danek; *Some Variations on a Figured Bass by Corelli*, Walther; *Fantasy on Come, Holy Ghost, God and Lord*, Bach; *Concerto V in F*, Handel; *Fantasy and Fugue on the Chorale Ad nos, ad salutarem undam*, Liszt.

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MICHAEL FISHER, with S. Blake Duncan, English Horn, Emmanuel Memorial Episcopal Church, Champaign, IL, March 12: *Canticle for English Horn and Organ*, Callahan; *Suite du Premier Ton*, Clérambault; *Ballade for English Horn and Organ*, Sowerby; *Deuxième Fantaisie*, Alain; *For Evening Draws On*, Pinkham; *Suite du Premier Ton*, Bédard; *Partita for English Horn and Organ*, op. 41, no. 1, Koetsier.

S. WAYNE FOSTER, University of St. Thomas, St. Paul, MN, March 15: *Paeon (Six Pieces for Organ)*, No. 6, Howells; *Grand Dialogue*, Marchand; *Toccata in d*, BWV 913, Bach; *Méditation (Trois Improvisations)*, Vierne; *Allegro assai (Sonata I in f)*, op. 65, Mendelssohn; *Fantasia*, Morley; *Miserere*, Byrd; *Suite sur le Psaume 23*, Girod; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, March 31: *Plein Jeu*, Fugue, Trio, Basse de Trompette, Tierce en Taille, Récit de Hautbois, Dialogue sur les Grands Jeux (*Livre premier pour l'orgue*), Marchand; *Toccata and Fugue in d*, BWV 565, Bach; *Trumpet Voluntary in D*, Stanley; *Epithalamium*, At Easter-tide (*Six Occasional Pieces*), Stanford; *Variations on Hursley*, Gell.

THOMAS E. GOUWENS, Fourth Presbyterian Church, Chicago, IL, March 5: *Sonata de 1° Tono*, Lidon; *Gaîtilla de mano izquierda*, Durón; *Præludium und Fuge in b*, BWV 544, Bach; *Præludium und Fuge über BACH*, Liszt; *Deux Danses à Agni Yavishita*, *Deuxième Fantaisie*, Alain; *Requiescat in Pace*, Sowerby; *Impromptu (Pièces de Fantaisie)*, op. 54, Stèle pour un enfant défunt (*Triptyque*, op. 58), *Toccata (Pièces de Fantaisie)*, op. 53, Vierne.

KEITH HAMPTON, Fourth Presbyterian Church, Chicago, IL, February 20: *Impromptu III in a*, Coleridge-Taylor; *Toccata (Scherzando)*, Cooper; *Jacob's Ladder*, arr. Simpson; *Præludium et Fuga in e*, BWV 548, Bach; *Nuptial Song*, King; *Fantasy*, Hancock; *Joshua Fit de Battle ob Jericho*, Sowande.

ANDREA HANDLEY, Elliott Chapel, The Presbyterian Homes, Evanston, IL, February 23: *Introduction and Toccata*, Frescobaldi; *Fugue in G (Jig)*, Bach; *I Love to Tell the Story*, Rock of Ages, *How Great Thou Art*, Wood; *Allegro Vivace*, Adagio, *Toccata (Symphony No. 5, op. 42)*, Widor.

ANDREW HENDERSON, with Joseph Tompkins, percussion, Church of St. Ignatius Loyola, New York, NY, February 18: *Hymne d'action de grâce-Te Deum*, Ave Maria-Ave Maris Stella (*Trois Paraphrases Grégoriennes*, op. 5), Langlais; *Sonata for Organ and Percussion*, Gubaikulina; *Master Tallis's Testament*, Howells; *Moto Ostinato (Sunday Music)*, *Landscapes of Patmos*, Eben.

PAUL JACOBS, The Cleveland Museum of Art, Cleveland, OH, February 15: *Sinfonia from Cantata No. 29*, *Trio Sonata in C*, BWV 529, Bach; *Dessains éternels*, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen; *Concerto No. 1 in g*, op. 4, Handel; *O wie selig seid ihr doch, ihr Frommen*, Es ist ein *America*, Ives.

