

# THE DIAPASON

MAY, 2003



Kernersville Moravian Church, Kernersville, North Carolina  
Specification on page 23



# Letters to the Editor

## Wicks warehouse sale

On May 10, 2003, the Wicks Organ Company will open its warehouse to the public to sell all items within and make more room for our growing business. This warehouse has been the receptacle for almost 100 years' worth of organ-building excess parts and supplies, and now the building is full and we need more space. Items for sale include complete and partial pipe ranks, some of which have never been used, consoles, manuals, chests, reservoirs, LP record albums, historic brochures and printed material, swell motors, blowers, generators, rectifiers, motors, office furniture, chimes, percussion equipment and toy chests, and much more, all of it priced to go, and prices are negotiable.

Many parts are listed on the Used Parts list of Wicks' web site, but there is more that has never been cataloged. During the day the Wicks shop will be open for visitors to tour and to play and hear our newer instruments. The warehouse is located at the corner of 6th Avenue and Cypress Street in Highland, Illinois. The sale begins at 8:00 am and will end at 1:00. We will hold it open later if we know you're coming. For more information, call Wicks at 877/654-2191, or visit our website at <www.wicksorgan.com>.

Brent Johnson  
Wicks Organ Company

## Noehren recordings

I have a web site with a couple of pages devoted to Ewing D. Nunn's

Audiophile record label, which was owned by Mr. Nunn from 1950 to the early 1970s. Mr. Nunn, who had little formal education, was the heir to the Nunn-Bush shoe company fortune. He had rather remarkable musical acumen, as evidenced by his recordings of Robert Noehren, groups from the Chicago Symphony Orchestra, and a number of traditional jazz groups that are recognized as being outstanding.

My web site is located at <www.flash.net/~bobgl>. There is a prominent link there to the Audiophile material. Nunn issued at least 11 recordings of Robert Noehren. I have been fortunate enough to receive detailed information on seven of these discs. The issues for which I have only title information include:

AP-40, Organ Music of Couperin, Messe, etc.

AP-42, Organ Works of France

AP-51 and AP-52, Organ Music of the Lutheran Church, Trinity Lutheran, Cleveland, Ohio

I would appreciate any suggestions on locating copies of these recordings, or on discographies of the work of the late Dr. Noehren.

Robert Gilchrist Huenemann  
9000 Portola State Park Road  
Box E  
La Honda, CA 94020  
650/424-5057  
650/940-3201

<bobgl@flash.net>  
<bob.huenemann@varianinc.com>

# Here & There

## New pipe organ society formed in Ireland

Ireland now joins the ranks of the many organ societies around the world. A new learned society dealing with the pipe organ, the **Pipe Organ Society of Ireland** (POSI), has now been formed, covering the whole of the island. The society aims to promote the pipe organ and its music, to study the history of pipe organs in both Northern and Southern Ireland and to work to ensure that pipe organs are appropriately conserved.

For many years now, members of the British Institute of Organ Studies and the Ulster Society of Organists and Choirmasters (based in Northern Ireland) have worked diligently to promote the pipe organ and have been cataloguing the organs on both sides of the border. However, up to now there has been no Irish association specifically promoting the pipe organ and dealing with Ireland's pipe organ heritage. In view of the common heritage on both sides of the border when it comes to organs, this All-Ireland learned society has now been formed with a membership of enthusiasts, organ builders and organists.

While the Irish pipe organ scene is not as spectacular as in other EU countries, nevertheless, there are some quite historic instruments, including some with pipework dating from the 18th century and some almost unaltered examples of early 19th-century GG-compass instruments. The Victorian organbuilders carried on a thriving trade in Ireland, and the legacy of their work is everywhere, although the twentieth-century Irish organbuilders did their utmost, as elsewhere, to alter and allegedly improve these organs. The Brindley & Foster organ in Corev, Co. Wexford, is a fine survivor, while the twin Telford & Telford organs at Bride Street and Rowe Street churches in Wexford are remarkable examples of the 1850-60 period. Other surprises include the "sunken organ" (a kind of *l'orgue engloutie*) at Saint Fin Barre's Cathedral, Cork, where the instrument is in a pit in the floor, but still manages

to flood the building with sound, and the striking modern organs by indigenous builders, including the Kenneth Jones organ at the National Concert Hall, Dublin.

For several years now pipe organ builders and organists have been quietly surveying the pipe organs of Ireland both north and south of the border. You will find some of this information about the Irish pipe organ scene from websites by Alistair McCartney (Northern Ireland):

<http://dnusers.dn-anet.dnetz.MNU/>, and Raymond O'Donnell (Republic of Ireland): <www.iol.ie/~rod/organ/>.

The Irish government, through the Irish Research for the Humanities and Social Sciences, has already made available some funding to assist in forming the new society and begin the process of establishing a formal database of pipe organs in Ireland.

Submitted by Norbert Kelvin, Interim Chair, Pipe Organ Society of Ireland, c/o Dept. of Civil & Environmental Engineering, University College, Cork, Ireland; tel: +353 21 490 3079; fax: +353 21 427 6648; e-mail: <n.kelvin@ucc.ie>.

The University of Redlands School of Music has announced the return of the **Redlands Organ Festival**, May 11-14, following the completion of the renovation of the Casavant organ in Memorial Chapel. This year's festival features Pierre Pincemaille, Craig Williams, the Welch/Hancock Duo (James Welch, organist; Russell Hancock, pianist), Christopher Pardini, and Jacqueline Rochette in a program of concerts, lectures, masterclasses, and lecture/demonstrations. For information: Irmengard Jennings, University of Redlands, School of Music, 1200 E. Colton Ave., Redlands, CA 92373-0999; 909/793-2121; <www.redlands.edu>.

The **Presbyterian Homes**, Evanston, Illinois, continues its series of recitals on the Dobson organ in Elliott Chapel; Mondays at 1:30 pm: May 19, David Christiansen; June 23, Liya Petrides; and Thursdays at 7:15 pm:

# THE DIAPASON

A Scranton Gillette Publication

Ninety-fourth Year: No. 5, Whole No. 1122  
Established in 1909

MAY, 2003  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- Ten Years and Counting: Piporg-L Celebrates a Major Anniversary by Herbert L. Huestis 16
- A Conversation with the Chemants by Marcia Van Oyen 17
- Texas Treat: The 2003 Dallas International Organ Competition by Larry Palmer 22

### LETTERS TO THE EDITOR

- 2

### NEWS

- Here & There 2, 3, 4, 6, 8
- Appointments 3
- Nunc Dimittis 8
- Carillon News 10

### REVIEWS

- Music for Voices and Organ 10
- New Choral Music 12
- Book Reviews 12
- New Recordings 14
- New Organ Music 15

### NEW ORGANS

- 23

### CALENDAR

- 25

### ORGAN RECITALS

- 28

### CLASSIFIED ADVERTISING

- 29

Cover: J. F. Nordlie Company, Sioux Falls, South Dakota; Kernersville Moravian Church, Kernersville, North Carolina

23

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 360 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

Visit our new web site at **TheDiapason.com**

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

May 29, Timothy Olsen; July 10, Robert Wagner. For information: 847/492-2920; <mkenmp@northwestern.edu>.

**Kernersville Moravian Church**, Kernersville, North Carolina, will present the dedication of its new 3-manual Nordlie tracker organ on June 1. The lovefeast at 11 am will feature the adult, youth, and handbell choirs, and the band of the church; Wayne Leupold, director of music and senior organist; and Nola Knouse, director of the Moravian Music Foundation, among others. The service will include the anthem *I Was Glad* by Robin Dinda, which was commissioned in 1992 for the dedication of the new sanctuary, and the premiere of *Festival Peace on "Eastham": Ten Thousand Times Ten Thousand* for organ and band by Alfred Fedak, which was commissioned by the band for this occasion. At 4 pm, Janette Fishell, professor of organ at East Carolina University, will play the dedication recital, which will include the premiere of *Six Variations on "Thy Majesty"* by Margaret Vardell Sandresky, commissioned for the recital. The church's organ committee has planned a series of recitals for the 2003-2004 season: September 21, John Mitchener; November 9, Virginia Vance; January 11, 2004, Susan Bates; and May 23, 2004, Matthew Brown. The new tracker organ compris-

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

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

**Contributing Editors** LARRY PALMER  
Harpsichord

JAMES MCCRAY  
Choral Music

BRIAN SWAGER  
Carillon

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

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex 206041 MSG RLY. Email: jbutera@sgcmail.com.  
Subscriptions: 1 yr. \$31; 2 yr. \$41; 3 yr. \$51 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$41; 2 yr. \$56; 3 yr. \$78. Single copies \$6 (U.S.A.); \$8 (foreign).  
Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.  
Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.  
Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.  
This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.  
Copyright ©2003. PRINTED IN THE U.S.A.

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

es three manuals, 42 ranks, and 37 stops. [See the cover and page 23 of this issue.] For information on dedication events, contact Wayne Leupold: 336/996-8445.

The eighth season of the **Lunchtime Organ Recital Series** takes place in Appleton, Kaukauna, and Neenah, Wisconsin, on Wednesdays from 12:15-12:45 (except August 13 at 12:45): June 4, Paul Heiser, St. Bernard's Catholic Church, Appleton (Walker II/40); 6/11, Daniel Steinert, Zion Lutheran Church, Appleton (Sole III/22); 6/18, Naomi Rowley, First United Methodist Church, Appleton (Austin IV/49); 6/25, Marilyn Freeman, St. Paul's Lutheran Church, Neenah (Dobson II/31); July 2, Sarah Malder Hughes, Lawrence Memorial Chapel, Appleton (Brombaugh III/49); 7/9, Mathew Walsh, First English Lutheran Church, Appleton (Wahl II/51); 7/16, Robert Unger, Faith Lutheran Church, Appleton (Sipe III/39); 7/23, Mary Kay Easty, First Congregational Church, U.C.C., Appleton (Moller III/58); 7/30, Joanne West Peterson, All Saints' Episcopal Church, Appleton (Moller/Buzard II/25); August 6, Jared Stellmacher, First Presbyterian Church, Neenah (Aeolian Skinner III/57); 8/13 (12:45 pm), Kathryn Mumy, St. Joseph Catholic Church, Appleton (Holtkamp/Schaefer



(III/48); 8/20, Mark Sikkila, Holy Cross Catholic Church, Kaukauna (Waugerin/Taylor II/25); 8/27, John Skidmore, Memorial Presbyterian Church, Appleton (Casavant II/38). For information: 920/734-3762.

**The American Guild of Organists** has announced the schedule for seven Pipe Organ Encounters (POEs) for students aged 13-19, and a POE+ for adults; POEs for teenagers: June 15-21, Knoxville, Tennessee; June 29-July 3, Sioux Falls, South Dakota; July 6-11, Dallas, Texas; July 6-12, New York City; July 8-12, Calgary, Alberta; July 20-25, Athens, Ohio; July 20-26, San Diego, California; POE+ for adults: July 7-11, Waco, Texas. These regional organ seminars provide private and group instruction, opportunities for ecumenical worship, and a chance for participants to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. For information: <www.agohq.org>.

**The Ohio Choral Directors Association** has announced its 2003 summer conference, June 23-25, at Otterbein College in Westerville, Ohio. Clinicians include André Thomas, Sandra Willetts, and Z. Randall Stroope; performing guests include Pieces of 8, Otterbein Vocal Ensemble, and Summit Chorale Children's Choir. For information: Gayle Walker, 614/823-1318; <gwalker@otterbein.edu>.

**The Hymn Society in the United States and Canada** presents a workshop, "Creating Congregational Song," June 26-July 1, at St. Olaf College, Northfield, Minnesota. Faculty includes Delores Dufner, Marty Haugen, Steve Janco, Sally Ann Morris, and Herman Stuenkel; program coordinator is William Rowan; administrator, guest lecturer, and tutor is Carl Daw. The schedule includes sessions on hymn texts and hymn tunes, psalm settings and other texts, with plenary lectures, small group instruction, individual tutoring, and worship. For information: 800-THE HYMN; <www.thehymnsociety.org>.

**The Académie d'orgue Nemours-Saint-Pierre** takes place June 29-July 6 in Seine-et-Marne, France. The schedule includes classes, group and private instruction, and concerts presented by André Isoir and Andréa Macinanti; organs are by Désenclos (1653, III/28), Saby (1988, II/10), and the Clicquot-Mutin-Cavaillé-Coll-Benoist & Sarelot instrument (III/40) at Fontainebleau. For information: Académie d'orgue Nemours-Saint-Pierre, 24 rue Anthaulme, 77140 Nemours, France; ph: 01 64 28 61 85.

**The McGill Summer Organ Academy** takes place July 7-18, under the artistic direction of John Grew. Faculty includes Marie-Claire Alain, James David Christie, Jean Ferrard, Kenneth Gilbert, John Grew, Gerre Hancock, James Higdon, Hank Knox, Bernard Lagacé, Olivier Latry, Ludger Lohmann, Christopher Stenbridge, Julian Wachner, and Patrick Wedd; topics include music of Jehan Alain, 17th-century North German, J.S. Bach, early Spanish, French classical, Frescobaldi, German romantic, 20th-century American, improvisation, service playing, harpsichord, and continuo; organs by Casavant, von Beckerath, Wilhelm, and Woff. For information: 514/398-4539; <www.music.mcgill.ca/~organ>.

**The Illinois-American Choral Directors Association** presents Summer Re-Treat 2003 July 9-11 at Illinois Wesleyan University, Bloomington, Illinois. Clinicians include Simon Carrington, Jean Ashworth-Bartle, and Mary Jean Allen, and the schedule includes director's chorus, reading sessions, vocal warm-ups, masterclasses, interest sessions, an exhibition, and social activities. For information: Mary Hopper, 630/752-5828.

**The National Association of Pastoral Musicians** presents its national convention July 14-18 in Cincinnati, Ohio. Presenters include Marie Kremer, John Romeri, Jennifer Pascual, Ann Carney, Paul Skevington, Lynn Trapp, Robert Gallagher, Alison Lueddecke, James Kosnik, Michael Barone, and Robert Gary. Organ breakout events include sessions on NPM/AGO certification, organ literature, registration, service playing, liturgical repertoire, chant-based organ music, improvisation, hymn playing, and buying, rebuilding or maintaining organs. For information: 240/247-3000; <www.npm.org>.

**The 4th International Organ Competition** at St. Andreas Church, Korschenbroich, Germany, takes place September 8-14. The competition is open to organists of all nationalities born after January 1, 1968; there will be a maximum of 12 participants. The competition consists of a non-public elimination round and a public final round. Three prizes can be awarded: first prize €4,000, second prize €2,000, third prize €1,000. The jury includes Henning Dembski, Wolfgang Seifen, Jon Laukvik, Nicolas Kynaston, and Peter Panyavsky. Deadline for applications is June 30. The organ at St. Andreas Church was built in 1953 by Johannes Klais, rebuilt in 1970, 1977, and 1984 by Fischer & Krämer, and restored in 2000 by Siefert & Sohn; four manuals and 54 stops. For information: 49 (0) 2161 613 107; <kultur@korschenbroich.de>.

installations, as well as managing Rodgers/Pinchi custom pipe projects. Austin is an experienced pipe organ technician, tonal finisher, restorer and installer. He trained with and worked for several pipe organ builders, including Rosales Organ Builders of Los Angeles. He has served as curator of pipe organs at both Stanford University and the University of California, Berkeley. Recently he operated an independent pipe organ business concentrating on the tonal finishing and installation of Rodgers pipe/digital instruments in Southern California. An active church organist and choirmaster, he most recently served as assistant choirmaster at St. Margaret's Church, Palm Desert, California, where he worked in collaboration with Frederick Swann. Austin holds a B.S. in computer science and a B.E. in music education from the University of Maine, and a Master of Music degree from the New England Conservatory of Music.



Gilles Cantagrel

Gilles Cantagrel has been named chairman of the Association des Grandes Orgues de Chartres, which sponsors the Grand Prix de Chartres International Organ Competition as well as the Chartres Organ Festival. He succeeds Bertrand Dufourcq, Ambassador of France, who served as interim chairman after the death of former chairman Pierre Firmin-Didot in January 2001. Mr. Cantagrel studied music, physics and arts' history, and then he turned towards press and communication. He produced broadcasts for the radio station France Musique and was program director from 1984 to 1987. Today he serves as the station's artistic adviser, as well as deputy manager of the music commission of the European Broadcasting Union. Mr. Cantagrel continues to

present television concerts and has produced numerous radio programs in France and abroad. He is also the author of a film series on the history of organs in Europe. In 2001, the Minister of Culture appointed him a member of the National Celebrations Committee. He is currently a senior lecturer at the Sorbonne and also teaches at the Conservatoire National Supérieur de Musique de Paris and at various conservatories in France and in Québec, and has served as a juror at various international competitions in Europe and North America. In 2003, he was appointed to the supervisory board of the Leipzig Bach Foundation.

Gilles Cantagrel has published many articles in reviews, dictionaries and encyclopaedias and several books, as well as the first edition of the *Dictionnaire des Disques* (1981). He served as editor of the handbooks *Guide de la musique d'orgue*, honored by the French Academy of Arts in 1994, and the *Guide de la mélodie et du lied* (1994). In 1982, he published *Bach en son temps*, and a new edition was released in 1997. His essay, *Le moulin et la rivière, air et variations sur J. S. Bach* (1998), received awards from the Charles Cros Academy and the French Academy of Arts. He is the author of the first book in French language on Telemann, which will be published this year. Mr. Cantagrel is presently preparing further works, among them a study on Buxtehude and the musicians in Northern Germany.



Paul Jacobs

Paul Jacobs has been appointed to the faculty of the Juilliard School in New York beginning with the autumn 2003 semester. The 26-year-old American organist is the 2003 winner of the Arthur W. Foote Award of the Harvard Musical Association, the first organist

► page 4

## Appointments



Mark Austin

Mark Austin has been appointed to the position of manager of pipe products for Rodgers Instruments LLC. He will be responsible for coordinating Rodgers pipe/digital proposals and



Ronald Ebrecht

The Ruth and Clarence Mader Memorial Scholarship Fund has announced that grants for research related to organs and organ music have been awarded to Ronald Ebrecht and Stephen J. Warner.

Ronald Ebrecht, Wesleyan University Organist, whose 30 years' interest in the work of Cavaillé-Coll has included study of and performance on the builder's most important instruments, has received a research grant to support his investigation of the "masterpiece man-



Stephen J. Warner

qué" planned for St. Peter's, Rome. His forthcoming book will discuss that project in the context of a late nineteenth-century trend to build the world's largest organ: "Bigger Than Them All: Cavaillé-Coll and the project for St. Peter's Monumental Organ."

Stephen Warner is organist at Jefferson Avenue Presbyterian Church in Detroit and a staff organist at the Michigan Theater in Ann Arbor. He graduates this spring from the University of Michigan with a dual bachelor's degree

in organ performance and in mechanical engineering; he has studied organ primarily with James Kibbie. He has worked as an intern for John Brombaugh and Associates and is currently employed as an assistant for the Ken Holden Pipe Organ Company in Ferndale, the caretakers and restorers of the Jefferson Organ. Mr. Warner's research project is to create a document celebrating the 1926 E.M. Skinner Opus 475 organ at Jefferson Avenue Presbyterian Church, Detroit, which is in virtually original condition. The intended document, started as a research project for the College of Engineering, will serve as a case study for early 20th-century organ construction methods and as a souvenir for the members and visitors of the church. It will include many new photographs, new CAD renderings of the interior and selected components, selected uses of historical blueprints and letters as well as complete scaling data of the pipework.

Mader fund research grants range from \$200 to \$1000, and preference is given to projects leading to published articles and books. Further information may be obtained from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.





ur music and all the details of religious establishments as well as the more important matters of our liturgy itself should possess a degree of merit and excellence unattained to in things designed merely for our own uses and gratifications.

S. S. Wesley

**SCHOENSTEIN & Co.**  
EST. 1977

**ORGAN BUILDERS**

3101 TWENTIETH STREET  
SAN FRANCISCO, CA 94110  
(415) MISSION 7-5132

DEDICATED TO EXPANDING  
THE TONAL COLOR  
AND DYNAMIC RANGE  
OF THE PIPE ORGAN

"One can never cease to marvel at the extraordinary workmanship that you and your colleagues put into each instrument. In this age of disposability, technological supremacy and lack of caring about quality, your firm is a shining light."

William Rhoads, Organist  
Petaluma, California

organmastershoes.com

**Organmaster Shoes**



wholes and half sizes

**Fast Delivery**

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

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

Sizes 12 1/2-13, \$55 ppd., Sizes 14-16, \$80 ppd.  
Narrow, Medium and Wide widths

CALL OR WRITE

(203) 453-4424

262 Stepstone Hill, Guilford, CT 06437

ever to be so honored. He holds a graduate degree and performance diploma from Yale University and did his undergraduate work at the Curtis Institute of Music in Philadelphia. Paul Jacobs has been called "One of the most supremely gifted young organists of his generation" by the *Chicago Tribune*, and "the next great American organist" by the *South Florida Sun-Sentinel*. He came to national attention as a concert organist in 2000 when he performed the complete organ works of J.S. Bach in 14 consecutive evenings both in New York City and Philadelphia, shortly after his 23rd birthday. Later in the year he performed the complete Bach organ works in an 18-hour marathon in Pittsburgh. During the summer of 2002 he was a featured performer at the AGO national convention in Seattle, and has been invited to perform at the 2004 AGO convention in Los Angeles.

Mr. Jacobs has memorized the complete organ works of Brahms, Franck, and Duruflé, several suites of Messiaen, most of Bach, and a vast range of other organ literature. In 2002 he performed the complete organ works of Messiaen in a series of one-day marathons in six major American cities, and is currently working on the complete organ works of Max Reger to be performed in special marathon events. He recently made his South American debut in Brazil, his European debut in Germany, and is booked to make his Canadian debut in Ontario this year.

Mr. Jacobs has been a featured artist on Public Radio International's "Pipedreams," Bavarian Radio, Brazilian Arts Television, and Minnesota Public Radio. He has taken first prizes in several competitions, including the National Society of Arts and Letters Organ Competition in Washington, DC in 1996, the Violette Cassel Organ Competition in Pennsylvania and the Albert Schweitzer National Organ Competition in Connecticut in 1998, and the Fort Wayne National Organ Competition in Indiana in 1999. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists.



Richard Benedum

institute will be based in Vienna, Austria. Benedum has previously directed seven seminars and institutes for teachers for the NEH, and with support from the NEH and the Ohio Humanities Council has co-directed six mini-institutes in Ohio and Florida. He is alumni chair in the humanities at the University of Dayton and former conductor of the Dayton Bach Society and former chair of the department of music.



Gordon and Barbara Betenbaugh

Gordon and Barbara Betenbaugh, organists and choirmasters at First Presbyterian Church, Lynchburg, Virginia, have been granted a 13-week sabbatical to the United Kingdom beginning this month. Mrs. Betenbaugh, who is also chapel organist and glee club assistant director and accompanist at Virginia Episcopal School, has also been granted a sabbatical from the school. Mr. and Mrs. Betenbaugh will be attending rehearsals and evensongs in Cambridge, Oxford, and London. They will study the organs and choir

training techniques with the following organists/choirmasters of cathedrals and colleges—Cambridge: King's College, Stephen Cleobry; St. John's College, Christopher Robinson; Trinity College, Richard Marlowe; Jesus College, Timothy Byram-Wigfield; Clare College, Tim Brown; Conville & Cains College, Geoffrey Webber; Selwyn College, Sarah MacDonald; Ely Cathedral (in Ely), Paul Trepte; Oxford: New College, Edward Higginbottom; Magdalen College, Bill Ives; London: London Oratory and Royal College of Music, Patrick Russell; London Oratory School, Mike McCarthy; St. Paul's Cathedral, John Scott; Southwark Cathedral, Peter Wright; Temple Church, Stephen Layton; Westminster Cathedral, Martin Baker; Chapel Royal Hampton Ct. Palace, Carl Jackson; Westminster Abbey, James O'Donnell.