CALVERT JOHNSON, Cathedral of St. Philip, Atlanta, GA, February 8: *Variations on a Folk Song (Peter Go Ring 'Dem Bells)*, Price; *Yoruba Lament*, Obangiji, Sowande; *Impromptu in a*, op. 78, no. 3 (*Three Impromptus*), Coleridge-Taylor; *Spiritual Set*, Da Costa; *Three Organ Pieces*, Fax; *The Journey Suite*, Willis.

ANN LABOUNSKY, St. Mark's Cathedral, Seattle, WA, February 13: *Evocation*, *Trio Sonata*, *Trois Paraphrases Grégoriennes*, Langlais; *Prière*, *Final*, Franck; improvisation on submitted themes.

JIN-KYUNG LIM, Grace Lutheran Church, Champaign, IL, March 5: *Toccata Quarta*, Frescobaldi; *Præludium pro Organo Pleno*, BWV 552a, Bach; *Vater unser im Himmelreich*, SSWV 104, Scheidt; *Fuga a 5 con pedale pro Organo Pleno*, BWV 552b, Bach; *Sonata*, op. 65, no. 1, Mendelssohn.

CHRISTOPHE MANTOUX, Aspen Community Church, Aspen, CO, March 1: *Prelude and Fugue in e*, BWV 548, Bach;

*Noël XI, Noël VII*, Daquin; *Sonata VI*, Mendelssohn; *Choral No. 1 in E*, Franck; *Allegro vivace (Symphony V)*, Widor; *Prélude et fugue sur le nom d'Alain*, Duruflé.

MARILYN MEADOR & DAVID JONES, Brevard-Davidson River Presbyterian Church, Brevard, NC, March 5: *Allegro (Duett for the Organ)*, Wesley; *Fantasia in f*, K. 608, Mozart; *Preloud*, O.K. Chorale; *Fuga Vulgaris (Toot Suite, S. 212°)*, P.D.Q. Bach; *The Emerald Isle*, Callahan; *Variations on an Easter Theme*, Rutter; *Max Cat Rag*, Dinda; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

AARON DAVID MILLER, Trinity Lutheran Church, Lynnwood, WA, March 14: *Prelude and Fugue in a*, BWV 543, Bach; *Toccata per l'Elevation*, *Canzona*, Frescobaldi; *Sonata VI in d*, op. 65, Mendelssohn; *Toccata in b*, Gigout; *An Improvised Organ Symphony*, Miller.

ELIZABETH NAEGELE, St. Mary of the Lake, Gary, IN, February 1: *Pedal Variations on O for a Thousand Tongues to Sing*, Jones; *Concerto No. 2 in a*, BWV 593, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *A Celebration of Many Peoples*, Burkhardt; *Siyahamba*, Behnke; *Down by the Riverside*, Setchell; *Twos in the Moon of Wintertime*, Sedio; *Here, O Lord, Your Servants Gather*, Jones; *Rhumba*, Elmore.

JOHN OBETZ, The United Methodist Church, Saratoga Springs, NY, February 27: *Plein jeu*, *Petite Fugue sur le Chromorne*, Duo sur les Tierces, Basse de Trompette, Chromorne sur la Taille, Dialogue sur les Grands Jeux (*Messe Pour Les Contents*), Couperin; *Schmücke dich, O liebe Seele*, *Prelude and Fugue in E-flat*, Bach; *Verbum supernum prodiens*, Kemner; *O God of Love (Ghosts of Versailles)*, Corigliano, arr. Dirksen; *The Book of Hours*, Pinkham; *The Star-Spangled Banner*, Paine.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, February 1: *Partite sopra La Folia da Spagna*, Pasquini; *Sonata de clarina in A*, Soler; *Concerto in G*, BWV 592, Bach; *Récit*, Tierce en taille, Dialogue (*Première livre d'orgue*), Marchand; *Le*

*banquet céleste*, Messiaen; *Final in B-flat*, op. 21, Franck.

MARY PRESTON, Trinity English Lutheran Church, Fort Wayne, IN, January 18: *Marcia (Symphony III)*, Widor; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709, BWV 655, Bach; *Phantastie über den Choral Hallelujah! Gott zu loben, bleibe meine Seelenfreud!*, Reger; *Variations on America*, Ives; *Evensong*, La Montaine; *Feux follets (Pièces de Fantaisie)*, Final (*Symphonie VI*), Vierne.

CHRISTA RAKICH, Northridge Presbyterian Church, Dallas, TX, February 16: *Pièce d'Orgue*, BWV 572, *Canzona in d*, BWV 588, *Prelude and Fugue in a*, BWV 543, Bach; *Répons pour le temps de Pâques*, Hosanna Filio David, Domine Jesu, Rorate Coeli, Veni Creator Spiritus (*12 Chorale Preludes on Gregorian Themes*), Demessieux; *3 Gospel Scenes*, Biery; *Partita on Nun komm, der Heiden Heiland*, Distler.

Christ Church, Westerly, RI, February 22: *Prelude in f*, BWV 534, *O Lamm Gottes, unschuldig*, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Christus der uns selig macht*, BWV 620, *Da Jesus an dem Kreuze stand*, BWV 621, *O Mensch, bewein' dein' Sünde gross*, BWV 622, *Wir danken dir, Herr Jesu Christ*, BWV 623, *Hilf Gott, dass mir's gelinge*, BWV 624, *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, *Trio Sonata No. 5 in C*, BWV 529, *Fugue in f*, BWV 534.

WOLFGANG RÜBSAM, First Congregational Church, Oshkosh, WI, March 21: *Toccata*, *Adagio and Fugue in C*, Bach; *Dialogue*, Clérambault; *Finale*, Franck; *Canon in b*, Schumann; *Variations on an Ancient French Noël*, Dupré; *Improvisation: Oshkosh-Fantasia*, Rübsum.

STEPHEN G. SCHAEFFER & TIMOTHY S. TULLER, Cathedral Church of the Advent, Birmingham, AL, February 15: *Allegro (Symphony No. 6 in G, op. 42)*, Widor; *Resurrection*, King; *Dear Christians, one and all, rejoice*, BWV 734, Bach; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Toccata*, op. 53, no. 6, Vierne; *Prelude and Fugue on the name Alain*, op. 7, Duruflé; *Elegy in B-flat*, Thalben-Ball; *Te Deum*, Hakim.

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ERIK WM. SUTER, Westminster United Church, Winnipeg, MB, Canada, February 22: *Imperial March*, op. 32, Elgar, arr. Martin; *Pièce Héroïque*, Franck; *Aria*, Manz; *What a Friend We Have in Jesus*, Bolcom; *Finale (Nedelni Hudba)*, Eben; *Prelude and Fugue in C*, BWV 547, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Fantasy on Wachtel auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

STEPHEN THARP, Basilika St. Margareta, Düsseldorf, Germany, February 15: *Passacaglia c-moll*, BWV 582, Bach; *Adagio (Organ Symphony No. 2)*, Newman; *Mouvements VI et VII (Instants: Poème Symphonique)*, Guillo; *Etoile du Soir (Pièces de Fantaisie: Troisième Suite)*, Vierne; *Final (Hommage à Igor Stravinsky)*, Hakim.

University of Bochum, Bochum, Germany, with Kay Kircher, percussion, February 22: *Variations on Old Hundredth*, Hampton; *Nightsong and Ostinato Dances*, Decker; *Trois Poèmes pour Grand Orgue*, Escaich; *Passacaglia for Organ and Timpani*, Badings; *Black Host for organ, percussion, and tape*, Bolcom.

Reformationskirche, Hilden, Germany, February 25: *Präludium, Fuga and Ciaccona in C*, BuxWV 137, Buxtehude; *Allein Gott in der Höh' sei Ehr*, BWV 662, Bach; *Music for the Royal Fireworks*, Handel, transcr. Tharp; *Noël, Fiat Lux (Douze Pièces Nouvelles)*, Dubois; *Deuxième Fantaisie*, Alain; *Adagio (Organ Symphony No. 2)*, Newman; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn.