The Betenbaughs will also be attending rehearsals, evensongs, and organ recitals at parish churches in London. In addition, they plan to visit several organ companies and attend rehearsals and concerts of professional concert choirs as well as concerts at the Proms at Royal Albert Hall, The Royal Festival Hall, and the Barbican Concert Hall. They will attend rehearsals and the world premiere of John Tavener's *The Veil of the Temple*, a major choral piece with orchestra, at the Temple Church. They will also visit Wippell Stained Glass Company in London. Wippell installed the English antique glass windows in the sanctuary of First Presbyterian Church, Lynchburg. They will visit the Whitechapel Bell Foundry and also have plans to attend the Southern Cathedral Festival in Salisbury.

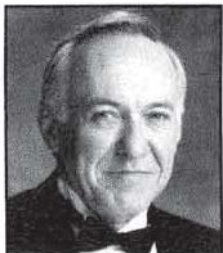
The Betenbaughs will be contacting composers in the U.K. concerning the new commissioning program of Cautate, the Children's Choir of Central Virginia, of which they are directors. In their free time they will be in museums and art galleries and seeking out the 23 London churches that Sir Christopher Wren designed and built after the great London fire in 1666 that destroyed 89 churches and two-thirds of London. Upon their return to Virginia, Mr. Betenbaugh will be writing articles for several periodicals regarding their time in Great Britain.

During the Betenbaughs' sabbatical, Allen Huszti, assistant organist and bass soloist at First Presbyterian Church and chair of the Music Department at Sweet Briar College, will be substituting for them at First Presbyterian and Virginia Episcopal School.

## Here & There

Richard Benedum has been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary institute for teachers, "Mozart's German Operas in Context," June 13-July 9. Thirty participants will be chosen for the institute; each teacher will receive a stipend from NEH. The

## Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



John Ditto



Carla Edwards



Pamela Decker

1101 Belmont Drive, Waukesha, Wisconsin 53186

Phone/Fax: (262) 542-7197 • E-mail: pstringh@carroll1.cc.edu



Craig Cramer

Craig Cramer will begin his 11th annual recital tour of Germany on May 11. Concerts will be performed on several important historical organs, including the 1742 König organ at the Basilika Kloster Steinfeld, Steinfeld/Eifel, and the Silbermann organ in the Evangelische Kirche in Nassau/Erzgebirge. Other recitals will take place at the Katholische Kirchen in St. Ingbert and Nieder-Ramstadt, and the St. Willibald Kirche in München-Laim. For further information see the calendar listings. Dr. Cramer is professor of organ at the University of Notre Dame.

► page 6



“One of the most supremely gifted young organists of his generation, and his performances were superb.” (*Chicago Tribune*)

“Phenomenally gifted and intelligent young artist.” (*The Diapason, Chicago*)

“Hailed as the next great American organist. The organist showed himself a stylish musician of great taste and refinement, with virtuosity put entirely at the service of the music.” (*South Florida Sun-Sentinel*)

“He is a serious student of the literature and, as a performer, a charismatic showman—essential traits, both. He knew when some high-minded panache would make a phrase sparkle and when he needed to dig into his own psyche to deliver an emotionally convincing moment. Unflagging energy and concentration.” (*Atlanta Journal-Constitution*)

“Impressive versatility...His articulation and nuances of pacing were masterful in shaping melodies for emotional impact, and his strong sense of rhythm provided discipline and excitement. Jacob’s Bach was superb” (*Pittsburgh Tribune-Review*)

“An imaginative and gifted interpreter...Jacob’s technical finesse and his carefully chosen registrations drew the maximum drama from the music.” (*Seattle Times*)

“The music had, in Jacob’s hands (and feet), a power and majesty...a fluency and creative energy that deserved a standing-room audience. He played not only with brilliant technique and an acute awareness of [the composer’s] distinctive qualities, but with a fine sense of the space’s acoustics.” (*Washington Post*)

“Always he was articulate and clear and intelligent...Jacobs is both scholar and showman. He should have a fine future. I hope he returns soon.” (*Seattle Post-Intelligencer*)

“At the center of things was Jacobs, but the performer was not the focus of attention. Instead, it was the music itself, great billowing clouds of sound that filled the cathedral’s expanses.” (*San Francisco Chronicle*)

“A tour de force...so brilliant it left everyone breathless. Everything Jacobs performed had a freshness and buoyancy...wizardry at the keyboards.” (*Glens Falls Post Star, New York*)



## ***The Press turns a critical ear to Paul Jacobs***

“Jacobs’s combination of virtuosity, warmth of communication, and intentionality of effect are found in very few performers twice—or even three times—his age. It will be a pleasure to follow his career.” (*The American Organist, New York*)

“An extraordinary feat [Messiaen Marathon] of both endurance and artistry. Jacobs’ choices of registration were often boldly imaginative and he commanded an impressive understanding of structure and proportion. Jacobs’ performance was in itself an astounding feat—he played the 90-plus minute, 18-movement ‘Livre du Saint Sacrament’ entirely from memory.” (*Andante.com*)

“Truly magnificent! A world class talent...Paul Jacobs is a force to be reckoned with in the organ and classical music field...His interpretation and execution were flawless.” (*RoanokeJournal.com, Virginia*)

“Magnificent organ playing. He displayed a stunning technique and his interpretations showed profound insight.” (*The Coupler, newsletter of the District of Columbia chapter American Guild of Organists*)

**PHILLIP TRUCKENBROD**  
**CONCERT ARTISTS**

Phone (860) 560-7800 • (860) 560-7788 Fax  
<http://www.concertartists.com>  
Email: [email@concertartists.com](mailto:email@concertartists.com)



**Delbert Disselhorst**, chair of the organ department at the University of Iowa, was an invited recitalist for four concerts in Germany in September 2002. He played at the Martinikirche in Buer-Melle, the Marienkirche Orgetage series in Osnabruck, and in Paderborn and Soest. Dr. Disselhorst was joined by Gerburg Krapf-Lumpe, who sang the European premiere of two large-scale Psalms for soprano and organ by Gerhard Krapf.

**Mary Gifford** will present a recital on the 1902 Lyon & Healy organ (opus 90, four manuals) at Our Lady of Sorrows Basilica, Chicago, Illinois, on May 18 at 3 pm. The program will include works of Verdi, Barnes, Barber, Inness, Fletcher, and Bach. A freewill offering will be taken to support the organ maintenance fund. For further information: 773/221-1043.



**Nigel Potts**

**Nigel Potts** will be giving a series of five recitals nationwide, "Fanfares and Folk Tunes," featuring music by Percy Whitlock in celebration of the composer's centenary (1903-1946). Recitals will be held at St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York, on Sunday, June 1 (the centenary day); Grace Cathedral, San Francisco, California, on Sunday, June 22; The Riverside Church, New York City, on Tuesday, July 1; The Episcopal Cathedral Church of St. Paul, Boston, Massachusetts, on Wednesday, October 8; and St. Philip's Cathedral, Atlanta, Georgia, on Tuesday, October 14. This series is supported by the Percy Whitlock Trust—Whitlock Centenary Event. <[www.percywhitlock.org.uk/index.htm](http://www.percywhitlock.org.uk/index.htm)>.

Born in New Zealand, Nigel Potts came to the USA after working as an organist for seven years in England. Last spring he graduated with a Master of Music degree from Yale University where he studied with Thomas Murray. He has given over seventy recitals spanning four continents, performing in Australia, New Zealand, Hong Kong, Singapore, USA and Canada, and in most major English Cathedrals (including regular appearances at Westminster

Abbey and St. Paul's Cathedral, London). He has recorded CDs for Guild Music Ltd and JAV Recordings. Mr. Potts is presently organist & director of music at St. Peter's by-the-Sea Episcopal Church in Bay Shore, New York. For further information: <[music@stpetersbayshore.org](mailto:music@stpetersbayshore.org)>; web: <[www.nigelpotts.com](http://www.nigelpotts.com)>.



**Arthur E. Schlueter, Jr. and David Crawford Stills**

**David Crawford Stills** was honored by A.E. Schlueter Pipe Organ Company at a luncheon at the Sun Dial Restaurant at the top of the Westin Peachtree Plaza, Atlanta, Georgia, on February 6, in recognition of his accomplishments and contributions to the music community. With the restaurant's backdrop of revolving views of the Atlanta skyline, 36 friends and former colleagues of Mr. Stills gathered for the event.

Arthur E. Schlueter, Jr., president of A.E. Schlueter Pipe Organ Company, presented Mr. Stills with a plaque and a check commissioning an organ composition, *Fantasy Chorale in D*, written by Mr. Stills for performance this spring at Chester Presbyterian Church, Chester, Virginia. He expressed gratitude for Stills' commitment and expertise as an acoustical and tonal consultant for the company.

As an additional tribute, Mrs. Christine King Farris, sister of the later Dr. Martin Luther King, Jr., read a letter of congratulations from Mrs. Coretta Scott King and presented Mr. Stills with a copy of Mrs. Farris' recently published book, *My Brother Martin*. In addition to his long-time friendship with the King family, Mr. Stills played for the funeral of Dr. Martin Luther King, Jr., and has accompanied Mrs. Coretta Scott King when she concertized on a number of occasions.

Other guests included friends who had known Mr. Stills when he served as director of music at the Ebenezer Baptist Church; associate organist-choirmaster at the Episcopal Cathedral of St. Philip, Atlanta; dean of the Atlanta AGO chapter; minister of music at Warren Memorial United Methodist Church; adjunct professor of organ at

Georgia State University; college organist at Morehouse College; sales associate at Chapel Music; consultant for A.E. Schlueter Pipe Organ Company; and teacher in the Atlanta public school system.

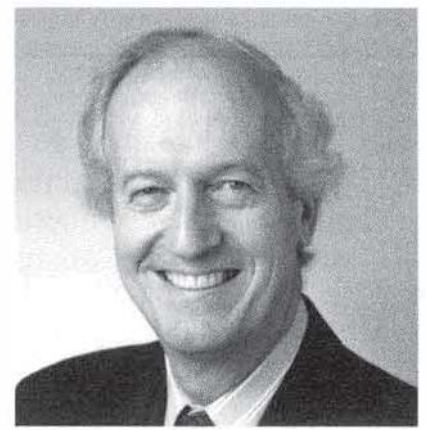
As a concert organist, Mr. Stills has performed throughout the United States and Europe, including concerts at Washington National Cathedral and the Riverside Church, New York City. A graduate of Morehouse College and Atlanta University, Stills was the protégé of the late Dr. Willis L. James. He studied organ with Dr. Joyce Johnson, professor of organ at Spelman College; Dr. Hampton Barker, Atlanta; Dr. Roland Rice, Cathedral of St. Matthew, Dallas; and Prof. Hans Zimmer, Munich, Germany. He is listed in *Notable Americans, Personalities of the South*, and *Dictionary of International Biography*.



**Johannes Unger**

**Johannes Unger** has been added to the regular roster of organ artists of Phillip Truckenbrod Concert Artists. For the past two years he was represented by the agency by virtue of his having taken first prize at the St. Albans International Organ Competition in 2001. Johannes Unger, born in Schlemma (Erzgebirge, East Germany) in 1976, was influenced in his early life by his musical parents. He completed music study at the Spezialschule für Musik in Halle, going on to study further at the Felix Mendelssohn Bartholdy Academy for Music and Theatre in Leipzig. He studied organ with Ullrich Bolme, organist of St. Thomas Church in Leipzig, and piano with Markus Tomas. Since 1999 he has been studying in the solo class of Hans Fagius in Copenhagen. In 2000 he won the 12th International J.S. Bach Competition in Leipzig, and in 1998 he won the first prize at the organ competition in Odense, Denmark, where he was the youngest participant. He has performed in Germany, France, Denmark, Australia, and the United States. His first solo CD, released in 2000, was recorded on the Silbermann organ in Rötha, near Leipzig.

**Craig R. Whitney** has written a new book, *All The Stops: The Glorious Pipe Organ and Its American Masters*. Published April 1 by PublicAffairs and available from the Organ Historical Society, it is an attempt to make the organ, its music and its artists more widely known, through an anecdotal retelling of the lives of Ernest M. Skinner, C. Donald Harrison, E. Power Biggs, Virgil Fox, and Charles B. Fisk, among others, and their interactions with each other and



**Craig R. Whitney**

with the society of their time. Craig Whitney is an assistant managing editor of *The New York Times*, overseeing the nightly editing of front-page stories and coverage of breaking news, after 30 years as a foreign correspondent and editor in New York and Washington. He plays the organ occasionally and practices at Grace Church, Brooklyn Heights, and studied organ with Henry Hokans, Lorene Banta and Melville Smith before graduating with an A.B. in French History and Literature from Harvard College in 1965. The book is available for \$22.50 (plus \$3.50 shipping) from the Organ Historical Society, 804/353-9226, <[www.ohscatalog.org](http://www.ohscatalog.org)>.



**Carol Williams**

**Carol Williams**, San Diego Civic Organist, recently returned to Oxford Town Hall, UK, to launch her new CD that was recorded on the Father Willis organ there last November. The recording includes works by Brahms, Tchaikovsky, Watanabe, and Humphrey John Stewart (the first civic organist of San Diego), and is available for \$20 (including postage). Details are available on her website <[www.melcot.com](http://www.melcot.com)>. For her UK concerts, Ms. Williams is now under PVA Management. Her concerts outside the USA this year will take her to Helsinki and Notre Dame.

**The New England Conservatory** Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide. The listing is available by e-mail to individuals and organizations. The bulletin is sent every two weeks and the subscription cost is \$35 per year. To view samples and print out an order form visit: <[www.newenglandconservatory.edu/career](http://www.newenglandconservatory.edu/career)> and click on Job Bulletin.

## Redlands Organ Festival

Daily Lectures, Masterclasses and Concerts  
May 11 - 14, 2003

### Inaugural Concert

Pierre Pincemaille - Sunday, May 11, 5:00 p.m.

Craig Williams - Monday, May 12, 7:30 p.m.

Welch-Hancock Duo - Tuesday, May 13, 7:30 p.m.

Christopher Pardini - Wednesday, May 14, 7:30 p.m.

Jacquelin Rochette, Associate Tonal Designer, Casavant Frères  
Additional artists to be announced

All concerts presented on the newly renovated Casavant Frères, Opus 1230  
UNIVERSITY OF REDLANDS  
MEMORIAL CHAPEL  
for Festival registration and information call: 909-793-2121, ext. 3264



Established 1879

## Casavant frères

Tél.: 450-773-5001

Fax.: 450-773-0723

[www.casavant.ca](http://www.casavant.ca)  
[casavant@casavant.ca](mailto:casavant@casavant.ca)



# The Friends of the Wanamaker Organ

## • Grand Court Organ Day •

### Saturday June 7 at LORD & TAYLOR PHILADELPHIA

★ PLUS FREE KEN COWAN DEDICATORY EVENING CONCERT ON THE 162-RK

CURTIS ORGAN AT NEARBY IRVINE AUDITORIUM ON THE PENN CAMPUS,

A SYMPHONIC MASTERPIECE METICULOUSLY RESTORED BY

## AUSTIN ORGANS, INC.

**C**OME TO PHILADELPHIA for our free musical extravaganza on the WANAMAKER ORGAN. Hear the Allentown Band and attend free evening festivities on the great Austin Organ in nearby Irvine Auditorium.

**10 am:** Grand Opening Concert at Lord & Taylor with **Andrew Senn** playing the opening movement of Brahms Symphony IV; works by Elgar, Sibelius, Saint-Saëns and Bruckner—on the Big W.

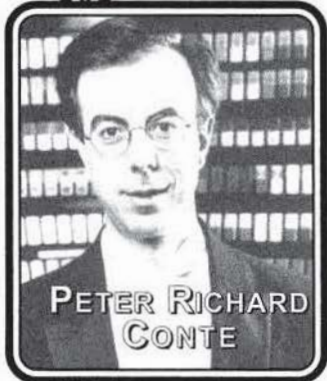
**12 noon:** Special Grand Court guest appearance by **Ken Cowan**; virtuoso **Frederick Hohman** plays thrilling organ masterworks and familiar favorites on the Wanamaker Organ.

**2:30 pm:** **Lyn Larsen**, theatre-organist extraordinaire, presents a Broadway Revue of pops and light airs. By popular demand!

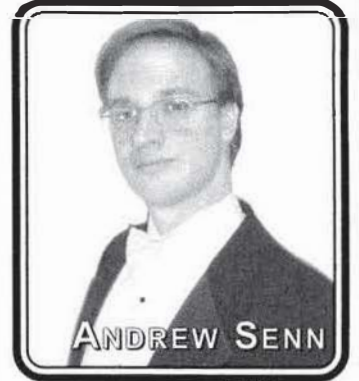
**5 pm:** Grand Closing Concert in the Grand Court. **Peter Richard Conte**, **Rudy Lucente** & the **Allentown Concert Band**. Wow!

**8 pm:** **Ken Cowan** re-dedicates the mighty **Curtis Sesquicentennial Exposition Organ** as the action moves to nearby Irvine Auditorium (Austin op. 1416; 1926). With 11,000 pipes including four real 32' stops, it's guaranteed to raise the roof! All events free!

## WANAMAKER - IRVINE - ALLENTOWN BAND OUR BIGGEST EXTRAVAGANZA YET!



PETER RICHARD  
CONTE



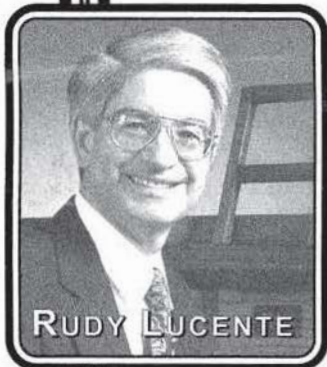
ANDREW SENN



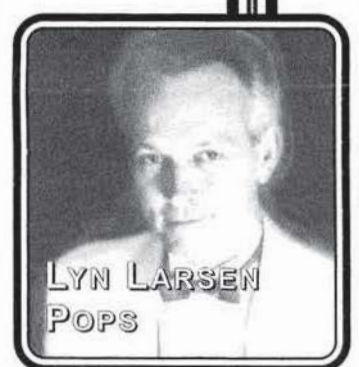
KEN COWAN



FREDERICK  
HOHMAN



RUDY LUCENTE



LYN LARSEN  
POPS

GRAND CONCERT AT 5 WITH  
THE ALLENTOWN BAND AND  
THE WANAMAKER ORGAN

13th and Market, Philadelphia



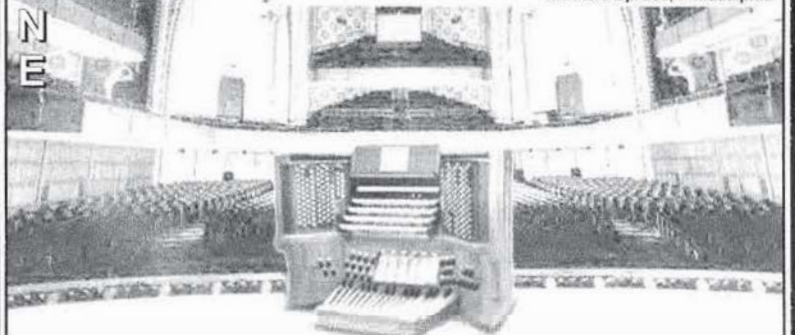
W  
A  
N  
A  
M  
A  
K  
E  
R

All events are admission-free. Lord & Taylor is at 13th and Market in Philadelphia. For printable directions, an order form for Wanamaker products and more information go to [wanamakerorgan.com](http://wanamakerorgan.com)

I  
R  
V  
I  
N  
E

FREE EVENING CONCERT:  
KEN COWAN RE-DEDICATES  
THE 162-RK CURTIS ORGAN  
8 PM IN IRVINE AUDITORIUM

34th and Spruce, Philadelphia



On the Penn Campus, a quick subway ride from Lord & Taylor and near the Amtrak station. Restored by Austin Organs Inc.





Front elevation drawing of Buzard Pipe Organ Builders and "The Organ Loft Apartments"



John-Paul Buzard lays brick at the entryway to the Buzard Organ Company addition, summer, 2002

**John-Paul Buzard Pipe Organ Builders**, Champaign, Illinois, has announced the completion of its shop expansion project. A two-story masonry addition, matching the architectural style and details of the company's 1897 four-story building, was begun in spring of 2002 and officially opened on February 15, 2003. The addition doubles the floor space for the firm's lumber mill, windchest, console, and tonal departments. A second voicing studio was created, and a freight elevator included for convenient transportation of materials throughout the building. The addition has allowed for a more efficient flow of materials through the shop, better storage, and creation of a better work environment. The firm is currently building a new organ for All Saints Episcopal Church, Atlanta, Georgia, of four manuals and 87 ranks, followed by instruments for churches in Columbus, Ohio; Estes Park, Colorado; Austin, Texas; and Williamsburg, Virginia.

The third and fourth floors of the

building are being converted into luxury apartments as downtown Champaign's residential market expands. "The Organ Loft Apartments" will offer apartments with high ceilings, large windows, finished wood floors, all the modern urban amenities, and access through a restored 1902 Otis dual-speed traction elevator. The apartments' rents will cover the cost of the company's addition.

The firm's service department, which employs four full-time workers, has been moved to shop and storage facilities a block away. Current service department projects include tonal re-engineering of the organ at St. Catherine of Siena Catholic Church, Cincinnati, Ohio, and restoration of a 13-stop Felgemaker tracker organ which will be offered for sale, in addition to regular ongoing smaller service projects.

**M. L. Bigelow & Co.**, American Fork, Utah, held an open house on April 4. The event featured the firm's opus 30, a new organ of 10 stops for St. Peter's Church in the Great Valley (Episcopal), Paoli, Pennsylvania, and also celebrated the 100th anniversary of the American Fork 2nd Ward Meetinghouse. For information: 801/756-5777; <www.mlbigelow.com>.

**The Wicks Organ Company** has expanded their website and also offers e-mail updates. Their latest announcements concern the recent purchase of a new computer-controlled milling machine for making reed pipe shallots, keeping a pipe organ clean, and their history of building mechanical action instruments. For more information, visit <www.wicks.com>, e-mail: <organs@wicks.com>.

The web-based **Encyclopedia of Organ Stops**, <www.organstops.org>, is now under the sponsorship of the

non-profit Institute for Pipe Organ Research and Education, Inc. (IPORE). IPORE will fund further work on the Encyclopedia, include the addition of sound samples of stops. IPORE also sponsors a project to create an XML standard for pipe organ specifications. For a \$10 donation, persons can sponsor a stop in the Encyclopedia; the sponsor's name or business will appear on the stop page of choice for one year. For information: <www.ipore.org>.

**St. Olaf Records** has released a two-CD set featuring 49 choral performances from the Sixth World Choral Symposium, held in the Twin Cities in August, 2002. The music on *Choral Highlights from the Sixth World Symposium on Choral Music*, compiled by symposium advisory committee members Anton Armstrong and Philip Brunelle, ranges from traditional South African folk songs to a newly-commissioned work written especially for the symposium by Moses Hogan. Archived performances from the symposium can be accessed at <www.minnesotapublicradio.org>. The CD set is available for order at <www.stolafrecords.com> or by phone at 507/646-3048.

**JAV Recordings** has announced the release of *Comes Summertime*, a two-CD set of highlights from the 1998 summer recital series at The Riverside Church, New York City. Performers include Cherry Rhodes, (playing works of Bonnet, Vierne, King, Beethoven, and d'Antalfy-Zsiross), James Abbing-ton (Coleridge-Taylor, Kay), Peter Stoltzfus (Widor), Timothy Smith (Elgar, Bach-Vivaldi, Widor, Eben), and Peter Richard Conte (Dukas, Wagner, Ponchielli). For information: <www.pipeorgancds.com>.

**Jazzmuze** is offering free organ music at <www.jazzmuze.com>. Visitors to the site can download Joe Utterback's *Little David, Play on Your Harp*, performed by Andrew Shenton from his new CD, *Utterbackanalia*, recorded on the 4-manual Mander organ at St. Ignatius Loyola, New York City. Readers can also visit <www.joeutterback.com>, take the fan club quiz, and download a reward. For information: <wmtodt@aol.com>.

## Nunc Dimittis



Elwin Myrick

**Elwin L. Myrick** of Hillsboro, Oregon, formerly of Springfield, died February 28 of age-related causes. He was 88. Born on April 18, 1914, in Gardiner to Lester and Edith Patterson Myrick, he married Caroline "Carrie" Eades in Portland on July 25, 1944. He was raised and attended schools in Portland, and graduated from high school in Hunting-

ton Park, California. He won a statewide piano contest held by the Oregon Music Teachers Association, which awarded him a scholarship to the University of Oregon. He played the first movement of the Grieg piano concerto with the UO symphony orchestra in 1934 and received a Bachelor of Science degree in 1939. While attending college, he served as organist at the Eugene First Christian Church. He later received bachelor's and master's degrees in music from the UO. Myrick served in the Navy as a radar technician on blimps and was stationed in Tillamook. He served as an organist and choir director at Ebbert Memorial United Methodist Church in Springfield. He began teaching organ, piano, theory and music history at Northwest Christian College in 1949 and retired in 1979, and was an organ instructor at the UO from 1953 until 1959. He was appointed organist at Central Presbyterian Church in Eugene in 1969. A charter member and past dean of the Eugene AGO chapter, he was also a charter member of the Presbyterian Association of Musicians and the Association of Disciples Musicians, in addition to being a member of Phi Mu Alpha music fraternity and of the Kiwanis. His interests included fishing, woodworking, photography and needlepoint, and he enjoyed a pre-dawn swim every day. A longtime resident of Springfield, he recently moved to Hillsboro to be near his family. Survivors include his wife, two daughters, two sons, 15 grandchildren, and four great-grandchildren. The memorial service was held on March 15 at Ebbert Memorial United Methodist Church in Springfield. Memorial contributions may be made to Ebbert Memorial United Methodist Church in Springfield or to Northwest Christian College in Eugene.

**Janet Kelsey Walsh** died December 20, 2002, of cancer at the age of 75. Born on October 2, 1927 in Eugene, Oregon to Jesse and Lydia Storli Kelsey, she married James Walsh in 1956. A lifetime resident of Eugene, she attended local schools and St. Olaf College. In 1950 she graduated from the University of Oregon School of Music. She served as executive secretary of the Oregon Law Institute until retirement in 1989. She also worked as a music teacher in the public schools, was a radio copywriter for KUGN radio, and an editorial assistant for Young Life International. She served as a substitute and regular organist for many churches in the community and for countless wedding and funeral services. She was a member of Central Lutheran Church, Mu Phi Epsilon, and the Eugene AGO chapter. Survivors include two sons, a daughter, a brother, and two grandchildren. Memorial contributions can be made to the University of Oregon School of Music's Janet Kelsey Walsh Memorial Scholarship.

**Malcolm Williamson**, Australian composer who was master of the queen's music for Elizabeth II, died on March 2 in Cambridge at the age of 71. Born in Sydney on November 21, 1931, he entered the Sydney Conservatorium at age 11 to study piano and French horn, and composition under Sir Eugene Goossens, and graduated in 1944 with a Bachelor of Music degree. He moved to London in 1950 and continued his compositional training, studying under Elisabeth Lutyens and, later, Erwin Stein. He converted to Roman Catholicism in 1952 and began a thorough study of the music of Olivier Messiaen. During this period Williamson worked as a proofreader for a publishing house, as an organist and choirmaster in

► page 10



Selections from the September 2002 inaugural concerts on the new Davis Organ at the Francis Winspear Centre for Music (Edmonton, Alberta) will be featured in a nationwide PIPEDREAMS broadcast (#0320) on public radio stations in the United States during the week of May 19-25, 2003. Visit [www.pipedreams.org](http://www.pipedreams.org) for more information.

## Orgues Létourneau Ltée

In the USA: 1220 L Street NW  
Suite 100 — No. 200  
Washington, DC 20005-4018  
telephone: (800) 625-PIPE  
fax: (202) 737-1818  
e-mail: LetoUSA@aol.com



In Canada: 16355 ave Savoie  
Saint-Hyacinthe, QC J2T 3N1  
telephone: (450) 774-2698  
fax: (450) 774-3008  
e-mail: orgueletourneau@qc.aira.com  
[www.letourneauorgans.com](http://www.letourneauorgans.com)



FREE INFORMATION ABOUT  
BELLS AND CARILLONS  
*The Guild  
of Carillonneurs  
in North America*  
37 Noel Drive  
Williamsville, NY 14221

**Verdin Bells...**  
The Art  
of perfection!  
The Verdin Company  
Chestnut Hill, PA 19328  
1 (800) 543-0199  
[www.verdin.com](http://www.verdin.com)





The logo for Allen, featuring the word "Allen" in a stylized, gothic-style font. The letter 'A' is particularly large and ornate, with a vertical line extending upwards from its top and a curved line extending downwards from its left side.

Pipe Organ Consoles

Digital/Pipe Combination Instruments

Tonal Additions

**We're not just digital.**

Join the growing number of churches who are finding that the world's leading builder of digital organs offers complete solutions for their pipe organ needs as well.

The logo for Allen organs, featuring the word "Allen" in a stylized font followed by the word "organs" in a smaller, simpler font, all enclosed within an oval shape.

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

**Visit us at [www.allenorgan.com](http://www.allenorgan.com)**

Call Allen today for a free product brochure—or visit an Allen Organ representative near you.





Malcolm Williamson

a parish church, and as a pianist in a nightclub. These various types of music are reflected in his own compositions of the time, as were the influences of Stravinsky, Messiaen, and the music of the late 19th-century German and Italian operatic composers.

Williamson was able to devote himself entirely to composition since the early 1960s, and in 1975 became the Nineteenth Master of the Queen's Music, the first non-Briton ever to have held that position. His compositional output included symphonies, stage works, chamber, choral and religious music, and film scores. He also had an interest in composing music for children, and composed a number of operas for children, including one based on Oscar Wilde's *The Happy Prince*, and "cassations," miniature operas for audience participation. He was composer in residence at the Westminster Choir College, Princeton, New Jersey in 1970-71. Williamson received the CBE in 1976, a year after his appointment as master of the queen's music, and the AO for services to music and the mentally handicapped in 1987. The University of Melbourne conferred an Honorary Doctorate of Music upon him in 1982. Williamson's works for organ include *Fons Amoris* (1956), *Symphony for Organ* (1960), *Organ Concerto* (1961), *Vision of Christ—Phoenix* (1961, rev. 1978), *Elegy—JFK* (1964), *Peace Pieces* (1971), *Mass of a Medieval Saint* (1973), and *Ochre* (1978). He is survived by his wife Dolly, two daughters and a son.

## Carillon News

by Brian Swager

### GCNA Congress: Berea, Kentucky

The 61st annual congress of The Guild of Carillonneurs in North America will be held June 17-20 on the campus of Berea College in Berea, Kentucky. Congress host, Professor John Courter, will welcome guests with an evening recital on 16 June. The 56-bell carillon in the Phelps Stokes Chapel tower was installed in the year 2000. It features a new carillon console design by Richard Strauss that incorporates European standard manual spacing and an American

standard pedalboard.

Tim-shi Tam will speak about bells and bell music of China. E. Michael Harrington will speak on copyright law and how it affects carillon arrangers, performers, and concert sponsors. Joseph Daniel and Margo Halsted will discuss the new publication, *17th Century Belgian Carillon Music*. John Gouwens will present his new *Instruction Method for Carillon*. Richard Strauss will discuss and answer questions about Berea's playing console. A recital of 21st-century carillon music will include the premiere of a piece by Stephen Paulus that was commissioned by the Johan Franco Committee of the GCNA.

There will be an optional post-congress trip on Saturday, June 21. Participants will visit the Meeks and Watson Bellfoundry in Georgetown, Ohio, and the Verdin factory in Cincinnati, Ohio, with a stop in Newport, Kentucky, to see and hear the World Peace Bell. The Meeks and Watson visit will feature tours and the actual casting of a bell. At the Verdin factory, a reception will celebrate the 50-year collaboration of the Verdin Company with the Petit and Fritsen Bellfoundry. Frank Fritsen of The Netherlands will be honored. The afternoon will conclude with a picnic at Rick Watson's house, where participants will be invited to play music on his newly installed house organ.

For more details on the 2003 Congress, see the GCNA website: <[www.gcna.org](http://www.gcna.org)>.

### Delius Society sponsors recital

The Philadelphia Branch of The Delius Society sponsors Lisa Lonie in a carillon recital at Longwood Gardens, Kennett Square, Pennsylvania, on Sunday, May 18 at 2:30 pm. With the theme "Bells Over the Meadows," the recital features two works of Frederick Delius, several carillon compositions, transcriptions, and arrangements of popular songs. Lonie is carillonneur and director of summer concerts at St. Thomas' Church, Whitemarsh, Pennsylvania. The principal aim of The Delius Society is simply to bring together those interested in Frederick Delius (1862-1934) and his music. While the membership list includes leading Delius scholars and performers, the majority of members are not professional or even performing musicians and join purely because of their interest in, or love for, the music of Delius.

## Music for Voices and Organ

by James McCray

### Easy Summertime Music

'Tis not through envy of thy happy lot,  
But being too happy in thine happiness,—  
That thou, light-winged Dryad of the trees,  
In some melodious plot  
Of beseeching green, and shadows numberless,  
Singers of summer in full-throated ease.  
John Keats (1795-1821)  
*Ode to Psyche*

Sometimes Keats' admonition (above) about "full-throated" is less sat-

isfying with volunteer church choirs than with birds! Many directors spend lots of time trying to reduce that full-throated sound. Nevertheless, one of the tough parts of church work is keeping quality in the choir during those months from May to September. While summer is a comin' in, singers are a goin' out.

Church choir directors must be like Picasso's uncle in terms of reviving programs which may have slipped in attendance in the time after Easter. The story is that the midwife thought that little Pablo was stillborn and left his inert body lying on a table. When his cigar-smoking uncle bent over the body, he blew smoke in the baby's face and the newborn infant let out a cry of rage and was discovered to be alive. Choir members are worn out from the weekly performances, distracted by the warm outdoors, and simply want a change of pace in the summer. Directors who do not heed their pleas may find that in the fall their numbers will be down. Time off for church choirs in the summer is essential!

A break in routine need not last all summer. It could be two of four Sundays off each month, or even more. The size of the choir still will be smaller than during other parts of the year, so prudent programming is necessary. Avoid the mid-week rehearsal and plan on putting things together quickly at a slightly longer pre-service practice, reducing the singers' time. Getting together as a group before the service is not a serious imposition, but it is difficult for the director who has almost no idea how many will show up. Most directors who provide music for summer services draw on repertoire sung the past year: not a bad idea as long as the music is not too taxing for what probably will be a smaller choir. Easy music is the best solution, something that can be read and polished in a short amount of time, and connects to the liturgical calendar or sermon. Also, for added support be sure to contact returning college folks who may have sung in the choir in the past.

Summer offers a wonderful insouciance for most folks except the church treasurer who is cognizant of the loss of weekly revenue. It is common knowledge that an excellent choir is an attraction to the service. That is true for traditional or contemporary services. When the choir is present contributing to the service, attendance in the pews is often better. So, the choir director may be caught in the middle of a situation where the minister encourages the choir's being there, and the director recognizes the value of time off for everyone. Finding a comfortable balance is a challenge, but remains the job of the music director.

It is not necessary to sing full, SATB music in the summer. The messages of the text are more important than using a four-part choral texture. Two-part anthems, sung well, are far better than four-part sung poorly. Each year I do a considerable amount of adjudications for school choral contests. Those of us who do this constantly point out to directors that ratings would be higher if the music is done well. Just having the choir stand up and struggle through a difficult piece does not result in a good rating. The same can be said for church

choir summer performance.

The summer anthems need to be easy, attractive, and have a text that persuades the listener. This is not the time to challenge the choir; it is a time to soothe them with gentle success. So, choral friends, the music reviewed below is easy, and will not be a problem for substitute accompanists who may be filling in, yet has a quiet beauty that will appeal to the singers and the congregation. A few for your consideration are reviewed below. Happy summer!

**God a Dwelling Shall Prepare, George Handel, arr. Henry Kilken. SAB and keyboard, Theodore Presser Co., 392-42378, \$1.50 (E).**

Adapted from *Jeptha*, this setting uses three-part block chords with some unison singing. The choral parts are easy with stepwise motion. The keyboard part begins in the left hand with a march figure in octaves. Later the accompaniment becomes more lyric in style, but is never difficult.

**Let My Love for Jesus Be My Song, arr. David Lantz III. Twopart mixed voices and keyboard, Abingdon Press, 0687080630, \$1.25 (E).**

There are three stanzas, two with extensions, and the first is in unison. A gentle, pulsating chordal accompaniment is used throughout, although the chords grow larger and the left hand becomes more melodic in some places. The music is very tuneful, easy to sing, and the opening melody is ever present.

**So the Day Dawn, K. Lee Scott. SATB and organ, MorningStar Music Publishers, MSM-50-6033, \$1.75 (M-).**

The text is based on Romans 8:35-37. The first two stanzas are sung in unison; the women begin, over an arpeggiated organ accompaniment, then the men sing the second. The third stanza begins in mixed choir unison, but soon changes to a four-part homophonic texture that becomes more harmonically interesting as the text changes character. At the end, the women move into a three-part setting for the coda.

**Sing Praise to the Mighty God, J. S. Bach, arr. Hal Hopson. Choristers Guild, CGA942, \$1.40 (E).**

Hopson provides several choral voicing possibilities for the various verses: SATB, Treble Choir and Two Choirs—which makes the music very pragmatic, especially for a summer choir where numbers of singers may be limited. The text is from Psalm 19:1-2 and the music taken from Bach's Cantata 192. The keyboard is busy in Bach contrapuntal style, but the voices simply sing the unison melody. Charming music.

**The Day Thou Gavest, Peter Pindar Stearns. Two-part youth choir and organ, Paraclete Press, PPM00313, \$1.10 (E).**

The youth choir designation is somewhat curious since both parts are written in treble clef and the ranges used in the second part would be too low for males to sing down an octave. There are three stanzas with the first in unison. The organ part is on two staves and is more interesting than the choral music; it contains registration suggestions. The

► page 12

- People are simply amazed  
Upon experiencing  
The Beauty of Our Sound! -  
**RIEGER-KLOSS**  
An Organ Building Tradition  
Since 1873

Exclusive North American Representative  
**EURO MUSIK CORPORATION**  
Toll-Free Telephone/Fax: 1-800-21-ORGAN

104 West Lake Street  
Bloomington, IL 61808

e-mail: [euromusik@earthlink.net](mailto:euromusik@earthlink.net)  
website: [www.Rieger-Kloss.com](http://www.Rieger-Kloss.com)

**CORNEL ZIMMER ORGAN BUILDERS**

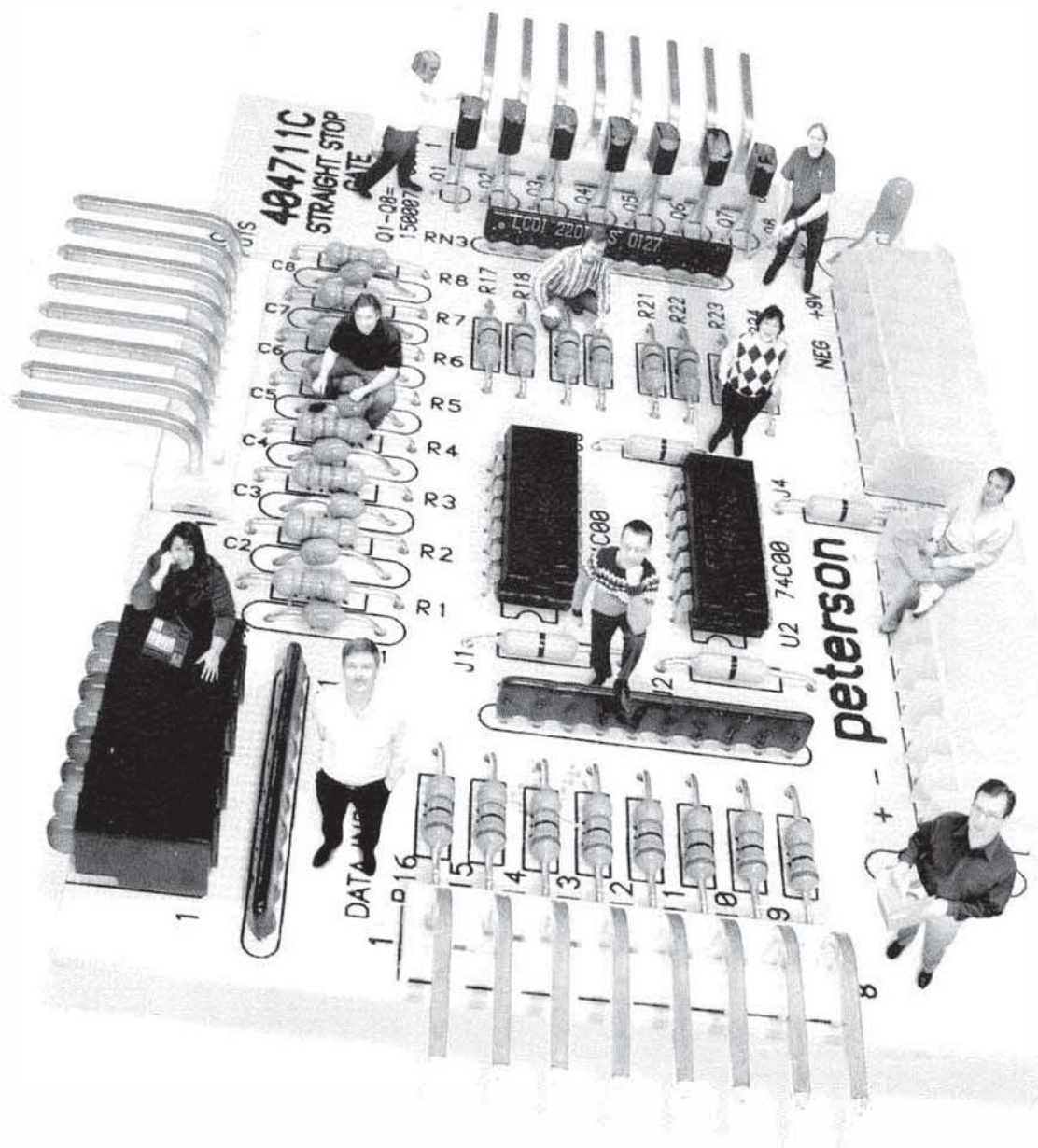
FOURTH GENERATION BUILDER . . .  
A NEW GENERATION IN  
EXCEPTIONAL QUALITY,  
CREATIVITY AND INTEGRITY.

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

WWW.ZIMMERORGANS.COM MAIL@ZIMMERORGANS.COM



# Exclusive Standard Features



*Many companies offer control systems for the pipe organ. Only Peterson products come with the most experienced and conscientious customer assistance staff in the industry... standard.*

*Our people make the difference!*

**peterson**

ELECTRO MUSICAL PRODUCTS, INC.

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



opening melody remains essentially the same for the upper voice in later stanzas.

**Beneath the Cross of Jesus**, arr. Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP 1650-2, \$1.50 (M).

This familiar hymn has three stanzas with the first primarily in unison. The third stanza modulates up and takes on a somewhat different, more positive mood. The choral parts are on two staves with lots of support from the keyboard, although there is one area that has optional unaccompanied singing. Probably more for Lent, but still useful as a general anthem with its familiarity and possible sermon topic connection.

**Spirit of God Unleashed**, Richard Proulx. SAB and organ, G.I.A. Publications, G-4766, \$1.30 (M-).

The organ music is on three staves, somewhat soloistic in places, and usually very busy. There is counterpoint in the choral parts, and this setting is more difficult than others in this review, but also considerably more dramatic in style. This is a well-crafted and very musical setting of the text based on Acts 2.

**Come Away to the Skies**, arr. Eugene Butler. SATB with keyboard, Coronet of Theodore Presser Co., 392-42384, \$1.25 (E).

This brief anthem is based on material from *Southern Harmony*. The text is modified so that it is appropriate for Easter or general. There are four short stanzas with the melody prevalent, even though Butler's setting moves through various modulations.

**O the Boundless Love of God**, Dana Mengel. SATB and keyboard, Carl Fischer, CM8767, \$1.50 (E).

The main theme is repeated throughout with a modulation on the last stanza that makes the music somewhat more festive as the tempo broadens and choral parts move into four separate lines. The accompaniment also increases in intensity as the piece builds to its concluding Amen.

**Come Unto Me**, Crawford R. Thoburn. SATB and keyboard, Foster Music Press of Shawnee Press, MF 2173, \$1.50 (E).

It is not until page 7 that we get a true four-part setting; until then most of the anthem is in various unison formats (women, men, mixed). The keyboard part is very easy and merely provides harmonic support for the chorus. There are several stanzas with the final one

modulating and presenting a more developed form of the tune.

## New Choral Music

**Requiem of Hope**, Colin Mawby, soprano, SATB, and organ or orchestra. Kevin Mayhew Ltd., 2002, Catalogue No. 1450252, £8.99.

In order to better understand the underlying thoughts running through Colin Mawby's 35-minute *Requiem of Hope*, it is probably helpful to realize that the composition is dedicated to his mother's parents and his father's father, all of whom played major supporting roles in Mawby's early life, after his mother died when he was only three and his father was unable to cope with his three small children by himself. This is a memorial of deep affection for Mawby's grandparents in music which expresses hope, love, simplicity and overwhelming humanity.

The composer usually composes rapidly, but in this case he worked sporadically for over six years and completed three versions before he was satisfied with the piece. There are eight movements: *Celtic Blessing; Introit and Kyrie; Meditation; Offertory; Sanctus and Benedictus; Agnus Dei; Communion Motet and Antiphon; and Libera me, Domine and In paradisum.*

The pillars upon which the composition rests, the five movements that are settings of texts from the Roman Catholic Latin Requiem Mass, were written first. When asked why he omitted the customary *Dies irae, dies illa* (Day of wrath and doom impending) the composer explained: "I find it very difficult to equate the harsh texts [that deal with the Last Judgment and eternal punishment] with my own theological views. I cannot see God as some type of giant stoker continually throwing people into everlasting fire, I can't visualise devils with tridents poking people. These visions belong to another age. They obviously contain much drama but they have no connection with my own belief. I do believe that we are ultimately accountable, but the traditional vision is surely simplistic." Like Gabriel Fauré in his well-known *Requiem*, Mawby avoids the more fiery texts, and has created a sublime, serene depiction of heaven, of humanity's transcendence over suffering.