Martinuskirche, Brackel, Germany, February 25: *Ouverture (Music for the Royal Fireworks)*, Handel, transcr. Tharp; *Allein Gott in der Höh' sei Ehr*, BWV 662, Bach; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn.

KENNETH UDY, LDS Stake Center, Las Vegas, NV, February 8: *Fanfare for the New Year*, Hampton; *Andantino in D-flat*, Lemare; *Londonderry Air*, arr. Archer; *Toccata (Symphony No. 5)*, Widor; *Chant de*

*May*, op. 53, no. 1, Jongen; *Joy and Peace (Trilogy on Pentecost)*, Goemanne; *Variations on America*, Ives; *Hornpipe Humoresque*, Rawsthorne; *Comes Autumn Time*, Sowerby; *Toccata and Fugue in d*, BWV 565, Bach; *Chorale Prelude on Sine Nomine*, Fruhauf; *March on a Theme of Handel*, op. 15, no. 2, Guilman.

SCOTT WARREN, with Jennifer Warren and dancers, Church of St. Ignatius Loyola, New York, NY, March 10: *Fantasy in f*, K. 594, Mozart; *Herzlich tut mich verlangen*, Pachelbel; *Veni Creator Spiritus*, de Grigny; *Scherzo (Dix Pièces)*, Gigout; *Prelude and Fugue in c*, Vaughan Williams; *Chant de paix (Neuf pièces)*, Langlais; *Miriam's Dance*, Martinson.

MARIANNE WEBB, Cathedral of St. Louis, St. Louis, MO, February 22: *Choral varié sur le thème du Veni Creator*, op. 4, Durufle; *Dies sind die heiligen zehn Gebot*, BWV 678, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Romance (Quatrième Symphonie pour Orgue)*, op. 32, Vierne; *Prière du Christ montant vers son Père*, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

BRADLEY HUNTER WELCH, Covenant Presbyterian Church, Fort Myers, FL, February 15: *Pageant*, Sowerby; *Elegy*, Thalben-Ball; *Prelude and Fugue in a*, BWV 543, Bach; *Nocturne, Jig for the Feet (Totentanz) (Organbook III)*, Albright; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Sonata No. 1*, op. 42, Guilman.

CAROL WILLIAMS, St. Vincent de Paul, Chicago, IL, March 10: *Dialogue (Troisième Livre)*, Marchand; *Morceau de Flutes*, Lasceux; *March*, op. 39, no. 3, Guilman; *Toccata (Dix Pièces)*, Gigout; *Carillon de Westminster (Pièces de Fantaisie)*, op. 54, Vierne; *Toccata*, Jongen; *Serenade*, Widor; *Te Deum*, Cantilene improvisée, Victimae Paschali (*Cinq Improvisations*), Tournemire.

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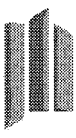
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Classified Advertising Rates  
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## PUBLICATIONS/ RECORDINGS

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

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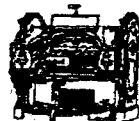
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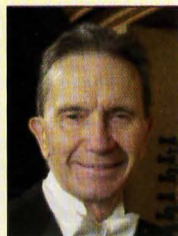
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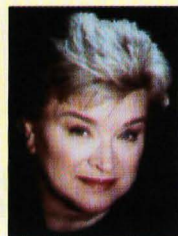
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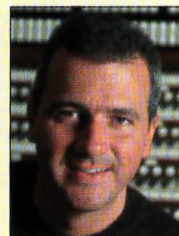
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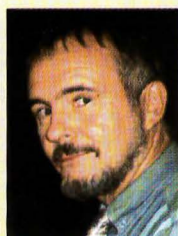
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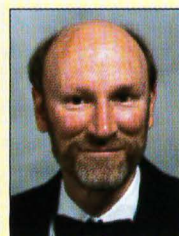
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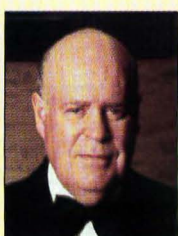
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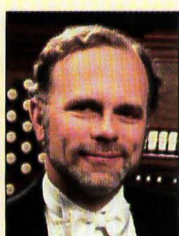
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