The inclusion of settings of three texts in the vernacular may suggest similarities to Benjamin Britten's amalgamation of the Latin Requiem with the

English antiwar poems of Wilfrid Owen in his *War Requiem*, but this was no more than a coincidence. There is no political or sociological statement in *Requiem of Hope*: the English texts were chosen because they "expressed [his] feelings about death in words which spoke to [him] and words which were comforting but completely un sentimental."

The soft, calm, legato melodic lines over drone-like pedalpoints in the opening *Celtic Blessing*. "Deep peace of the running wave to you," create an evocative mood of tender spirituality, which—like Mozart in his *Requiem*—returns in the last page of the work, where the words are "Peace, deep peace of the Son of Peace to you."

In the third movement, Mawby's deeply religious nature is clearly aroused by the delving of Henry Vaughan (1622–1695) in his poem *Meditation*, into "Dear, beautiful death," and the soul's vision, "like a great ring of endless light," of eternity, and this results in some of the most profoundly moving music in the work.

The seventh movement opens with a *Communion Motet*, a setting of the wonderfully sensitive, lyrical prayer by John Henry Newman (1801–90): "O Lord, support me all through the long day of my life, until the shadows lengthen and the evening comes, and the busy world is hushed . . . Then, Lord, in your mercy, grant me a safe lodging, a holy rest, and peace at the last." Mawby's inspired idea is to clothe Newman's devotional words with stately meditative music in which there are short, declamatory, plainsong-like wisps of melody enunciated over static organ chords. Without a break, he then leads delicately into the ethereal world of the antiphon *Lux aeterna luceat eis, Domine* (May eternal light shine upon them, O Lord).

*Requiem of Hope* is a masterly composition by one of the Roman Catholic Church's great British contemporary composers. It is not only a profound expression of Mawby's spiritual belief in life after death, but also, appearing in these very uncertain times, it offers comfort and peace for those who are feeling anxious and depressed by world events.

—Peter Hardwick  
Brechin, Ontario

## Book Reviews

Naacke, Christoph (ed.). *150 Jahre Orgelbau Link 1851–2001*. Freiburg i.B.: Verlag Freiburger Musik Forum 2001; 304 pages; available

from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; \$34 plus \$2.50 shipping; 804/353-9226.

<www.ohscatalog.org>

The editor, Christoph Naacke, is the present owner of the Link firm, and the volume is clearly a company-sponsored project. However, the principal author is the well-known organ historian Hermann Fischer, and the book is a sober history, not a piece of propaganda.

Link Orgelbau—the name has changed slightly several times—is located in Ciengen, a small city not far from Ulm, Germany. The firm was established in 1851 by two Link brothers, and four generations of the family ran the company until 1988, when Christoph Naacke, a voicer in the company and a relative of the family that controls the Beer pipe-making firm located in Ciengen, bought the company.

Every major organ-building country has builders like Link Orgelbau, little known abroad, that play a more or less notable role in organ history. Link has never been on the cutting edge of developments, but for a century and a half it has produced solid, dependable instruments. One tends, a little unfairly, to think of Link as a regional builder that has never built any very large instruments or any instruments in particularly famous places. However, a company whose opus list reached 1080 by 2001 certainly deserves some attention.

Fischer, in several brief chapters, covers the history of the company from 1851 to the present. The coverage of the early years is spotty, since a fire in the late 19th century destroyed many of the early records. His account is told chiefly in the form of segments devoted to the various leaders of the company. The most prominent of these was certainly Eugen Link (1855–1940), who was responsible for the notable expansion of the firm in the years before World War I. Realizing that expansion in southwest Germany and in neighboring Bavaria was limited by the presence of Walcker and Steinmeyer, Eugen Link sought markets in Alsace, Belgium (where a Link branch was established), and overseas. Connections to German missionary groups led to the building of a number of small organs for Portuguese India, China, and Japan. Over 80 organs were built by the Belgian branch.

Political events, chiefly of course World War I, affected Link badly, and the company never really recovered. For whatever reason, even the prosperity of the post-World War II era seems to have bypassed the company. A firm that had employed 50 people in its heyday had only 113 employees in 1988, and its existence was heavily dependent on a large maintenance business. In recent years Link has built relatively few

**Reuter**  
Fine Pipe Organs  
Established 1917

*Dedicated to Artistry & Integrity*

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

**Bedient**

1060 Saltillo Road  
Lincoln, NE  
68430  
(402) 420-7662  
FAX: 7663  
BedientORC@bellsouth.com  
www.  
4w.com/bedientorgan  
Your inquiries  
welcomed!

**QUIMBY  
PIPE  
ORGANS**  
INCORPORATED

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

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



instruments per year, but a number of them are both sizable and artistically interesting. Some are in the Rhineland and other areas outside Link's traditional home territory.

The longest and most interesting chapter in the book offers brief accounts of various Link organs past and present, many of them no longer extant. There is an understandable emphasis on instruments built in the last few years. This chapter is heavily illustrated. The book also contains a complete opus list, a list of restorations, a family tree, a bibliography, and indexes of both people and places.

Fischer's historical chapters contain little information about the technical features of Link organs. The information included in the accounts of individual instruments only partially makes up for this.

If Link organs were ever in the forefront of developments in the industry it was during the period when the firm collaborated closely with the notable organist and composer Helmut Bornfeld. One wishes that the brief and rather general chapter dealing with this collaboration had been expanded.

The volume contains numerous illustrations. The very variable quality of these illustrations, most of them black and white, is of course at least partially due to the quality of the older photographs.

This is a rather dull book to read, and its appeal to non-German readers will be limited. It is a reliable, comprehensive treatment of a builder whose contributions to the history of German organ-building should not be ignored. Libraries or individuals interested in having a comprehensive resource library covering German organ-building will need and appreciate this volume.

—W. G. Marigold  
Urbana, Illinois

**Maurice Duruflé, 1902–1986: The Last Impressionist**, edited by Ronald Ebrecht. Lanham, MD: Scarecrow Press, 2002. xv + 215 pages, <www.scarecrowpress.com>; available from the Organ Historical Society, \$55 (plus postage), 804/353-9226; <www.ohscatalog.org>.

In the early pages of this collection of articles, prepared as a centenary tribute to Maurice Duruflé, he is described as a prodigy and virtuoso of the highest order who was among the greatest organists of the twentieth century, a prestigious professor and improviser, a musician who was held in the highest esteem in the Paris musical world of his day. Although his compositional output is comparatively small, his highly crafted and refined organ works remain favorites among many organists. Among the wider musical public he is best known for his large-scale *Requiem* for soloists, chorus, orchestra, and organ (1947), an undisputed masterpiece that has reached millions through live performances or radio broadcasts. Duruflé toured extensively outside France, both in Europe and North America, often accompanied by his wife, Marie-Madeleine Duruflé-Chevalier, who was also a distinguished organist. His career was terminated as a result of a catastrophic automobile accident in 1975, which left him an invalid until his death in 1986 and also seriously injured his wife. Although there is a substantial literature of periodical articles on Duruflé, there has been no full-length book on him until now.

Ronald Ebrecht's preface includes a summary of the recollections of some of Duruflé's associates and their assessments of his musical achievements. A brief introduction by Marie-Claire Alain, who was a student of Duruflé's from 1944 to 1950, recounts some of her experiences in that capacity and reveals her admiration for him as a man, a musician, and a composer. The main body of the book consists of six chapters: one is a narrative of Duruflé's life, another concentrates exclusively on the rhythmic aspects of his compositions,

three deal with various aspects of his music, and the last is an essay on Marie-Madeleine. The contributors of these chapters are all extremely well qualified in terms of their musical and scholarly backgrounds: one studied with Duruflé and three studied with Mme Duruflé. The extensive ten-page bibliography that ends the work lists writings by Duruflé and those of other authors, as well as dictionary and encyclopedia articles. A specifications appendix includes data on the important instruments that Duruflé knew and played. A center section presents photographs of Duruflé, his wife, and others in their lives.

Chapter 1, "In Gregorian Mode," by James Frazier, is the longest of the set. Biographical in nature, it covers the major points in Duruflé's life from the time of his early musical education in his home town of Louviers into the period of his outstanding career at the Paris Conservatory in the 1920s; Tournemire, Vierne, Gigout, Dukas, and perhaps Widor were among his teachers in that period. A short interlude in this section describes the plainsong revival and the role of major composers in this reform. Other sections include his succession at Notre-Dame and Sainte-Clotilde, highlights of his life and activities in Paris, his job as titular organist at the church of Saint-Étienne du Mont in Paris, and his appointment as professor of harmony at the Conservatory in 1943. Towards

the end of this chapter we learn more about Duruflé as teacher, as organist, his work in organ design, his relations with the church, his North American tours, and his concert programming. The chapter closes with some insights into his personality, his life with Marie-Madeleine, and his many musical achievements.

Chapter 2, "The Large Beat," by Marie Rubis Bauer, deals with methods for understanding the hierarchical rhythmic structures in Duruflé's organ composition, *Scherzo*, Opus 2. Following an overview of some basic theoretical studies of musical rhythm and time, the analysis proceeds through the various musical events in the piece and their implications for performance. It concludes with observations on the significance of hypermetric structures and Impressionistic harmonies in Duruflé's compositional style.

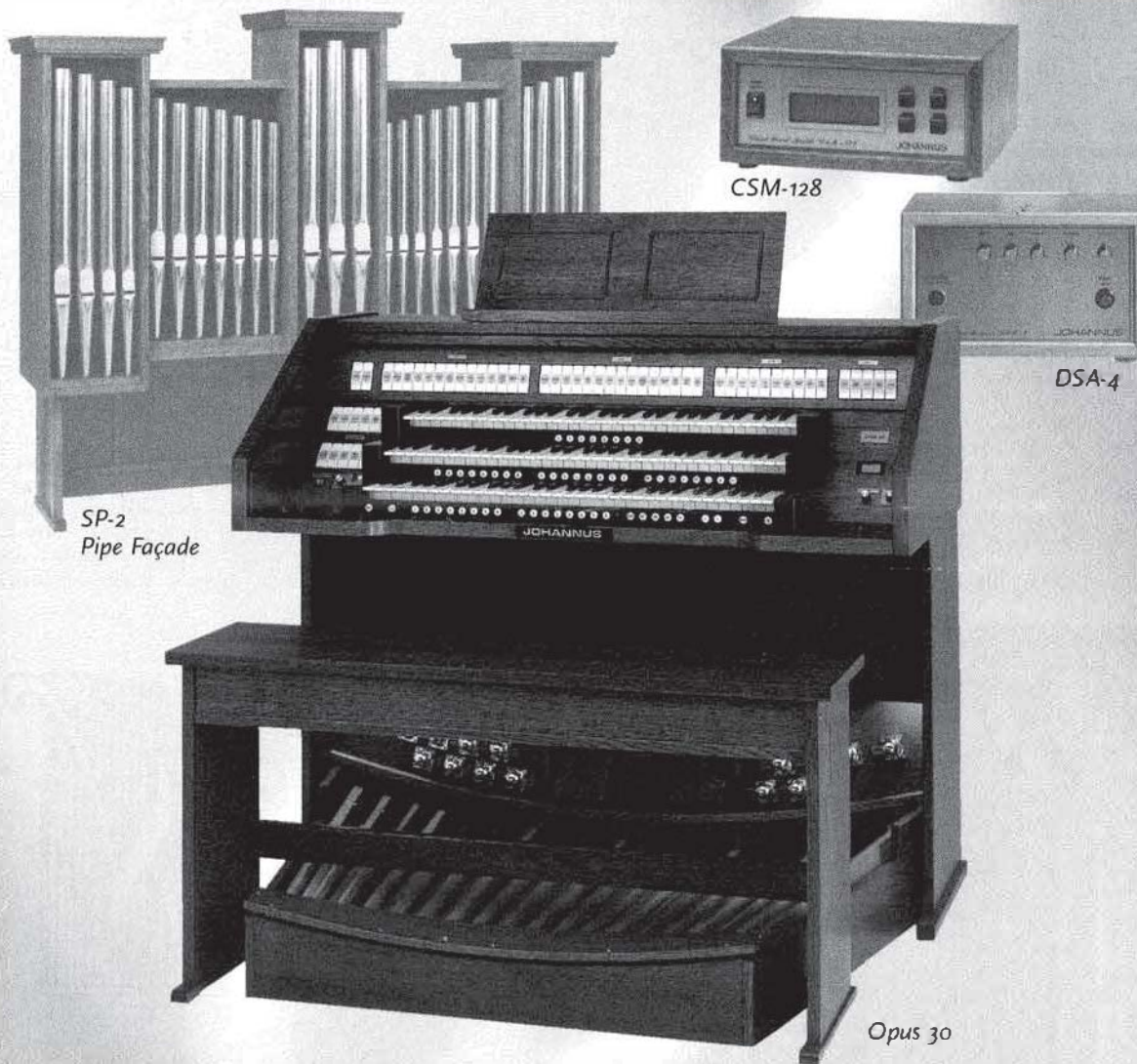
Chapter 3, "On Clouds of Incense," by Jeffrey Reynolds, provides an analysis of the chants used in the sacred choral works. First there is an introduction to the importance of Gregorian chant in Western musical culture and its evolution into a uniform rhythmic practice. Specifically, the analysis concentrates on the *Requiem*, Opus 9, Duruflé's largest and most popular choral work. The detailed description deals with all nine movements of the work in terms of their overall formal structures,

key centers and other harmonic devices, melodic content, rhythmic layering, musical textures, text painting, and dominating mood. A similar treatment is accorded other choral works: *Quatre Motets*, *Ubi caritas, Tota pulchra es, Tu es Petrus, Tantum ergo, Messe "Cum Jubilo,"* and *Notre Père*. The conclusion points out that although Duruflé was not strictly an innovator, he used both traditional and progressive musical language in these choral works.

Chapter 4, "As the Master Wanted," by Herndon Spillman (who studied for two years with Duruflé and has recorded his organ works), discusses the performance of his organ pieces, invoking concepts of organ design and winding, and their influence on registration and performance. The analysis covers the *Scherzo*, Opus 2; *Prélude, Adagio, et Choral varié sur le thème du "Veni Creator,"* Opus 4; *Suite pour Orgue*, Opus 5; *Prélude et Fugue sur le nom d'Alain*, Opus 7; *Prélude sur l'Introit de l'Épiphanie*; and *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*. The conclusion advises the performer to keep several factors in mind for the successful interpretation of Duruflé's organ music: technique, the internal and external structure of the music, and his style.

Chapter 5, "Ties that Bind," by Ronald Ebrecht, concludes the discussion of Duruflé's music with miscella-

## Is it REAL or is it JOHANNUS



The new Opus 30 organ offers both 42 American Romantic and 42 European Classic voices for an amazing price. A perfect instrument for churches or home with 4 Audio channels to guarantee beautiful rich pipe organ sound built by Dutch craftsmen.

Customize your organ with a fancy pipe façade, extra voices with the Classic Sound Module or put yourself in a European cathedral with the quadraphonic surround system. This sounds so real, it must be Johannus.

Please contact us for your nearest dealer

**WWW.JOHANNUS.COM**

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



neous but related topics on Duruflé's organs, registration suggestions, tempo indications and aconistical settings, and edited versions. The author concludes: "These are the ties that inextricably bind the works, both the last and the summit of Impressionist organ music, to the late Romantic organ tone for which they were written" (179).

Chapter 6, "Marie-Madeleine," by Eliane Chevalier (her sister), recounts the life story of Duruflé's wife (1921-1999), and covers her childhood, her studies and career, recitals and tours, compositions and teaching, accident, and last honors.

As the first comprehensive book on Duruflé, this collection of original articles is an impressive contribution to the understanding and appreciation of the "Debussy of the organ." Although it lacks the overall logical organization and integration that would be achieved in a single-author work, it nevertheless largely avoids excessive duplication of information, perhaps due to the invisible editorial hand at work. The specializations of the individual authors are revealed to advantage and complement one another, and their extensive research sources are quite adequate to the task. Although there is a passing reference in chapter 1 to solo organ recordings by Duruflé and his wife of his own works and those of other composers, no comprehensive discography has been included, unfortunately; also there is no itemized list of compositions. Nevertheless, all present and prospective devotees of Duruflé—experienced performers, advanced students, and scholars alike—will profit by an encounter with this wide-ranging and informative book.

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

## New Recordings

**Johannes Brahms: Warum ist uns das Licht gegeben. Kammerchor Stuttgart, Winds of the Deutsche Kammerphilharmonie, Detlef Bratschke, organ, Frieder Bernius, conductor. Carus 83.201.**

Featured on this compact disc of choral works by Brahms are the motets of opus 74 and 110; the *Fest- und Gedenksprüche*, opus 109; the *Ave Maria*, opus 12; the *Begleitungslied*, opus 13; the *Geistliches Lied*, opus 30; and the so-called *Missa canonica*, opus 17 and 18.

This recording highlights a composer

of choral works whose originality was well sifted through studies not only of Bach and Handel, but Schütz, Isaac, and Lassus as well. Thus one can hear everything in this music from Schütz-like text declamation (opus 109), and Handel-like flourishes (opus 74), to the deep and intense chromaticism splayed over long lines so familiar in Brahms's music. This is Brahms at his contrapuntal best, and his deep, personal language is as evident in the *Ave Maria* of 1858 as it is in the opus 110 motets of 1889. Among the rarities in this recording are the opus 13 funeral hymn intended to be performed graveside by choir, winds, and percussion, the opus 18 canonic Latin mass movements first published in 1956, and the *Kyrie*, opus 17, which was not published until 1984.

Americans have become quite used to a certain choral sound in Brahms, i.e., an opulent tone well fed by ample vibrato. This approach has never really been the rule in Germany, however, where the *Singsakademie* tradition has favored a more direct vocal style, characterized by little or no vibrato, a heady tone, and intense attention to text delivery. This is the approach taken here by Frieder Bernius and the Chamber Choir of Stuttgart to splendid result. Here is a choir that places on itself the same demands of intonation, dynamic shading, and refinement of diction of a line solo singer. While a few listeners will find the clarion sound of the choir to be off-putting in this music, others will be well rewarded by some supremely virtuosic and engaging singing.

The informative German program notes were excellently translated from the original English notes, but the English notes appear here only in curiously truncated form. The translations of the choral texts are generally quite good, and the booklet is rounded out with fine biographies of the choir and its director. Not a word, however, is devoted either to the organist or to the instrument he plays in this recording.

—Gregory Crowell  
Grand Rapids, Michigan

**1929 Skinner Organ—Opus 783: Residence Player Organ at Elm Court, Butler, Pennsylvania. Organists: Ken Cowan, Marcel Dupré, Lynnwood Farnam, Peter Stoltzfus, and others. Great Organ Builders of America: A Retrospective (Volume 13). Two CD set, 2001, #JAV 123. JAV Recordings 1-888/572-2242; <www.pipeorgancds.com>.**

One problem with the organ over the last seventy years has been that its aficionados have habitually taken the

instrument far too seriously. This has often resulted in a sterile academicism that has not only given rise to apathy toward the instrument among the general public, but in many cases has even engendered an active hostility. This CD, more I think than any others I have heard, suggests how things might be different, and how the organ might once more become a popular instrument.

For a start, the Elm Court organ is itself remarkable. Comprising only fifteen ranks, the instrument is living proof that in the hands of a master organ builder such as Ernest M. Skinner, almost any specification can be effective. In this instance an exciting buildup and impressive plenum are achieved with a stoplist that has a single Diapason as the only principal stop, and where the only upperwork is a Nazard and Piccolo. This leaves room for plenty of color reeds and no fewer than three celestes within the space of only twelve voices. Such is the versatility of this organ, however, that it is hard to believe that one is not listening to a much larger instrument.

The sixty-five page booklet is really quite an extensive monograph and could stand by itself even without the recordings. As well as the usual stuff—organ specification, biographical notes on the organists and extensive program notes by Rollin Smith—there are several interesting articles on the organ. Joseph F. Dzeda writes on "Elm Court and its Organ"; Jonathan Ambrosino and Nelson Barden on "Great Music for Great Homes: The Player Organ and its Technology"; Edward Millington Stout III on "The Golden Age of American Popular Music"; and Nelson Barden on "Recording Skinner Organ Rolls." These articles are illustrated with numerous photographs, some in full color, and also some very useful explanations of the workings of the Skinner rollplayer mechanism.

The performers are two of today's finest players, Ken Cowan and Peter Stoltzfus, and also, through the wonders of the rollplayer, a number of the great players from the early twentieth century—Marcel Dupré, Lynnwood Farnam, Edwin Arthur Kraft, Ernest Mitchell, Charles Heinroth, Albert Snow and Chandler Goldthwaite. Marcel Dupré's contributions are particularly interesting, consisting as they do of a unique improvisation on *Adeste Fideles* and of D'Aquin's well-known *Noël and Variations*. The D'Aquin is an object lesson on how, by a judicious choice of stops, the sensitive organist can achieve the effect of an eighteenth-century French instrument on a 1929 Skinner. Dupré's example shows what organists can

achieve on the most unlikely instruments, provided they are prepared to experiment with unusual registrations and listen carefully to the results. On this track Dupré makes Skinner's Clarinet sound like a battery of Clicquot Trompettes. The ensemble, lacking as it is in principals, and relying heavily on the reeds for its effect, probably comes nearer to the sound of an authentic eighteenth-century French instrument than most neoclassical American organs. I found the results quite astonishing.

I also found Albert Snow's "arrangements" for the rollplayer particularly interesting. As the booklet points out, with organ rolls it is often difficult to decide where playing leaves off and editing begins. Nevertheless, however he went about it, Albert Snow left some extremely fine transcriptions. Among the rolls reproduced on this recording are interesting realizations of the overture to Mozart's *The Marriage of Figaro* and Rossini's *The Barber of Seville*. Chabrier's rollicking *España* is great fun, while the *Finale* from Dvorák's *New World Symphony* and the Overture from Mendelssohn's *Fingal's Cave* sound more exciting, I think, than any orchestra I have heard performing these works. If this is what the organ can do there is perhaps after all some hope of its recapturing the popular imagination. Other works of quieter character on the CD set, such as Chandler Goldthwaite's roll of Gordon Balch Nevin's *Will o' the Wisp*, are no less virtuosic. Though it may almost amount to heresy in some quarters to use such a phrase about the organ, I would even go so far as to hazard the opinion that these recordings are tremendous fun. Everyone, whether an aficionado or not, really ought to enjoy them.

**Sowerby at Trinity. Faythe Freese, organ; Bobby Lewis, trumpet and flügelhorn. Albany Records TROY 368. Albany Records, 915 Broadway, Albany, NY 12207; tel. 518/436-8814; fax 518/436-0643; <www.albanyrecords.com>.**

Albany Records specializes in recordings of classical music by American composers, and it is very good to find so much of Leo Sowerby's organ music on a single compact disk. The organist, Faythe Freese, is an assistant professor of music at Concordia University in Austin, Texas. She is an excellent player who takes even the complexities of Sowerby's *Pageant* in her stride and deserves to be widely known. Bobby Lewis is better known as a jazz musician, but his performances on the trumpet and flügelhorn on this recording are also first rate. The combination of organ

Wicks has been building custom pipe organs since 1906, and continues to build the most reliable electric compact instruments today. From the design department to the tonal finishing, we build organs with your desires in mind, striving to mold every instrument perfectly into its acoustic environment. Call us today, or visit our updated website to find out how we can build a custom organ for you.

WICKS  
PIPE  
ORGAN  
COMPANY

1100 5th Street  
P.O. Box 129  
HIGHLAND, IL 62249  
TEL (618) 654-2191  
FAX (618) 654-3770  
www.wicksorgan.com

A BONDABLE COMPANY

JOHNSON  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 464-8885

J.W. Muller  
Pipe Organ Company  
P.O. Box 353 • Croton, Ohio 43013  
800-543-0167  
www.jwmullerorgans.com

White Blower Mfg., Inc.  
2540 Webster Road  
Lansing, Michigan 48917  
1-800-433-4614  
www.pipeorganblowersnew.com

Gift subscriptions  
available online at  
TheDiapason.com



and flügelhorn is an unusual and refreshing change.

The only thing I find disappointing about this CD is the organ. This is listed on the back of the jewel case as being "The E. M. Skinner Opus 165 Organ, 1909-1910, at Trinity Episcopal Church, Toledo, Ohio." While I heard some beautiful Skinner flutes and strings in the softer registrations on this CD, the diapasons and flutes did not seem at all right. In fact I must confess I winced involuntarily on first hearing the reeds come on in the middle of the first track. Subsequent examination of the specification in the booklet revealed that the organ has been radically rebuilt several times since 1960. The diapasons and reeds are very much products of the Organ Reform Movement. In my opinion not only do they sound nothing like the work of Skinner, but they are more over ill-suited to the music of Sowerby. This CD is certainly worth buying for Sowerby's wonderful organ works and Dr. Freese's meticulous playing, but I very much wish the recording could have been done on a different instrument.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Historical Organ Techniques and Repertoire: Volume 6, Italy 1550-1650**, edited by Calvert Johnson. Wayne Leupold Editions WL500007.

This volume follows the same format as earlier volumes in the series: a section containing historical information, subdivided into ten chapters, each one giving the fullest information on every aspect of the instruments in use during the period under discussion (we should remember that in Italy a sharp distinction between organ and harpsichord was in force), performance practice drawn from many contemporary sources with special emphasis on fingering, ornamentation, articulation and rhythmic alteration, and a list of sources both contemporary and modern, concluded by a list of articles and books in English relevant to the subject. Particularly full treatment is given to the complexities of ornamentation and fingering, with emphasis on the examples from Diruta's *Il Transilcano*. There is a misprint on page 29, Example 27, where the fingering of the second notes of the first passage for left hand should read 5/3. It is singularly strange that Diruta does not include comments on ornamenting ascending passages, although since such are included by Praetorius, who claims to demonstrate the Italian style, it would seem perfectly accurate to include them. Unfortunately in Diruta's example of how to ornament a canzona, which is here included on pages 40-43, there are a few missing letters which indicate the type of ornament applied. Also fully treated are the prescribed registration combinations, whether by genre or by mode. A comprehensive list of primary source material, as well as modern editions of major composers and anthologies, and books and articles in English completes the first section. Far more material was printed in Italy during the 16th and early 17th century than the rest of Europe, so we have a much greater variety of surviving material from which to draw.

The second section comprises a generous selection of nearly 30 pieces, including several which can be used today during services as well as those more suitable for post-service voluntaries. Each piece is provided with editorial comments and thought-provoking questions with reference to performance practice, to facilitate the student's resolving difficulties for himself. Fingering is added to several pieces to illustrate a possible contemporary manner of tackling tricky passages. Included are a set of 12 short two-part and one three-part *ricercari* by Diruta, to illustrate his fingering and registration. Mass movements and a setting of the *Ave*

*Maria Stella* by Girolamo Cavazzoni and pieces taken from the masses published in 1637 by Frescobaldi, particularly the toccatas (which are reflective and dissonant, as would be expected during the elevation) and *ricercari* would be most worthy pieces for today's communion services. A *ricercar* on the fourth tone with three subjects by the Neapolitan Trabaci includes *Inganni*, or change of inflection of the hexachordal compositional technique. This rather more dissonant piece offers greater challenges in interpretation but is well worth the effort.

Some lively canzone by Diruta and Giovanni Gabrieli, as well as the canzona by Trabaci on a chromatic theme are somewhat lighter, although calling for nimble fingerwork, while a canzon "Post il Commune" by Frescobaldi is rather more substantial. A six-voice motet setting by Giovanni Gabrieli offers practice in varied tempo indications. Intonazioni by the Gabrielis, which are very similar to miniature toccatas in form, are included. A splendid toccata by Frescobaldi contains an obbligato pedal part, although this is very basic, consisting of very long held notes over which the varied figuration and passagework develops. Another fine and challenging toccata, the first in the published volume by Michelangelo Rossi, is full of unexpected modulations and changes of structure. It makes a most welcome change to see a toccata

other than his seventh in an anthology.

A *tastata* by Pasquini is somewhat retrospective, but a toccata and balletto by Alessandro Scarlatti is far more modern in outlook, especially in including a dance movement, previously relegated to the harpsichord! The left hand chord in bar 10 should probably have an A as its top note. Finally two pieces by the little known Tarquinio Merula round off the music, a capriccio in C minor, and a splendid chromatic capriccio, whose initial theme encompasses the chromatic ninth! This settles into the pattern familiarized by such as Sweelinck and concludes over a pedal point. A few misprints have crept in: the final tenor note of Frescobaldi's toccata on page 105 should read G-sharp not natural, and the reference to triple metre section in the introduction on page 70 should read "second section."

The notional boundary of 1650 is exceeded, since pieces by Bernardo Pasquini and Alessandro Scarlatti (1660-1725) are included. However, I would prefer to have seen more pieces from the period under discussion, perhaps with a greater selection from the toccatas and *ricercari* of Andrea and Giovanni Gabrieli as well as some of the toccatas and canzone by Claudio Merulo, long and difficult though they are, or canzone by Vicenzo Pellegrini. I do realize that space is at a premium in such volumes, and the reader should be

encouraged to seek out modern editions for himself.

Five splendid line drawings of organ cases are reproduced from the 19th century books by Arthur Hill. Also provided is a drawing of an Italian organ case, albeit published in the later 19th century. Once again Calvert Johnson merits our heartiest thanks for compiling such an illuminating volume which is a most worthy addition to the series and should be added immediately to all libraries. I eagerly await the planned volumes for Italy covering 1650 onwards.

—John Collins  
Sussex, England

**Flores del Desierto: Tangos for Organ**, Pamela Decker. Wayne Leupold Editions WL610006. \$26.00.

Each of the three movements of this work from 1998 was inspired by a wild desert flower: the *albarda* (I), the *espedita* (II), and the *saia* (III). In her opening program notes the composer gives vivid descriptions of each of these flowers, along with an overview of the music that they have evoked. The tango as a genre has all too often been the object of parody, but here Decker has managed to turn her highly chromatic, personal vocabulary into music that captures much of the boldness tinged with

■ ANDOVER ■ JAECKEL ■ BEDIANT ■ BERGHAUS ■ BIGELOW ■ BUZARD ■

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



Schoenstein & Company

Enliven your Worship  
with a  
Living Instrument



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

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

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



melancholy native to the finest tangos. *Albarola* ranges from the swaggering romp of its outer sections to the seductive melody of its slower middle section. *Espuelita* is suave and alluring, meant to emulate, in the composer's words, the flower's "lazy delicacy." *Saiya* takes the form of a driving figure that breaks into toccata flourishes towards the end. Although the outer movements are quite difficult, requiring a good deal of pedal virtuosity, much of the figuration fits quite well under hands and feet, and the clear, spacious printing makes the learning process easier. One unfortunate feature of the edition, however, is the presence of pedalling indications. Surely any organist skilled enough to play these pieces is capable of working out her own pedallings, and the inconvenience of revising the printed indications with pencil scratchings or white-out only serves to clutter the page all the more. Nevertheless, organists who decide to tango with this music will be well rewarded by its inner skill as well as its outer wit.

—Gregory Crowell  
Grand Rapids, Michigan

**In *Quiet Joy*, A cycle of hymn tune preludes for Eastertide, John Ferguson. MorningStar MSM-10-422, \$8.00.**

Contents: *Easter Hymn*, *Vriichten*, *Gelobt sei Gott*.

In the preface, Ferguson writes "There is a place amidst the joyful noise of the Easter season for a few quiet, contemplative moments"—hence this cycle of hymn tune preludes written at the request of the composer's wife. Two quiet movements frame an extroverted, dance-like middle movement. *Easter Hymn* (*Jesus Christ is risen today*) is built mostly upon pedalpoints (on the manual) with inner voices gently undulating to create initial tonic/subdominant harmonies in restful succession. Against this quiet background are quotations from the hymn tune on the pedal

4' flute. At the words "who did once upon the cross," the work crescendos momentarily to fortissimo but is followed by calm. A culminating surge to the prelude's climax occurs over two incomplete statements of "Alleluia!" with the prelude gently subsiding behind a final and complete statement of "Alleluia!"

The sprightly setting of *Vriichten* (*This joyful Eastertide*) calls for the melody to be played with the left hand on an oboe stop. Exact attention to articulation in the accompanying parallel fourths (played by the right hand) provide for a sparsely keen and vibrant foil which contrasts favorably with the gentler outer movements. Equally sparse are the capering two-note pedal statements, always beginning on the anacrusis, leaping sometimes up, sometimes down in octaves or fifths. These leaps find a clever conclusion, terminating with a final V-I cadence towards the end of the movement. The overall effect is one of charm and genuine quiet joy.

*Gelobt sei Gott* (*Good Christians all, rejoice and sing*), owing to an incessant succession of flowing parallel sixths in each hand (double sixths) is reminiscent of Dupré's spirit in the *raison d'être* of his 79 *Chorales*. Like the first prelude of this cycle, the tune is stated on the pedal (here calling for an 8' Gedackt) while parallel sixths quietly spin out on separate flutes.

Owing to high levels of compositional objective and sheer play, expressiveness and usefulness, these preludes make for a worthy edition to the organist's library.

—Domenca Smith  
Grace Church  
Plainfield, New Jersey

Place a classified  
ad at  
TheDiapason.com

## Ten Years and Counting:

Piporg-L Celebrates  
a Major Anniversary

Herbert L. Huestis

Those of us whose careers span a fair number of years can remember discovering the magic of word processors and e-mail as computers arrived on the scene: the Commodore, Amiga and Kaypro, before the days of DOS, the PC Junior, and ubiquitous IBM 8088. We were astonished by this new technology. Computer clubs were the source of rudimentary skills—we brought our "lunchbox" machines, with hundreds of diskettes neatly stored in red mechanic's tool boxes.

There were good souls who helped neophytes master electronic bulletin boards and primitive communications programs that enabled burgeoning electronic mail. Most of us enjoyed bending our minds around these new concepts and in the early '90s the stage was set in the organ world for an electronic pipe organ list.

At the University of Albany, a "list server" was made available by Ben Chi, a systems analyst who, with Dave Kelzenburg and Dave Schlutt, created "Piporg-L," one of the first and definitely the longest running pipe organ discussion list. The idea of pipe organ "conversations" caught hold and persisted through thick and thin. This once fledgling list is now ten years old and going strong! It boasts over 1,000 subscribers and, though this number fluctuates, it gives an immediate indication of how popular the Piporg-L list is. January 15th officially marked its tenth anniversary. I hope the three "list owners" celebrated!

There is a certain recreational quality about these specialty lists, and that characteristic seems to be at the heart of Piporg-L. One can "tune in" on a variety of themes, but it soon becomes clear that the list thrives on variety—lots of it. Topics are as wide ranging as one can imagine. Sometimes emotions rule, and exchanges can get heated. Flames lick at the fabric of the list, and from time to time "owners" have to intervene. It's all pretty exciting, both to those who participate with gusto as well as to those who "lurk" in the shadows.

There are some aspects that I have found endearing, if one may use that term in reference to an internet list. They are presented here, in no particular order, except as I remember them.

### Conferences and conventions

Leading up to an organ event, there is often a scramble among list members to meet and put names and faces together.

This is welcome solidarity and makes for easy communication with organists who first meet at a convention.

### Research

Questions are often "put" on the list to help solve problems encountered by organ technicians and builders. In my personal experience, the organ list has made the difference between being well informed and learning too little, too late to avoid bitter lessons. All that is required is to put out your S.O.S. message in a clear and concise way, and it will be answered, often with great thoughtfulness.

### Time flies when you are having fun

An amazing aspect of the list is the speed with which new organs are discovered and how they may be discussed (and dissected) in the course of a few days. There are no longer secrets in the organ world! The characteristics of a new organ, the room in which it stands, and the players who bring on its first breath of life are recorded for posterity and promulgated by official and unofficial observers and enthusiasts. Concerts and symposia on new organs are no longer events for the media and cognoscenti. They are open forums, attended by live audiences which, through the efforts of list members, disseminate impressions and provide a "bird's-eye view" of pipe organ activities across the land.

It is said that the Internet has actually failed to accomplish some of the big ticket items that its corporate sponsors hoped to achieve. That it has grown in an independent way, without de facto leaders, does not mean it has grown without leadership. Growth just comes from within. This is a subtle point, but important, that the entity we call the Internet, and all its subsystems, of which Piporg-L is one, are free to evolve according to the input and output of its own members. This is a happy thought as Piporg-L enters its second decade.

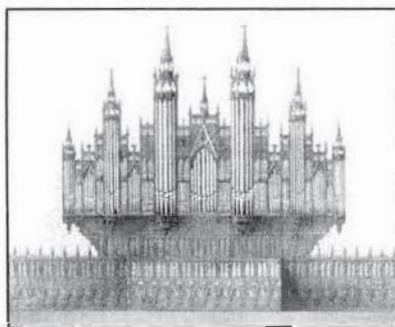
Herbert L. Huestis is a contributing editor to THE DIAPASON.

Submit calendar  
listings at  
TheDiapason.com

## NEW! Maurice Duruflé: The Last Impressionist

edited by  
Ronald Ebrecht

**M**AURICE DURUFLÉ (1902-86) is admired as the composer of universally beloved organ works, for his hauntingly beautiful *Requiem* of 1947, and as organist at the church of Saint-Etienne-du-Mont in Paris. Editor Ronald Ebrecht has collected seven fine articles on Duruflé's life and work by Marie-Claire Alain, James Frazier, Maria Rubis Bauer, Jeffrey Reynolds, Herndon Spillman, Eliane Chevalier, and Ted Tipton. 248 pages hardbound. **Book 4351 \$49.95 to OHS members, \$55 to others**



1891 Link organ Cathedral, Mirepoix, France

## 150 Jahre Orgelbau Link, 1851-2001

edited by Christoph Naacke

**W**ith 1,082 organs on the opus list through 2002, plus many rebuilds, the Link firm produces pipe organs in the German town of Giengen-an-der-Brenz (Württemberg) for customers far and wide, and even operated a factory in Belgium. The book lists all organs built and rebuilt since the founding in 1851; a family tree; a dateline; a

bibliography; and indices to the text. Nine of the 13 chapters are written by Hermann Fischer and concern: the factory and its owners (biography); Eugen Link's association with Albert Schweitzer and Alsace; the Organophon (player organ); Eugen Link as president of the Association of Organbuilding Masters of Germany; World War I; and more. Wolfgang Manecke writes on the City of Giengen and the Link firm and on organbuilder Franz Xaver Wetzel. Markus Zimmermann interviews organbuilder Christoph Naacke and describes examples of restored organs. Michael G. Kaufmann describes Helmut Bornefeld's work with the firm. Entirely in German language, imported by OHS. 304 pages, illustrated, hardbound. **Book 9355 \$34**

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

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

## ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261

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



A radio program for  
the king of instruments

[www.pipedreams.org](http://www.pipedreams.org)

M  
A  
Y  
2  
0  
0  
3

**Six "B"s from Britain - #0318** . . . a melodious miscellany of works by Brewer, Bull, Boyce, Burney, Bairstow (and Lennox Berkeley, on his centenary).

**Going On Record - #0319** . . . a spring review of recent compact disc releases of organ music, a convenient 'collector's guide'.

**Winspear Wonder - #0320** . . . Christopher Herrick and Rachel Laurin play the 122-rank Letourneau instrument at the Winspear Centre for Music in Edmonton, Alberta, the largest new organ installed in Canada since 1930!

**A Percy Whitlock Centenary Tribute - #0321** . . . exploring some exceptional music by a prodigiously talented yet short-lived minor English master (1903-1946).



PIPEDREAMS™ is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-9000, or visit our Web site: [www.pipedreams.org](http://www.pipedreams.org).



APOBA is a proud sponsor of Pipedreams. [www.apoba.com](http://www.apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO.



# A Conversation with the Chenaults

Marcia Van Oyen

Elizabeth and Raymond Chenault have blazed a trail for the art of the organ duet, enchanting audiences with their enjoyable performances and charming personalities and ensuring the future of the genre with a wealth of commissioned repertoire. When you meet the Chenaults, an easy rapport develops immediately, and you feel as if you've known them a long time. They are genuine, sincere, fun-loving people, and these qualities feed their mission to connect with people through their music.

Both their career as duo organists and their marriage span nearly 30 years. Natives of Virginia, the Chenaults attended Virginia Commonwealth University, marrying after graduation in 1972. Ray attended Cincinnati Conservatory to earn a master's degree, and they both studied organ with Wayne Fisher during that time. Following his master's studies, Ray spent a year as organ scholar at Washington National Cathedral. The Chenaults moved to Atlanta in 1975, taking the positions of organists and choir masters at All Saints Episcopal Church, where they direct the music program and concert series. A year later, positions at the Lovett School—Ray as director of fine arts and choral director of the Upper School, Beth as choral director of the Middle School—rounded out their professional life. The Chenaults are managed by Phillip Truckenbrod Concert Artists.

I talked with them while they were in town to play a concert at the Glenview Community Church.

**MVO: How did you get started performing duets?**

Beth: When we started giving recitals, we thought it would be fun to play together because we're married. That was how we got started. Thomas Tomkins, the 16th-century British composer, wrote one of the earliest known organ duets, *A Fancy for Two*, which we programmed on our recitals. Early on, when we commissioned Gerre Hancock to write a piece, he took the same title, *A Fancy for Two*. Sometimes we would play both of those duets because we didn't have enough literature. We would play solo organ literature and put a few duets on the program.

Ray: When we began to research duet organ literature, we found there wasn't a lot written. There are theses and dissertations that have identified unpublished manuscripts of duets, but we focused on what was published. There was so little of it that we decided to start commissioning works.

**MVO: So you started commissioning music not only because you wanted to, but also out of necessity.**

Ray: Right. The idea really came unexpectedly. In 1978, Dr. Arthur Willis from Ely Cathedral in England played a recital on our concert series at All Saints Church, Atlanta. The second half of the program comprised his own music. I really liked what I was hearing, so after the concert I asked him if he'd be interested in writing us an organ duet. He immediately accepted and that became our first commission.

Beth: *Toccata for Two* is one of our favorite pieces and we premiered it at Washington National Cathedral.

Ray: Next, we asked John Rutter to write *Variations on an Easter Theme* for us which we also premiered at Washington Cathedral. We found out that audiences, organists and music critics were very excited about the duets we were commissioning. In fact they still are almost 25 years later. Now we have over forty commissions that we've either arranged or had written for us. Three CDs later, we've recorded a lot of our own works and have the *Chenault Organ Duet Library* that's been published by Belwin Mills. Our mission is to get the work out there and leave a body of work for organists to perform and audiences to enjoy.

**MVO: Do you play your duo repertoire for church services, or do you stick to solos?**

Beth: For church services, we've played Callahan's *Evansong*, Philip Moore's *Allegro*, and *Variations on an Easter Theme* by Rutter.

Ray: We use almost all our repertoire, except the secular pieces, for preludes and postludes.

Beth: We have even played *The Stars and Stripes Forever* for the postlude near the 4th of July. Our former rector, the Right Rev. Harry H. Pritchett, Jr., played the cymbals and the entire congregation would cheer him on.

Ray: Talk about fun for the congregation—the minister playing cymbals. That's one time they all stay for the



The Chenaults at Glenview Community Church

## Exquisite Things Come in Small Packages



North Shore United Methodist Church, Glencoe, IL  
Buzard Opus 24, 14 stops, 17 ranks



This succinct tracker instrument has more character and warmth in its 14 stops than many organs of twice the size. A third keyboard permanently couples Great and Swell, and the organ is outfitted with an electric stop and combination action for maximum registrational flexibility. The key actions are balanced, and self-regulating.

John-Paul  
**Buzard**  
Pipe Organ Builders

Member, Associated Pipe Organ Builders of America  
112 West Hill Street • Champaign, Illinois 61820  
toll free 800.397.3103

View the specifications on line [www.buzardorgans.com](http://www.buzardorgans.com)



postlude. When the minister hits the first crash of the cymbals the congregation will break into applause, I can assure you.

Beth: It's just great fun and a wonderful way to make organ music and the organist more accessible to the parishioners.

Ray: Charlie Callahan has already written two compositions for the first Sunday when we'll play the new John-Paul Buzard pipe organ at our church for services on All Saints Sunday this November 2003. One of these is a duet postlude on *Sine Nomine*.

**MVO: When commissioning a piece, do you give the composer specific ideas or do you let him have free rein?**

Beth: We've done both. When we first started, we had some definite ideas. With Philip Moore, we asked him to listen to our recital at Yorkminster Cathedral and make a suggestion about what we might need on the program. He suggested sonata-allegro form, so he used that form for the third movement of the *Triptych* which he wrote for us over a time period of five years. This wonderful composition works nicely as a larger work in three movements or by featuring one of them in concert.

Ray: Being a bit of a composer myself, I believe it's important for the composer to have inspiration for a piece or a particular theme, because then you get your best music. In general, we're open-minded and accepting of whatever a composer feels inspired to do. We've been very happy with most of our commissions and they're all very different. It's wonderful to see composers being inspired by what they want to write. Take *The Emerald Isle* for instance. Charlie Callahan's homeland is Ireland. When he found out we were going to be recording our second CD at Washington Cathedral—he knows that organ very well, he lived in Washington—he said he knew exactly what he wanted to write—a piece based on *Londonderry Air*. He was inspired to write one of our most appealing organ duets. He never missed an opportunity to extract every ounce of beauty from that popular theme. Being from Ireland, it had a very special meaning for him.

Beth: Nicholas White has just written an arrangement of Andrew Lloyd Webber's *Phantom of the Opera* for us.

Ray: We wanted something fun for our audiences and *Phantom* is our favorite musical. Nick lives in New York. He loves musical theatre and plays jazz, so he was the ideal choice for this commission. When we commissioned him the first time, we specifically asked for an arrangement of *Shenandoah*, because Beth is from the little town of Shenandoah in Virginia. We love that beautiful folk tune and our audiences love it, too.

Beth: The Shenandoah River goes through my hometown, and some of the piece was cleverly written by Nick to sound like the rippling water. He also throws in *Moon River* and *Strangers in the Night* for added pleasure.

**MVO: Do the composers usually**



The Chenaults at Spivey Hall

**give specific registrations in the scores?**

Ray: Mostly they're very specific about what they want. Occasionally, they just give dynamic levels and registration suggestions. A lot of times we'll go back and ask them specifically what they want. It's a lot easier if they are specific, then we can take creative license, depending on the organ.

Beth: We've often had coaching sessions with the composer. Conrad Susa made only dynamic suggestions in *Canticle*. So we found it very helpful to play the duet for him and get his immediate feedback to our interpretation and registration.

Ray: Stephen Paulus has written for us *Triumph of the Saint*, a large symphonic type three-movement duet, which had only dynamic suggestions. We met with Steve and then he gave more specific registration suggestions. He waits to hear the piece first. It's fun to get the composer's input and ideas. You learn so much from them.

Beth: On the other hand, in the score of *Rhapsody*, which we premiered in Atlanta for the 1992 National AGO Convention, Naji Hakim was very specific.

Ray: He was specific to the stop, and it's rewarding to recreate that, even though his work is written with the French organ sound in mind. Some American organs do that more successfully than others, but you create that sound as best you can when you get to different instruments. Some of the composers write for four feet, some have Beth do most of the pedaling because she's sitting on the left hand side. In the Naji Hakim piece, we both have double pedaling which is an added sonority.

Beth: At one point in the last Allegro movement of Philip Moore's *Triptych*, Ray almost gets off the organ bench as I move all the way up to high E on the pedalboard. The balance issue really comes into play and both players must be totally in sync in such instances.

Ray: You'll see me almost get up and stand beside the bench while I'm still playing just to get out of Beth's zone. She, at that point, becomes a solo player because the pedal work is the main focus. The full pedal resource is featuring the melody, and we're doubling the manual parts. Beth moves to the top of the pedalboard and then all the way back down. I just have to get out of the way. It's particularly entertaining for the audience at that moment.

Beth: Philip Moore could have chosen to write that for Ray but that's what makes each composer's assignments for the duetists challenging.

Ray: Most composers have not written organ duets, and they're curious as to the format and idiosyncrasies. Therefore, we generally send a couple of our duets so they can see how it works. It helps to clarify so much before the first note is even written.

**MVO: They must need some kind of a primer about how physically the duet can work.**

Ray: Of course, there isn't a primer for writing duets. That's when our previously written duets become an invaluable composing document sampler. Sometimes we go back to the composer and tell them that doesn't work. We'll make suggestions based on our experience. Usually they're happy to do what is needed, perhaps dividing up the territory differently than written. Also, if the piece really doesn't work, then we have to go back to the drawing table again. Most composers get it figured out with only slight revisions. It's a fascinating process.

**MVO: I recall you mentioning that you need a 3-manual organ in order to perform your repertoire. Do you ever have to turn concert requests down because the setting won't work?**

Beth: We had to turn one down last year because it was a two-manual organ. We used to play on two-manual instruments, but it's too hard as we need more keyboards and tonal colors to bring out accompaniment and solo lines. If you have two or three themes going at the same time, you wouldn't hear them on a two-manual instrument.

Ray: We have done some concerts on two manuals, and we have to do creative arranging of the duets to make it work. But a small two-manual organ is just too limiting. If it's a fairly large two-manual organ, it's possible, but we would have to be very careful with the selection of repertoire. We wouldn't be able to showcase the commissions the way they were intended to be performed.

As you can imagine, as we play more concerts and build our repertoire, there are certain types of duets we want, and we go to trusted composers who will write what we need for our programs—some more contemporary, some more audience friendly. It's important to reach all of your audience members. Hopefully each audience member will take away something from our concert that feels special to them, and perhaps that will bring them back to another organ concert.

**MVO: What do you think about when you're putting a program together? What makes it a good concert?**

Ray: A primary consideration is to be sure the pieces fit the unique qualities of the organ and acoustic. The longer we're in this business, the more we find our audiences are people who want programs that speak to them. They want performers who communicate and move them emotionally.

Beth: We know we are a unique couple—unique as a husband and wife offering an entire program of organ duets—all commissioned or arranged for us. Audiences are already open to our special fare. That gives us a wonderful opportunity to perform a program filled with musicality and warmth. Our concerts strive to connect with many human emotions.

Ray: We might draw people to our duet organ concert that the ordinary solo performer may not. Husband and wife duets? What's this?

Beth: Oh, are there two organs? Four hands, four feet? It's a curiosity.

Ray: People say, you're duo organists, does that mean you play two instruments? We could have gone that route, but look how much that would have minimized our performing venues. So we specialize in duets for two organists at one console. That works. We may attract fifty people to a recital who may never have been to an organ concert, who come out of curiosity.

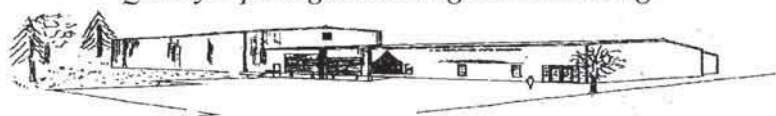
Beth: Part of our mission is to get them to come back.

Ray: We purposely program music

## A. E. Schlueter

### Pipe Organ Company

Quality Pipe Organ Building and Rebuilding



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

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

## OrganmasterShoes.com







The Chenaults practice at Glenview Community Church

that is very audience friendly. But we also know that AGO members will attend and they want to hear something that's highbrow. So we do a mix, all the way from Naji Hakim's *Rhapsody—fascinating and unique*—to *Londonderry Air* or *Shenandoah* or *Stars and Stripes*. We begin our programs with more contemporary music and generally progress towards audience-friendly selections.

Beth: It has been interesting when we've played our Litaize *Sonata à Duet* commission. I just love it, but a lot of musicians will say, "Goodness, that's really modern isn't it?" I don't hear it that way, even when we read through it the first time. If musicians don't always like the piece, we might not play it on programs.

Ray: We have to be very careful when we program music by Litaize. At an AGO convention, which is where we did the premiere, you've got people present who understand and appreciate this kind of literature, mainly because they have had more university training. A lot of them are used to playing works of that nature, so they would appreciate it. But if you go to a small community that might not be used to hearing a lot of sophisticated organ music, it might turn them off. You've got to be very careful and sensitive to the nature and backgrounds of your audiences.

Beth: For a long time, a lot of people were turned off to organ music.

**MVO: Let's talk about that. Some people say it's the fault of organists because they're not doing what they need to do to reach audiences, and organists complain that their concerts are not well-attended. How do you see the picture?**

Beth: I think things are turning around. Organists play so many recitals for other organists. While that is wonderful, and you want your colleagues to come, that's not always who supports what you're doing. You've got to play something for parishioners and folks in the community. I don't want to be a lightweight, but I want to play something that average people can enjoy, something that will encourage them to come back again for another program, or maybe go out and buy a CD of organ music.

I love Messiaen, but you can't play 45 minutes of it, except maybe on your graduate recital. You can't play that kind of program for the average community of people who are coming to support your church that has a new pipe organ. They might not come back again.

Ray: We saw that happen at an all-Messiaen program many years ago.

Beth: People left in droves at intermission.

Ray: The die-hard organists stuck it out because they knew what they were hearing and it was a unique opportunity. Even many of the local organists left.

Beth: Many people didn't come back. They talked negatively about that recital for a long time.

Ray: We heard them say, "I'll never come back to another organ concert." That just breaks your heart. We really work hard at programming. Appealing programming and good playing is the absolute secret to making audiences feel good about an organ concert. People know that our programs are going to be

warm and friendly and the audiences respond favorably. After the concerts, people tell us it was the most enjoyable organ concert they've ever attended. I don't know whether it's our playing or the fact that we're husband and wife or the repertoire or a combination of all these things. The longer we're in the recital business, the more we find that our mission is to bring people to organ concerts and to inspire them to come back again.

Beth: And come back to your church concert series. Because you may have not only organists performing, but also other types of concerts or events offered for your community.

Ray: For instance, particularly since 9/11, often for encores we play a duet by Charlie Callahan called *Evensong*. It's based on the *Tallis Canon* and *Ar hyd y nos*, two well-known evening hymns with prayerful and meditative texts. With all the war talk in our world, we're all feeling scared. After playing *Evensong* many people comment on how appreciative they feel for this calming musical offering. It's not anything that you can put into words, but when we play those two beautiful tunes and the organ ends very quietly, you can hear a pin drop. It leaves people in a very warm place, and somehow feeling that maybe things are going to be okay.

Beth: The *Ar hyd y nos* hymn text ends "Sleep my child, peace be with

you, all through the night."

Ray: We played *Evensong* on a concert the day Desert Storm started. Beth and I were weeping as we were playing it. It was a very special performance. We played it a couple of weeks ago as well for an encore and again, with the talk of war with Iraq, it became quite emotional for us to perform it.

Beth: Ray is from Fredericksburg, Virginia, and recently there had been the sniper attacks. When we had gone to Virginia for his aunt's funeral, we stopped at the gasoline station where one of the men was shot. So that was fresh on our minds.

Ray: *Evensong* is an illustration of the kind of repertoire that we've commissioned over the years. We have duets in our repertoire that we can perform for the occasion or respond to what is happening in the world.

Beth: If you want something in particular, we've got enough variety to fill the request.

Ray: We've been ending our concerts with *The Stars and Stripes Forever*. Since 9/11, Americans have become a lot more patriotic and appreciative of what we have in the United States.

Beth: American musicians need to promote more American music.

Ray: One of our missions is to promote American music. It's not that we don't commission outside of the United States, but we primarily concentrate on

encouraging American composers to write by giving them an opportunity through our duet commissions. This is a valuable lesson I learned from one of my former teachers, Dr. Paul Callaway. Paul premiered many choral and organ works as organist/choirmaster of Washington Cathedral. Perhaps there is no finer legacy for a musician.

**MVO: How do you work on learning music?**

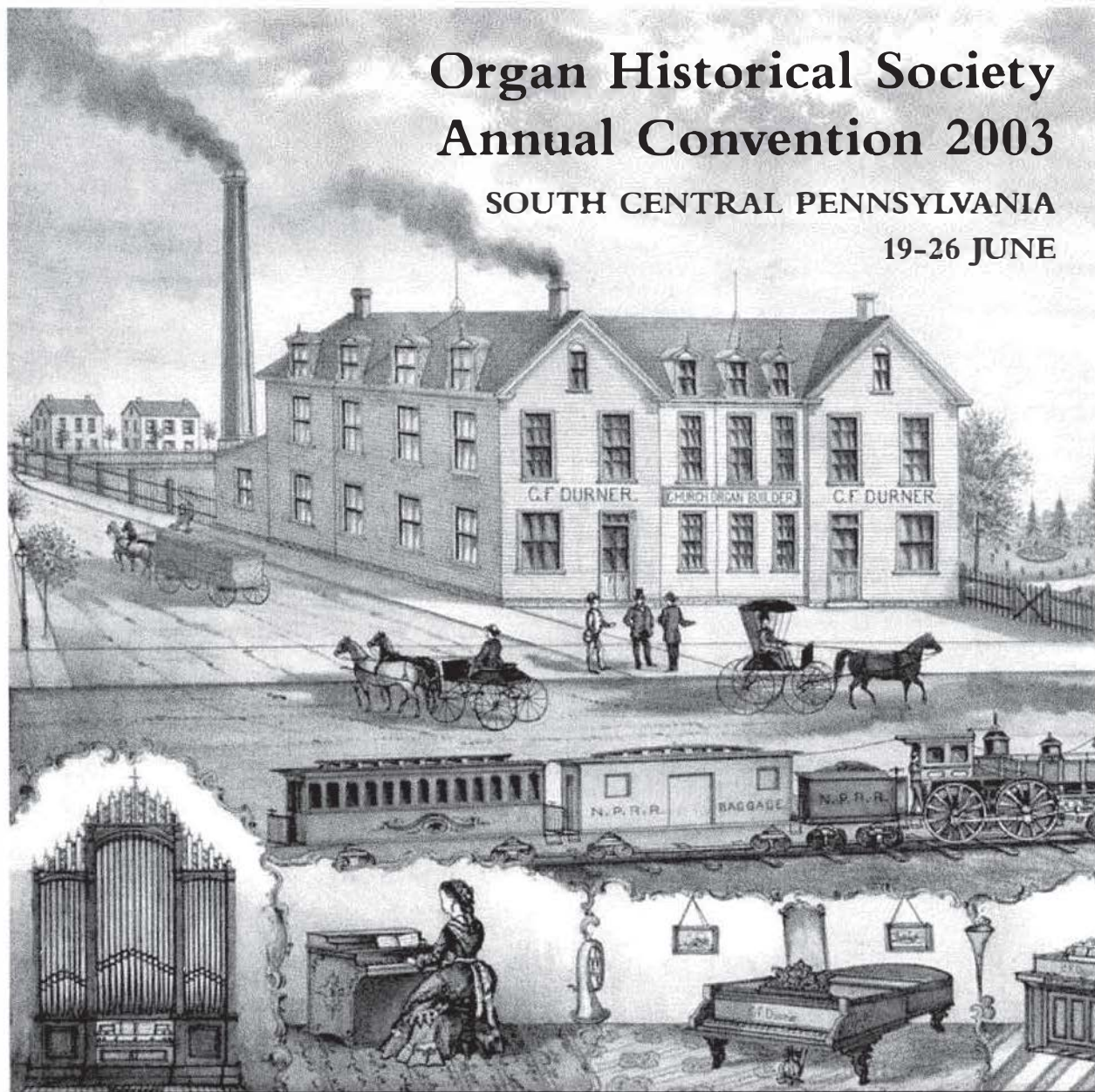
Beth: First, we work the duet on the piano individually and learn the keyboard parts first, then take it to the organ adding the pedaling and registration. Then we'll put things together slowly, working on problem areas and interpretation. When we first started, we would take turns switching Primo and Secondo parts, but we found it was difficult because as a duet performer, your center is off anyway. It's easier to get to one side and stick with it. At least, that works best for us.

Ray: I usually tell an audience that playing duets is like driving a stick shift car but from the passenger seat.

**MVO: Do you have certain roles? Does one of you perhaps work more on registration?**

Beth: Ray primarily does registration and I go out in the performing hall to listen and make suggestions.

Ray: I'll be the one at the instrument



*A week of savoring, singing and sightseeing  
in the heartland of the Pennsylvania Dutch*

Organ Historical Society  
Post Office Box #26811  
Richmond, Virginia 23261

804 353 9226  
www.organsociety.org/2003





trying things. It's great to have another pair of ears in the room. We've all been in a solo situation where the organ chamber is halfway down the nave and you can't hear balance. In our situation, even though obviously I can't play all the parts, I can play enough of the duet so that we know what it sounds like once Beth resumes her role of performer.

Beth: As we spend more time with each instrument in a two- to three-day period, we continually tweak our initial registrations.

Ray: We collaborate on everything. We don't need a page-turner because we very carefully work out who turns the pages, who pushes the pistons, who works the expression boxes. It's very carefully orchestrated to avoid a mid-air collision.

Beth: Also, we work together on the programming.

Ray: And we'll go shopping together for Beth's performing outfits. We really collaborate on everything—our career, our jobs, our marriage. We're right there together. We are amazingly compatible.

**MVO: Tell me how you collaborate at All Saints Church and the Lovett School.**

Beth: Ray is the organist and choir master. I accompany the anthems and service music. Usually I'm at the console and he's conducting.

Ray: Beth is the associate organist/choirmaster and she never gives herself enough credit for what she does. We'll divide the choir rehearsal and do sectionals. She does that at the Lovett School as well. We co-direct the three high school choirs and she is also the accompanist. She trains the middle school choirs, which is a great feeder program for the high school, and she takes rehearsals for the high school choirs when I have administrative duties as director of fine arts. At church, I do most of the conducting, but Beth does most of the accompanying of the anthems and a lot of the preparatory sectionals. We share the preludes and postludes on Sunday morning, and we share the hymn playing.

**MVO: You're working together at school, at church, and you're performing together. What makes that work? You must have your moments.**

Beth: We're together so much, our personalities just gel.

Ray: I know people think I'm lying when I say this, but we are so compatible, it's almost unbelievable.

Beth: I miss him if I don't see him for two or three hours.

Ray: We're soul mates and we knew it the moment we laid eyes on each other.

**MVO: It shows.**

Ray: One of the great joys of playing duet recitals is that we get to travel together. That's a real bonus. When we first started, before we developed the duet repertoire, I was under management as a solo artist. I would go on two or three-week tours and I really missed



The Chenaults in recital at Glenview Community Church

Beth and discovered that concertizing wasn't nearly as enjoyable without her by my side.

Beth: It's no fun traveling alone, sitting in some hotel room by yourself.

Ray: We get to share all of these things. If we ever have a cranky word for each other it's usually when we've been through a long day and we're both just exhausted. I can count on one hand the few little spats we've had and they've been so minor it's not even worth talking about. We're very fortunate and know it.

Beth: It is true.

Ray: God knew what he was doing when he put us together. We're very grateful for the opportunities we have.

**MVO: Your collaboration seems to feed everything you do. It certainly isn't an encumbrance, a feeling of being yoked together. It's just the opposite.**

Ray: Exactly. It wouldn't work for everybody. Some people say I'd be divorced by now if I had to spend that much time with my mate! And many of them are!

MVO: I've noticed something else that I believe is part of why people love to come to your concerts. You've created an image for yourselves. You're glamorous. [They both laugh.] I must tell you this story. A year ago, I was discussing concerts for the next season with my music board. None of them had ever heard of you or heard you play. I had just received your new publicity photo, so I showed it to them. The board's immediate response was a vote in favor of you coming to play a concert here. [Uproarious laughter.] I offered to get some recordings for them to review, but the response was, "No, that won't be necessary, we can just tell they would be really good."

Ray: Gosh, the power of that photo.

**MVO: Clearly, you put in the effort to make your performances something special. Beth, I love the glamorous gowns you wear. I think organists could stand to do more of that. Would you dress that way anyway, or do you consciously make an extra effort for your performances?**

Beth: One of our dear departed friends, Emily Spivey, a very elegant lady and wonderful organist and the powerhouse behind that fabulous concert hall, Spivey Hall, just south of Atlanta, gave us great advice early in our careers. Emily taught me the importance of glamour. She actually told me what to play and what to wear. She was a southern grand dame. She said people love to see glamour, and with organists, often you either see their backs or you don't see them at all. Emily said, "Spice it up, honey."

Ray: People want to know you're going to sound good, but ultimately, I think they want to connect with the artist more than anything else. As we all know, most of the time we're stuck in the balcony or behind a screen. In a church situation on Sunday mornings we're in a choir robe. We're sort of untouchable people—like in the Wizard of Oz, the person behind the curtain. People want to have contact with the artist. The first image they're going to have is just as you've expressed. They're going to see the picture our agent distributes. They will either be drawn in by that image or not. When we're all out there in a pool, a large body of artists and organists, there's got to be something that's going to draw them to you. We enjoy the glamour of it, but just sitting here, the three of us, we like this as much as anything. In fact, the best part of having the opportunity to concertize is getting to meet great people like you.

Beth: I love that.

Ray: Our greatest mission is to make contact with people like you—to get to know wonderful musicians, to have the opportunity to meet an audience and

talk with them afterwards and shake their hands. And you become a family to us once we've come to your community and experienced your generosity and warm hospitality. It means a lot to us, and we don't take that for granted. You've given up a great deal of your time and part of your music budget in order to open your church and this wonderful instrument to us. We've been on the other end of that, too. We know what it takes to host musicians and a concert series. It's not something to be taken lightly.

**MVO: What do you see for the future? Do you have a wish list?**

Ray: We've got a recording project in mind for the new organ John-Paul Buzard is building for our church.

Beth: We've been holding off, waiting for the new organ as we want to feature the exceptional work of this talented organ builder.

Ray: We want to do something in a more popular vein. That's why we've asked Nicholas White for an arrangement of the musical *Phantom of the Opera* by Andrew Lloyd Webber.

Beth: We also have a great arrangement of the *William Tell Overture* by Alan Gibbs of England.

Ray: That's one we're going to record, and of course, we have *Shenandoah*. We're looking for something more popular, something that would appeal to the non-organist as well as the organist.

**MVO: As more great concert hall organs are being built, could you envision a duo organ concerto?**

Ray: I think down the road we'll probably commission a concerto for two organists.

As we bring in fees from our organ concerts, we turn around and put the money into a commission. No one underwrites this other than us. One of our biggest missions is to accumulate a large body of organ duet literature for future generations. We're spending the money to do that.

Beth: We want to have all of our duets published and recorded. We hope others will be inspired to play them.

Ray: We want to be careful that we get the best use of our money with the pieces we commission. Would a concerto for two organists get that much of a hearing? Concertos don't get played that much in general. And it's more expensive to get two organists to play plus the added expense of an orchestra. I think that's an idea that we'll talk about, but we'll choose the composer carefully. We would want it to be a duet concerto that would have a long life after the premiere.

**MVO: I hope I'm there to hear it. Is there anything else you would like to share?**

Ray: We played a recital at a monastery a couple of weeks ago, a monastery that also has an all-male high school. It was an interesting opportunity for Beth and me, having had background in church work, concert work and teaching in school. We were able to

# RUFFATTI

Europe's leading manufacturer  
of pipe organs for the United States

CHECK THE LATEST NEWS  
[www.ruffatti.com](http://www.ruffatti.com)

CONTACT US  
[organs@ruffatti.com](mailto:organs@ruffatti.com)

Fratelli Ruffatti

Distinguished pipe organ builders of Padua, Italy

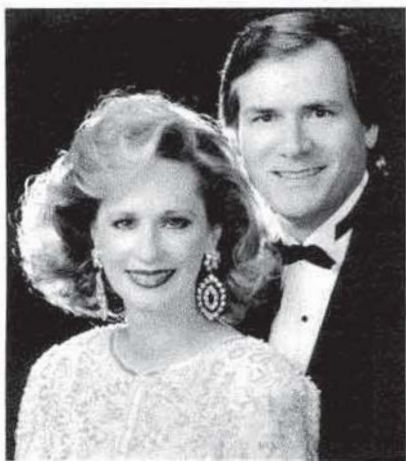
Via Facciolati, 166 • 35126 Padua, Italy

Phone (39-049) 750-666 • Fax (39-049) 850-483 • [www.ruffatti.com](http://www.ruffatti.com) • e-mail: [organs@ruffatti.com](mailto:organs@ruffatti.com)  
In the United States: (330) 867-4370

Combining traditions  
of the past with a  
vision of the future  
to build pipe organs  
of distinction

P.O. Box 156 • Orville, Ohio 44667  
(800)416-7426 Fax: (330)683-2274





The Chenaults

tie in all of our backgrounds in one setting. While we were practicing, the choir director would bring his choral students over. We talked about the organ, entertained their questions, and played some duets. Later, I would go over and listen to them sing and give them some feedback on how well they were doing, some ideas. We were able to meet with the monks and talk with them about their religion, opposed to where we are as Episcopalians.

Beth: We ate with them in the cafeteria and had wonderful opportunities for dialogue.

Ray: We were just fascinated at the concert as some of the monks were in their 90s and were wheelchair bound.

Beth: They practically wheeled them right up to the console in a special reserved area.

Ray: As we walked off after taking our bows, we noticed some of the monks that couldn't get around and couldn't even talk much. We communicated mainly through the wonderful expressions on their faces. We would hug them and hold their hands.

Beth: There was one man who had cancer, I assume of the voice box. He held up a card. He couldn't speak, but he really communicated with his face. He wrote us a very moving letter of thanks and said he hoped we'd return again soon. That's when you know you're using your God-given talent in the right way.

Ray: He wanted to shake our hands and we could tell he really enjoyed the music. These are the memorable experiences: the people you meet and how you're able to communicate with them.

Beth: It was a unique opportunity, to be able to talk to the young men at the academy. One wants to major in piano. He was talking to us about where to go to school and asked our advice on his future. That can be a defining moment in a young musician's life.

Ray: You never know what will inspire somebody to major in organ, or to be a church organist. The three of us can sit here and think of great opportunities we've had in our lives when hearing a certain person play an organ concert or a certain piece really excited us. Or a certain organ that inspired you or a teacher who took that extra special time. It might have changed your life. That happened to me. I would never be an organist today had my sister not had an organ teacher, Mr. Harold Abmyer, who happened to end up in Fredericksburg, Virginia. It's surprising to have had such a fabulous beginning organ teacher—it's not a big city, it's a rural area. Mr. Abmyer went to Union Theological Seminary, he studied with Clarence Dickinson, Seth Bingham...

Beth: Harold Friedell and many of the great musicians of that era.

Ray: Mr. Abmyer had great teachers in New York, and when he found a talented organ student—he made it into an apprenticeship. He was so excited to be able to impart the knowledge from these great master teachers, that an hour lesson would turn into five hours on a Saturday. That man changed my life. I would never be here today if it were not for him and for my beloved parents. We've all had opportunities like that. It's never just another day or another concert. It's a wonderful oppor-

tunity to connect and make a difference in someone's life.

Beth: To connect with somebody, wherever they are.

Ray: It's a great life and we just love it. Hopefully Beth and I have made a difference. ■

#### Duet recordings by the Chenaults

*20th Century Organ Music for Two*, Gothic G49043, Roswell United Methodist Church, Roswell, Georgia.

*20th Century Organ Music for Two*, Vol. 2, Gothic G49073, Washington National Cathedral, Washington, D.C.

*Christmas at Spivey Hall*, Gothic G 4908, Clayton State College, Morrow, Georgia.

#### Publications by the Chenaults

*The Chenault Organ Duet Library Collection (CODL.C)* (compiled and edited by Elizabeth and Raymond Chenault), CCP/Belwin Inc. GB 00664, \$12.95.

*The Chenault Organ Duet Library Collection, Vol. II* (compiled and edited by Elizabeth and Raymond Chenault), Warner Brothers Publications Inc. GB 9509, \$12.95.

*The Chenault Organ Duet Library Christmas Collection* (compiled and edited by Elizabeth and Raymond Chenault), CCP/Belwin Inc. GB 9812, \$12.95.

#### Duet organ music (commissioned or arranged by Elizabeth and Raymond Chenault)

Anderson, Leroy. *Sleigh Ride* (arr. by the Chenaults)

Arnatt, Ronald. *Two Pieces for Organ Duet*

Berlin, Irving. *White Christmas* (arr. by the Chenaults)

Briggs, David. *Prelude, Adagio and Variations*

Buffington, Herbert. *Prelude on Veni Emmanuel*

Callahan, Charles. *Christmas Fantasy. The Emerald Isle, Evensong, Ragtime, Toccata "For All the Saints"*

Davis, Katherine K. *Carol of the Drum* (arr. by the Chenaults)

Gibbs, Alan. *Dichotomy, William Tell Overture* (Rossini)

Hakini, Naji. *Rhapsody*

Hancock, Gerre. *A Fancy for Two to Play*

Hobby, Robert. *Toccata on "God Rest Ye Merry Gentlemen"*

Jackson, Francis. *Colloquy*

Litaize, Gaston. *Sonate à Deux*

Major, Douglas. *Advent Dances*

Moore, Phillip. *Triptych*

McConaughy, Jefferson. *A Christmas Fantasy on "Bring a Torch"*

Neswick, Bruce. *Toccata*

Papadakos, Dorothy. *Galapagos Suite*

Paulus, Stephen. *The Triumph of the Saint*

Phillips, Craig. *Variations on a Kyrie*

Pinkham, Daniel. *Requiem Collects*

Powell, Robert. *Angels Among Us*

Roberts, Myron. *Fanfare and Tuckets, The Juggler, Epiphany Sketch (Homage to the Camels), Nativity Scenes*

Rutter, John. *Variations on an Easter Theme*

Shepherd, Richard. *Eclogue*

Sousa, John Philip. *The Stars and Stripes Forever* (arr. by the Chenaults)

Susa, Conrad. *Canticle*

Thomas, Paul Lindsley. *Two Preludes on Christmas Carols for Organ Duet*

Torne, Mel. *The Christmas Song* (arr. by the Chenaults)

White, Nicholas. *Shenandoah, Phantom* (Andrew Lloyd Webber)

Wills, Arthur. *Toccata for Two*

Yon, Pietro. *Gesù Bambino* (arr. by the Chenaults)

More information is available online at <[www.mcanoyen.com](http://www.mcanoyen.com)>.

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

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



## How Far Can You Travel in These in a Week?

Students attending Pipe Organ Encounters sojourned to 17th century Germany, 18th century France, and 19th Century England, all the while captivated in mind, heart, and spirit by the beauty and majesty of the pipe organ and its music.

Young people are forever changed when they play a pipe organ! Join APOBA in supporting AGO outreach programs to the next generation of organists!



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

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

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



# Texas Treat:

## The 2003 Dallas International Organ Competition

Larry Palmer



Three finalists (l to r): Jeremy Bruns, Sarah Baldock, Bradley Hunter Welch (photo credit Dana Driensky)



Fred Bronstein, president, Dallas Symphony Orchestra, and Bradley Hunter Welch (photo credit Dana Driensky)



Bradley Hunter Welch with trophy (photo credit Dana Driensky)



John Scott, chairman of the jury, and Bradley Hunter Welch (photo credit Dana Driensky)



Bradley Hunter Welch (photo credit William Leazer)

Bradley Hunter Welch, currently organist of Highland Park Presbyterian Church in Dallas, won first place in the third Dallas International Organ Competition on March 18. Welch, born in Tennessee, graduate of Baylor and Yale Universities, earned the \$30,000 award by playing a spectacular brief solo program that afternoon at the Meyerson Symphony Center (Bach: *Tocatta, Adagio and Fugue in C*; Vierne: *Scherzo* from *Symphonie VI*; Messiaen: *Transports de joie* from *L'Ascension*), and concluding his week-long series of masterful music-making with sensitive, well-balanced performances of the two required concerted works—Francis Poulenc's *Concerto in G minor for organ, strings, and tympani*, and Samuel Barber's *Tocatta Festiva*, both beautifully registered and delivered with requisite virtuosity, as well as deep musical insight.

Conducted by Lawrence Loh, the Dallas Symphony Orchestra provided expert collaboration with Welch and the other two finalists. Sarah Baldock, assistant director of music at Winchester Cathedral, England took second place; Jeremy Bruns, organist and master of choristers for the Parish of All Saints-Ashmont, Dorchester, New York, placed third.

For the third consecutive time, an American organist with close ties to Texas was named competition laureate, gaining not only the largest cash prize among organ competitions world-wide, but also three years of artist representation by Phillip Truckenbrod Concert Artists; appearances April 1-3, 2004 on subscription concerts of the Dallas Symphony as soloist in the premiere of a commissioned work by Stephen Paulus; and the opportunity to record a solo compact disc for the Gothic record label on the outstanding C. B. Fisk organ of the Meyerson.

The competition jury comprised Naji Hakim [Paris], Martin Haselböck [Vienna], Tsuguo Hirono [Tokyo], Mary Preston [Dallas], Lionel Rogg [Geneva], Todd Wilson [Cleveland], chaired by John Scott [London]. This international panel was sequestered behind screens or thick black drapes during all rounds of the competition, assuring as far as humanly possible a totally unprejudiced ranking of the players. While some skeptics might question the exclusive track record of American organists as winners in this event, the international makeup of each competition jury has assured that there could be no perceptible national bias in the judging. The simple truth is that, in each instance, a player with some tie to the Dallas area has out-played the rest of the lot! It affirms, as well, the proud development of a nurturing atmosphere for the art of

the organ in this part of the American southwest.

Three years ago, when James Diaz, organist and director of music for St. Michael and All Angels Episcopal Church in Dallas won the top prize, Welch placed third. Additionally he won the audience prize, showing that he was a powerhouse organist with considerable communicative skills. In the succeeding triennium he has honed his technical skills as well as his musical insights. That he once again won the audience prize (an additional \$5000) was not unexpected since many members of his local congregation swelled the audience for the closing events and participated in the voting. But more importantly, he demonstrated throughout the demanding rounds of the competition that he was the subtlest and most consistent player among the twelve contestants.

Sarah Baldock, a musician of skill and wide musical experience, gave Welch a real "run for the money." Only on the final day at the Meyerson did she stumble, choosing bombastic registrations (easily achieved with this large symphonic organ), often overwhelming the orchestra in the Poulenc *Concerto*, and suffering, as well, an unfortunate error as she turned her own pages, resulting in a missed entrance and a necessary restart. In earlier solo playing Baldock's exquisite Franck *Choral in B minor* as well as her elegant musical gestures throughout made her a formidable competitor indeed.

Jeremy Bruns, returning from a previous competition, poised and polished, earned his spot in the finals with several superb performances: his Bach *Trio Sonata in G* was played from memory—dance-inflected and lovingly detailed. Messiaen's *Transports* dazzled with his virtuosity, especially in the daunting octave passage near the end. Bruns played it with the utmost precision and even faster than possible!

Public performances of the Dallas Competition began March 10 and 11 in Caruth Auditorium, Southern Methodist University, where each of the twelve semi-finalists played the three-manual Fisk organ in a required program consisting of a Bach *Trio Sonata* (G minor, E minor, or G Major), the *Tierce en taille* from Guilain's *Suite on the Second Tone*, William Bolcom's *What a Friend We Have in Jesus*, and Reger's *Introduction and Passacaglia in F minor* from *Monologues, Book II, opus 63*. On Monday organists Teillard Scott (UK), Hyun Jung Kim and Yeon-Hee Sim (South Korea), Sonia Kim (Canada), Frederick Teardo (US) and Bruns were the competitors. Tuesday's players included Riyoki Yamaguchi (Japan), Shi-Ae Park (South Korea),

Jonathan Oldengarm (Canada), Simon Menges (Germany), Baldock and Welch.

Memorable moments from these first recitals included Menges' youthful abandon in the sassy Bolcom romp, Oldengarm's haunting Guilain and first-rate Reger, Baldock's Guilain and dancing Bach *E minor Sonata* (especially its closing Minuet), as well as Welch's expressive Guilain and well-paced Reger.

In addition to the three players subsequently chosen for the final round, Teardo, Oldengarm, and Park were named semi-finalists. All six played solo programs at either 4:30 or 6 p.m. March 14-16 in the Meyerson Center (Buxtehude: *Ciacona in e or c*; Bach: *Preludes and Fugues in b, c, e, or C* [547]; Dandrieu: *Offertoire on O filii*; Alain: *Joles*; Franck: *Choral in b*; Widor: first movement of *Symphonie V or VI*). Of interest was the variety exhibited in ordering these required pieces. Most successful for an involving listening experience was an order that juxtaposed forms or keys, as for instance, by grouping two dances (Buxtehude and Alain), two works in the same key (Bach *B minor*, Franck *B minor*), or two French works (the tedious and sequential Dandrieu and a Widor *Symphonie* movement)—as was the case with Frederick Teardo's program. Least interesting was a strictly chronological approach, except when in the hands of winner Bradley Welch, who, it seemed, could have programmed almost anything in any order, so apt were his musical instincts.

Prior competition experience proved invaluable, as the results demonstrated. It is anticipated that several of this year's younger players will return three years from now to try their endurance and skill again in this major contest. Fred Teardo, completing his undergraduate degree in organ at the Eastman School of Music, continues to develop his prowess as a competitor. Simon Menges, only twenty, is, like Shi-Ae Park, a relative newcomer to the organ; at this time both are proficient technicians with fine musical instincts. For such talented young players as these, three more years should allow a great maturing of interpretive insight as well as an opportunity for developing necessary finesse in registration and console management.

And what are the odds that the ubiquitous Texas connection will be broken three years hence? Or, do the odds suggest that all competitors who hope to gain the first prize should move to the Lone Star State? Whatever the answer, Dallas doubtless will continue to be an exciting and especially "rewarding" venue in the world of the concert organ. ■



# New Organs

**Cover**  
**J. F. Nordlie Company, Sioux Falls, South Dakota**  
**Kernersville Moravian Church, Kernersville, North Carolina**

*From the builder:*

My first conversations with Wayne Leupold took place in 1991 during the Region VI AGO Convention in Sioux Falls. Wayne had just taught a master-class and played my instrument at First United Methodist Church. We discussed his new position as director of music and organist at Kernersville Moravian Church. Wayne told me of the slated construction of a new sanctuary, the newly formed organ committee, and his desire to have an instrument with the capabilities he had witnessed at First Methodist.

By the time I had a chance to visit with the architect, the room had been designed and approved. My first visit to Kernersville early in 1992 found the new sanctuary well under construction. The design left only one location for the organ and, as luck would have it, it was the best possible position in the room. My input for construction of the room was limited to reinforcement of the floor in the general location of the instrument and insistence on hardened walls and absence of soft surfaces. The first organ committee didn't contract for the organ but succeeded in preparing a room for inspired musical worship and placement of a pipe organ.

For almost 10 years, occasional discussions, ideas, and stoplists were sent between KMC and my shop. In 2001, what I believe was the third organ committee brought our proposal to the congregation and approval was given to enter into agreement.

My first designs were for a smaller instrument on the sanctuary floor, and initial talks called for placing some of the larger components (i.e., pedal pipes and chests) in chambers outside the main room. As work progressed it was obvious that some of our original ideas were not going to work. The location planned for the blower and static reservoir, directly below the organ in the lower level of the church, had become the nursery. The space where chambers were to be located was not structurally suitable and cost prohibitive. The entire organ had to be placed within the sanctuary. The case of the organ sits in the front right corner of the sanctuary. It is approximately 17 feet wide by 9 feet deep. The peak of the case is 23 feet above the floor. The console is located on the central axis, detached from the case by 9 feet. This detached console gives the organist the opportunity to direct the choir from the bench.

The visual design of the organ is quite eclectic with elements ranging from the designs of Moravian organ builder David Tannenburg to the Italian classic. Overall it is designed to fit comfortably within the Neo-classical meeting house design of the sanctuary with its painted colonial panel and molding detail and natural wood accents. The carved pipe shades were designed and created by master wood carver Arnold Bortnem of South Dakota, taking into consideration the desire of the church members to include symbols of the Moravian Church. The three-manual console has a French tiered stopknob arrangement. Particular care was made to situate stops in a logical, convenient position and provide every modern registration aid for the organist. Case builder Paul Nordlie mirrored and book-matched fancy black walnut veneers in the console to make a strikingly beautiful presentation. The keyboards and console chassis were made by P&S Supply of England. The keyboards are made with natural keys of cow bone and sharps of ebony. Harris Precision Products (California) built the electric knob solenoids, and Jan Rowland (Texas) turned the custom designed stopknobs.



The organ is winded from five weighted wedge reservoirs (one for each manual and two for the pedal pipes) located in the base of the instrument. Although I know of no perfect wind system, my preference has always been for the character of life and solidity given by the wedge reservoir. The wind is created by a one-horsepower Lankhuff Ventus blower located in a newly created room made from an abandoned hallway. The system is remarkably quiet owing to traditional sound-deadening techniques and use of modern technology in the form of an electronic inverter. An inverter controls the rotational speed of the blower. Only when the organ calls for full wind is the blower operating at a full capacity, its loudest state.

The three manual divisions of the organ are situated on mechanical action slider chests with some bass pipes offset on electric action chests. This allows the use of these pipes in the pedal division. The pedal division, other than mechanical compasses, is electric action. All of the electric action switching and console accessories are controlled through a solid-state pipe organ system manufactured by Justin and Mark Matters (South Dakota). The use of "state of the art" computer technology and fiber optics makes this system compact, simple in design, easy to control, and remarkably reliable.

The tonal resources of this instrument are all traditional pipework, however provision has been made for MIDI stops as future use may desire. All new wood pipes, including the 16' Posauone, were made in my shop of quarter-sawn white oak. The 16' Open Bass was recycled pipework built of clear sugarpine by the Hall Organ Company in the 1920s. The reeds were made by Stinkens in Holland. The flue pipes were made to our exacting specifications by Andreas Grunemann in Germany and Andrea Pinchi in Italy. All of the facade pipes are made of 80% polished tin with interior pipes exclusively of lead/tin alloys. Voicing and tonal finishing of the pipework was accomplished onsite by my longtime designer and voicer, Eric Crane.

The photos accompanying this article show the organ in its final phase of construction. The largest 10 pipes of the 16' Prestant were shipped by ocean freight directly to the church. We expect delivery any day and held up photography as

long as we could. The plan was good, but unfortunately strikes and the conflict in Iraq have created a bit of a problem for us.

Throughout my involvement with this project, members of the church have constantly reminded me that the Moravians proclaim their faith through their music. I feel fortunate to have had this opportunity to build this instrument for a people that not only look back at the exciting history that they have had with the pipe organ but also toward an exciting future with the pipe organ as their instrument of choice.

Craftspeople employed by my shop that have had a hand in the construction of this instrument include: Joseph Brown, Eric Crane, Liz Soladay, Hank Hight, Grant Lacey, Mike Lacey, Jeremy Larsen, Marty Larsen, Beth MacDonald, Larry Niebuhr, Paul Nordlie, Trintje Nordlie, Quinn Rozeboom, Andy Schmah.

—John Nordlie

*From the director of music:*

This is an organ for a vibrant congregation of the Moravian Church in America. Moravians have a strong practice of preserving the best of their rich traditions and musical heritage, but also being open to quality innovations from the present. The primary impetus in the design of this instrument is to accompany the many hymns that Moravians sing in a multiplicity of uses, as well as rendering the full range of organ literature. The mechanical-action design features simplicity, subtle musical expressiveness, and unrivaled durability.

The tonal design has its foundation in the 18th-century central German organ (the same period in which the Moravian Church was revived in Germany) with classic principal choruses on the Great (16' through Mixture), the Swell (8' through Mixture), and the Pedal (16' through Mixture). To this basic framework, judicious additions have been made from a variety of different national schools and historical periods, such as the Great Trumpet, Sesquialtera and Zimbelstern from the German Baroque period; the Trompette en Chamade from the Spanish Baroque; the Glockenspiel from the central German late-Baroque and early Classic; the Cromorne and the Mounted Cornet from the French Classic; the Flûte Harmonique, Swell reeds, and String Céleste from the French Romantic; the

rollschweller from the German Romantic; the chimes from the American 20th century; and MIDI and the 256 memory-level combination action and computer from the 21st century. A German Positive ensemble can be found on the Swell by playing an octave higher than normal, and a French Positif ensemble can be found on the Solo. Because of the artistic skill of the builder and his voicers, a beautiful, integrated artistic ensemble has been created. Thus variety, individuality, and flexibility are artistically combined to achieve great expressiveness and a wonderful unity of ensemble.

When completed, the organ will have 43 ranks of pipes, controlled by 37 speaking stops. The facade includes four hand-carved symbols of the Moravian Church. The console is made of dark burl walnut and is detached from the organ case by nine feet to allow the organist to both direct and accompany the choir simultaneously.

—Wayne Leupold  
 Director of Music/Organist  
 Kernersville Moravian Church

## GREAT

- 16' Prestant
- 8' Principal
- 8' Bourdon
- 8' Viola da Gamba
- 4' Octave
- 4' Koppelflöte (prep)
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 1 1/2' Mixture IV-V
- 8' Trompette
- Tremulant to Great
- Sw/Ct
- So/Ct

## SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Spire Flute
- 8' Salicional (prep)
- 8' Céleste (FF)
- 4' Principal
- 4' Flûte Harmonique
- 2' Octavin
- 2' Plein Jeu IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremulant to Swell

## SOLO

- 8' Flûte Harmonique
- 8' Bourdon (from Cornet)
- 4' Prestant (prep)
- Grand Cornet V (Tenor E-d<sup>'''</sup>)
- 8' Trompette en Chamade
- 8' Cromorne (prep)
- Tremulant to Solo

## PEDAL

- 32' Resistant
- 16' Open Bass
- 16' Sub Bass (prep)
- 16' Prestant (Ct)
- 16' Bourdon (Sw)
- 8' Principal
- 8' Flute Bass (ext)
- 4' Choral Bass
- 2 1/2' Mixture IV (prep)
- 32' Contra Basson (ext, prep)
- 16' Posauone (ext)
- 16' Basson (Sw)
- 8' Trompette
- 4' Shawm (prep)
- Ct/Ped
- Sw/Ped
- So/Ped

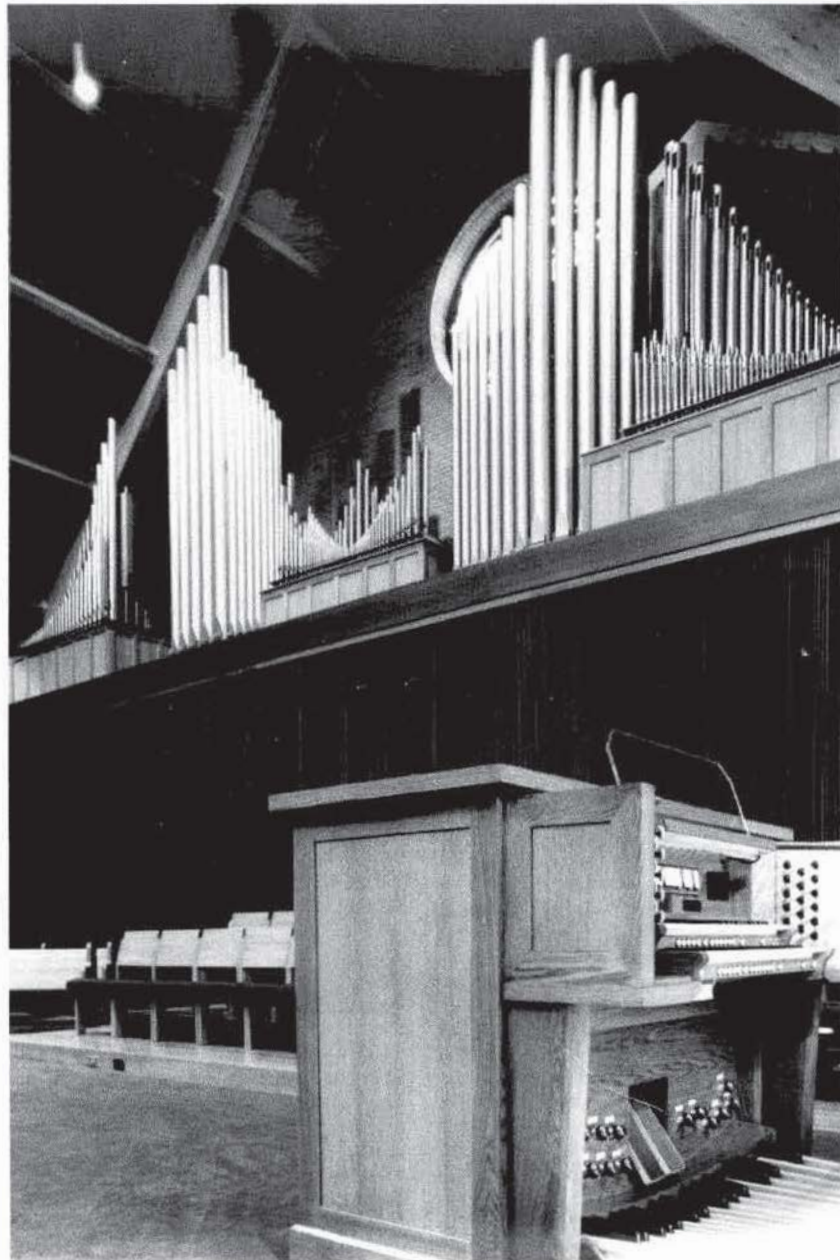
## BELLS

- Chimes on Great (prep)
- Glockenspiel on Great (prep)
- Glockenspiel on Solo (Ct)
- Chimes on Pedal (Ct)
- Zimbelstern

Photos by Paul Nordlie; graphic production by Romy Klessen.

For further information: J. F. Nordlie Company, Pipe Organ Builders, 504 S. Charlotte Ave., Sioux Falls, SD 57103-2612; ph 605/335-3336; fax 605/334-8843; <E-mail@JFNordlie.com>; <www.JFNordlie.com>.





Fabry, Inc., Fox Lake, Illinois, has completed the rebuilding and enlargement of the organ at The Evangelical Lutheran Church of the Good Shepherd, Palos Heights, Illinois: two manuals and pedal, 33 ranks. When the congregation decided to build a new sanctuary, Fabry, Inc. was engaged to remove, rebuild, revoice, and enlarge the church's Holtkamp organ, of which 16 ranks were retained in the project. David G. Fabry constructed the visual design on AutoCad; the project includes all new chestwork, casework, swell enclosure, and a new two-manual drawknob console. Joseph Poland of Fabry, Inc. completed the installation. The console has the ICS-4000 integrated control system by Peterson and full MIDI with sequencer. The project was completed in March 2002. The dedication was played by the church's organist Mrs. Cindy Gansel and led by Pastor Wayne Basch.

**GREAT**

- 8' Principal
- 8' Copula
- 8' Dulciana
- 8' Uncla Maris\*
- 4' Koppel Flute\*
- 4' Octave\*
- 2 3/4' Nazard\*
- 1 3/4' Tierce\*
- IV Mixture\*
- 8' Trompette\*
- Zimbelstern\*
- Chimes (prep)
- Tremolo
- Gt 16-UO-4
- Sw/Gt 16-8-4
- MIDI to Gt

**SWELL**

- 16' Bourdon\*
- 8' Quintadena
- 8' Rohrflöte (new borrow)
- 8' Gemshorn\*
- 8' Gemshorn Celeste\*
- 4' Principal
- 4' Rohrflöte
- 2' Principal
- 1 1/2' Quinte
- III Plein Jeu
- 8' Oboe
- Tremolo
- Sw 16-UO-4
- MIDI to Sw

**PEDAL**

- 32' Untersatz (new, digital)
- 16' Principal\*
- 16' Bourdon
- 16' Quintadena
- 8' Principal (new, ext)
- 8' Gedect
- 4' Choral Bass
- III Mixture\*
- 32' Bombarde (new, digital)
- 16' Trompette
- 8' Trompette
- 4' Clarion
- Chimes
- Gt/Ped 8-4
- Sw/Ped 8-4
- MIDI to Ped

\* new pipework

**R.A. COLBY**  
INCORPORATED

*Façades*

*Consoles*

*Control Systems*

*Digital Extension Voices*

**Sounds like art**

R.A. Colby, Inc.  
Post Office Box 4058  
Johnson City, TN 37602

423.282.4473  
Fax 423.928.5212

Acclaimed by Organ Builders

Requested by Organists

**SOLID STATE ORGAN SYSTEMS**

The World Standard in Pipe Organ Control Systems  
www.ssosystems.com

4900 Seminary Road, Suite 560, Alexandria, VA 22311  
800.272.4775 Fax 703.933.0025 salesUS@ssosystems.com

Visit our new  
web site at  
**TheDiapason.com**

**Is Your Pipe Organ Obsolete?**

*Get the Facts!*

1-877-pipeorg www.pipeorgans.com



# Calendar

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

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

## UNITED STATES East Of The Mississippi

16 MAY  
Jared Johnson; Trinity Church, Boston, MA 12:15 pm  
Carol Williams; Memorial Music Hall, Methuen, MA 8 pm  
Cj Sambach; First Baptist Church, Providence, RI 9 am, 11 am, 1 pm Informances  
Choral Concert, Britten 90th birthday tribute; First Church of Christ, Hartford, CT 12:10 pm  
Raritan Valley Choral Society; St. John's Episcopal, Somerville, NJ 7:30 pm  
David Davies, with choir and orchestra; Church of the Nativity, Huntsville, AL 7:30 pm  
Kola Owolabi; Fourth Presbyterian, Chicago, IL 12:10 pm  
Children's choirs concert; Fourth Presbyterian, Chicago, IL 7 pm

17 MAY  
Cj Sambach; First Baptist Church, Providence, RI 7 pm  
Choral Concert; St. Peter's, Morrislown, NJ 7:30 pm  
Marilyn Keiser; First United Methodist, Brevard, NC 7 pm  
John Mitchener; North Carolina School of the Arts, Winston-Salem, NC 8 pm  
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm  
New Classic Singers; College of DuPage, Glen Ellyn, IL 8 pm

18 MAY  
Marjijm Thoene; Church of the Advent (Episcopal), Boston, MA 6 pm, following Choral Evensong at 5 pm  
+Deanna Muro; Christ the King Church, Commack, NY 7:30 pm  
Handel, *Messiah*, Part III; Church of St. Joseph, Bronxville, NY 3 pm  
St. Andrew Chorale; Madison Avenue Presbyterian, New York, NY 4 pm  
Renee Barrick; Cathedral of St. Patrick, New York, NY 4:45 pm  
Ann Stephenson-Moe; St. Thomas, New York, NY 5:15 pm  
Alan Murchie, with violin; St. Ignatius Loyola, New York, NY 5 pm  
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
Lee Milhous; St. Paul's, Doylestown, PA 4:30 pm (Evensong 5 pm)  
Carole Terry; St. Paul Episcopal, Mt. Lebanon, PA 5 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
Britten, *Canticle II*; The Church of the Covenant, Cleveland, OH 10 am  
South Bend Chamber Singers; St. Mary's College, South Bend, IN 7:30 pm  
Choral Evensong, with brass; Independent Presbyterian, Birmingham, AL 4 pm  
Mary Gifford; Our Lady of Sorrows, Chicago, IL 3 pm  
David Higgs; St. Joseph Cathedral, Baton Rouge, LA 4 pm

19 MAY  
Carole Terry; St. Paul Episcopal, Mt. Lebanon, PA 8 pm  
Gerre Hancock, improvisation class; First Presbyterian, Charlottesville, VA 7:30 pm  
David Christiansen; The Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY  
Andrew Scanlon; Cathedral Church of St. Paul, Boston, MA 12:15 pm

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

23 MAY  
John Cummins; Trinity Church, Boston, MA 12:15 pm  
Sanghwa Lee; Fourth Presbyterian, Chicago, IL 12:10 pm  
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

25 MAY  
Liya Petrides; St. Thomas, New York, NY 5:15 pm  
Karla Fowkes; Christ Church, New Brunswick, NJ 6:30 pm  
Thomas Pavlechko; Washington National Cathedral, Washington, DC 5 pm  
Jane Parker Smith; Severance Hall, Cleveland, OH 3 pm  
Alan Morrison; Holy Trinity Episcopal, Decatur, GA 4 pm

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

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

29 MAY  
Virginia Bofena; National City Christian Church, Washington, DC 12:15 pm  
Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm  
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 6 pm  
Timothy Olsen; The Presbyterian Homes, Evanston, IL 7:15 pm

30 MAY  
Jeff Wood; Trinity Church, Boston, MA 12:15 pm  
Ray Cornils; Immaculate Conception, Boston, MA 8 pm

31 MAY  
+John Weaver; First Presbyterian, Skaneateles, NY 7:30 pm  
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

1 JUNE  
National Spiritual Ensemble; Acton Congregational Church, Acton, MA 5 pm  
Robert Edward Smith; First Church of Christ, Simsbury, CT 3 pm  
+Alan Morrison; St. Paul's Episcopal Cathedral, Syracuse, NY 4 pm  
Christian Lane, with the Greece Symphony; Bethany Presbyterian, Rochester, NY 3 pm  
Nigel Potts, Percy Whillock Centenary; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm  
Andrew Scanlon; St. Patrick's Cathedral, New York, NY 4:45 pm  
Fourth annual spring choral concert; Our Lady of Sorrows, South Orange, NJ 3 pm  
Eugene Roan, with choir and orchestra; Christ Church, New Brunswick, NJ 7:30 pm  
Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm  
+Janette Fishell; Kernersville Moravian Church, Kernersville, NC 4 pm (also 11 am dedication service)  
Eleganza Baroque Ensemble; Trinity Episcopal, For: Wayne, IN 5 pm  
Wolfgang Rübsum; Lawrence University Memorial Chapel, Appleton, WI 6:30 pm

4 JUNE  
Daniel Lamoureux; Memorial Music Hall, Methuen, MA 8 pm  
Paul Heiser; St. Bernard's Catholic Church, Appleton, WI 12:15 pm

5 JUNE  
Paul Skevington, with trumpet; National City Christian Church, Washington, DC 12:15 pm

6 JUNE  
Iain Quinn; Trinity Church, Boston, MA 12:15 pm  
John Weaver; Westminster Presbyterian, Albany, NY 7:30 pm  
Kevin Komisaruk; Fourth Presbyterian, Chicago, IL 12:10 pm

7 JUNE  
Ken Cowan; Irvine Auditorium, University of Pennsylvania, Philadelphia, PA 8 pm  
S. Wayne Foster; First Scots Presbyterian, Charleston, SC 2:30 pm

8 JUNE  
Scott Dettra, with mezzo soprano; Immanuel Episcopal Church on the Green, New Castle, DE 4 pm  
Choir of St. Paul's Church; St. Paul's, Doylestown, PA 7 pm  
Choral Concert; Fourth Presbyterian, Chicago, IL 3 pm

11 JUNE  
Colin Andrews; Memorial Music Hall, Methuen, MA 8 pm  
Choral concert; Independent Presbyterian Church, Birmingham, AL 7 pm  
Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm

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

**PATRICK ALLEN**  
GRACE CHURCH  
NEW YORK

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

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

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY



*Keith Bigger*  
J.W. Steere  
1825-1900  
Phone 718/528-8443  
E-mail k\_bigger@yahoo.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus  
University Methodist Church

SALINA, KANSAS

## Brian Jones

TRINITY CHURCH

BOSTON

## JAMES KIBBIE

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

## Richard Litterst M.S.M.

St. Anthony of Padua Church  
Rockford, Illinois

## BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

## William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

## Charles Page

Old First Church, Court Square  
Springfield, MA 01103

### MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

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

*The American Organist*, 1980

## SYLVIE POIRIER PHILIP CROZIER ORGAN DUO

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

## MICHELE JOHNS

A.Mus.D

Organ — Harpsichord  
The University of Michigan  
School of Music

## KIM R. KASLING

D.M.A.

St. John's University  
Collegeville, MN 56321

## GALE KRAMER

DMA

Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

## David Lowry

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



Sue Mitchell-Wallace  
A.S.C.A.P.  
FELLOW AMERICAN ORGANOLOGISTS

345 SADDLE LAKE DRIVE  
FREDERICK, ATLANTA, GEORGIA 30076  
(770) 654-0849

## LEON NELSON

FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004

NORTH PARK UNIVERSITY  
CHICAGO, IL 60625

## RICHARD M. PEEK

Doctor of Sacred Music

1621 BILTMORE DRIVE  
CHARLOTTE, NC 28207

## DAVID GOODING

Cleveland Opera

Fairmount Temple

email: dvdgooding@aol.com

## Aaron David Miller

1996 AGO Nat'l  
Improvisation  
Competition:  
Top Prize

1998 Calgary Int'l  
Competition:  
Bach and  
Improvisation  
prizes



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

12 JUNE

Michael Britt; National City Christian Church,  
Washington, DC 12:15 pm

13 JUNE

Maxine Thévenot; Trinity Church, Boston,  
MA 12:15 pm  
Herbert Howells Society conference; St.  
Philip's Cathedral, Atlanta, GA, through 6/15  
Thomas Fielding; Fourth Presbyterian,  
Chicago, IL 12:10 pm

15 JUNE

Robert Bates; Christ Church, Waverly, RI 4  
pm  
Bradley Welsh; St. Peter's by-the-Sea Epis-  
copal, Bay Shore, NY 4 pm, following Choral  
Evensong  
Mark Thallander; St. Patrick's Cathedral,  
New York, NY 4:45 pm  
David Kinyon; Washington National Cathe-  
dral, Washington, DC 5 pm  
The Capitol Brass, with choir; Emmanuel  
Church, Chestertown, MD 10:30 am  
Martin Jean, Montreat Conferences on Wor-  
ship & Music; Montreat Conference Center,  
Montreat, NC, through 6/25  
Bruce Neswick; Cathedral of St. Philip,  
Atlanta, GA 5:15 pm

17 JUNE

Gerre Hancock, hymn festival; Cathedral of  
St. Philip, Atlanta, GA 1:15 pm

18 JUNE

Vytenis Vasyliunas; Memorial Music Hall,  
Methuen, MA 8 pm  
Naomi Rowley; First United Methodist,  
Appleton, WI 12:15 pm

19 JUNE

Corpus Christi Procession; Church of the  
Advent, Boston, MA 6:30 pm  
Avi Stein; National City Christian Church,  
Washington, DC 12:15 pm

20 JUNE

Liya Petrides; Fourth Presbyterian, Chicago,  
IL 12:10 pm

21 JUNE

John Gouwens, carillon; The Culver Acade-  
mies, Culver, IN 4 pm

22 JUNE

Lee Dettra; St. Mark's Episcopal, Philadel-  
phia, PA 4 pm  
Erik Wm. Suter; Washington National Cathe-  
dral, Washington, DC 5 pm  
•Choral concert, Britten, *Rejoice in the Lamb*,  
Pinkham, *The Covenant Motets*; Church of the  
Covenant, Cleveland, OH 10 am  
Laughton & O'Meara; Weidner Center for  
Performing Arts, Green Bay, WI

23 JUNE

Martin Jean; First United Methodist, Way-  
nesville, NC  
•Tom Trenney; Fairmount Presbyterian,  
Cleveland, OH 7:45 pm  
•Marilyn Keiser; The Church of the  
Covenant, Cleveland, OH 9 am  
•Christopher Young; Warner Concert Hall,  
Oberlin College, OH 3 pm  
•Marilyn Keiser, workshop; Old Stone  
Church, Cleveland, OH 3:40-4:30 pm  
Liya Petrides; Elliott Chapel, The Presby-  
terian Homes, Evanston, IL 1:30 pm

24 JUNE

John Walker; Vienna Presbyterian, Vienna,  
VA 8 pm

25 JUNE

Eileen Hunt; Memorial Music Hall, Methuen,  
MA 8 pm  
Ken Cowan; The Cathedral of the Blessed  
Sacrament, Altoona, PA 7 pm  
Donald Sutherland; Old Presbyterian Meet-  
ing House, Alexandria, VA 12 noon  
•Christopher Young, masterclass; Epworth-  
Euclid United Methodist, Cleveland, OH 4:15-  
5:15 pm  
•Thierry Escaich; Gartner Auditorium, Cleve-  
land Museum of Art, Cleveland, OH 3 pm, 7:30  
pm  
Todd & Anne Wilson, with The Burning  
River Brass; Severance Hall, Cleveland, OH 8  
pm  
Marilyn Freeman; St. Paul's Lutheran,  
Neenah, WI 12:15 pm

26 JUNE

Edward Moore & Marvin Mills; National City  
Christian Church, Washington, DC 12:15 pm

27 JUNE

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm  
Frederick Swann; Kettering Seventh-Day  
Adventist, Kettering, OH 8 pm  
Baroque Artists of Champaign-Urbana;  
Fourth Presbyterian, Chicago, IL 12:10 pm  
Jerome Butera; St. Peter's Cathedral, Mar-  
quette, MI 7:30 pm

28 JUNE

John Walker; Vienna Presbyterian, Vienna,  
VA 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm  
John Gouwens, carillon; The Culver Acade-  
mies, Culver, IN 4 pm

29 JUNE

Gerre & Judith Hancock; St. Peter's Episco-  
pal, Albany, NY 7:30 pm  
Maxine Thévenot; Washington National  
Cathedral, Washington, DC 5 pm  
Timothy Olsen; The Baptist Temple,  
Charleston, WV 3 pm  
Jerome Butera; First Lutheran Church, Iron  
Mountain, MI 7:30 pm

30 JUNE

Thomas Murray; Church of the Transfigura-  
tion, Orleans, MA 7:45 pm  
Gerre Hancock, masterclass; St. Peter's  
Episcopal, Albany, NY 9 am  
•Mary Preston; St. Peter's Church, Albany,  
NY 8 pm

### UNITED STATES

#### West of the Mississippi

18 MAY

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

23 MAY

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

25 MAY

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

30 MAY

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

1 JUNE

Andrew Chislett; St. Joseph Church, Seattle,  
WA 3 pm  
Stanislav Surin; University Temple United  
Methodist, Seattle, WA 3 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

2 JUNE

David Craighead; Occidental College, Los  
Angeles, CA 8:15 pm

6 JUNE

George Baker; First United Methodist, Wichi-  
ta Falls, TX 7 pm  
Ken Cowan; St. Mark's Episcopal, San Anto-  
nio, TX 8 pm  
Clint Kraus; St. James Cathedral, Seattle,  
WA 8 pm

8 JUNE

Gospel music; Trinity Episcopal, Santa Bar-  
bara, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

10 JUNE

Daniel Kerr; Westwood United Methodist,  
Los Angeles, CA 7:30 pm

15 JUNE

James Higdon, Michael Bauer, & Elizabeth  
Berghout, Midwestern Organ Academy; The  
University of Kansas, Lawrence, KS, through  
June 28  
John Walker; Mo-Ranch Music and Worship  
Conference, Hunt, TX  
Ken Cowan; St. Mark's Episcopal, San Anto-  
nio, TX 8 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

16 JUNE

John Weaver; Cathedral of the Madeleine,  
Salt Lake City, UT 8 pm  
Carol Williams; Balboa Park, San Diego, CA  
7:30 pm

17 JUNE

John Weaver, memorization workshop;  
Cathedral of the Madeleine, Salt Lake City, UT  
10:15 am

Organ Solo  
Organ Plus

Alison J. Luedtke, DMA  
"...musicality and technical superiority."  
Rheinische Post

Seagate Concerts  
www.seagateconcerts.org



18 JUNE  
Ken Cowan; Francis Street United Methodist, St. Joseph, MO 8 pm  
James David Christie; University United Methodist, San Antonio, TX 9:30 am  
Thomas Murray; The Tabernacle, Salt Lake City, UT 7:30 pm

19 JUNE  
Thomas Murray, masterclass: The Conference Center, Salt Lake City, UT 10 am  
Todd Wilson; The Conference Center, Salt Lake City, UT 7:30 pm

22 JUNE  
Nigel Potts, Percy Whitlock Centenary; Grace Cathedral, San Francisco, CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

23 JUNE  
Thomas Murray; Balboa Park, San Diego, CA 7:30 pm

29 JUNE  
Lisa Ham; Church of the Ascension, Seattle, WA 5 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

**INTERNATIONAL**

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

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

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

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

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

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

21 MAY  
Francis Jackson; The Temple Church, London, England 1:15 pm

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

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

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

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

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

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

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

29 MAY  
Craig Cramer; St. Willibald Kirche, München-Laim, Germany, 7 pm  
Pierre Pincemaille, master class; Cathedral St. Denis, Paris, France, through June 11  
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

31 MAY  
Nikiforos Klironomos; St. John the Evangelist, London, England 7:30 pm  
Handel, *Messiah*; All Saints' Herford, Herford, England 7:30 pm  
Carlo Curley; All Saints Church, Marlow, Buckinghamshire, England 7:30 pm

1 JUNE  
Colin Walsh; Lincoln Cathedral, Lincoln, England 5:15 pm  
Carlo Curley; King George's Hall, Northgate, Lancashire, England 7:30 pm  
Jo Deen Davis; St. Paul's Cathedral, London, England 5 pm

3 JUNE  
David Goode; Winchester Cathedral, Winchester, England 7:45 pm  
Jonathan Addleman, harpsichord; St. James United Church, Montréal, QC, Canada 12:30 pm

4 JUNE  
Huw Williams, with oboe; The Temple Church, London, England 1:15 pm

5 JUNE  
Angela Cross; St. Margaret Lothbury, London, England 1:10 pm

7 JUNE  
Gillian Weir; The Usher Hall, Edinburgh, Scotland 7:30 pm

8 JUNE  
Jo Deen Davis; St. Ludwig, Celle, Germany  
Anthony Gowing; Lincoln Cathedral, Lincoln, England 5:15 pm

9 JUNE  
Malcolm Rife; All Souls, London, England 7:30 pm

10 JUNE  
Clive Driskill-Smith, with percussion; Westminster Abbey, London, England 7 pm  
Robert Sigmund; St. James United Church, Montréal, QC, Canada 12:30 pm

11 JUNE  
Robert Quinney; The Temple Church, London, England 1:15 pm

12 JUNE  
Jürgen Benko; St. John's Smith Square, London, England 1 pm

13 JUNE  
Carlo Curley; All Saints Church, Braunston, England 7:30 pm

14 JUNE  
Craig Cramer; Evangelische Kirche, Nassau-Erzgebirge, Germany 7 pm  
Richard Tanner; Cathedral Church of St. Mary the Virgin, Blackburn, England 1 pm  
David Briggs; Beverley Minster, Beverley, England 6 pm  
Carlo Curley; Burley Fen Collection, Pinchbeck, Spalding, England 7:30 pm  
Carl Jackson; St. John the Evangelist, London, England 6:30 pm

15 JUNE  
Jo Deen Davis; Catholic Church of Hohenlimburg, Hohenlimburg, Germany

16 JUNE  
Geoffrey Morgan; Lincoln Cathedral, Lincoln, England 7 pm

17 JUNE  
Suzanne Ozorak; St. James United Church, Montréal, QC, Canada 12:30 pm

18 JUNE  
Gordon Stewart, with trumpet; Amptill Parish Church, Amptill, England 7:30 pm  
Mark Williams; The Temple Church, London, England 1:15 pm

19 JUNE  
Gordon Stewart, with trumpet; Gregynog Festival, Gregynog, Powys, Wales 8 pm

21 JUNE  
Colin Walsh; Lincoln Cathedral, Lincoln, England 5:15 pm

24 JUNE  
Ryan Enright; St. James United Church, Montréal, QC, Canada 12:30 pm

28 JUNE  
Massimo Nosetti; Chiesa di S. Antonio, Borgosesia, Italy 9 pm  
Martin Setchell; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
Carlo Curley; Eltham Parish Church, London, England 7:30 pm

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

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

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

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

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

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

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

**CHARLES DODSLEY WALKER, FAGO**  
TRINITY EPISCOPAL CHURCH  
Box 40  
SOUTHPORT, CT 06890

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

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

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

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

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

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

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

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

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



House Organist  
The Bushnell Memorial  
Hartford

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

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



## Organ Recitals

**MAHLON E. BALDERSTON**, Trinity Church, Santa Barbara, CA, December 1: *Toccata and Pastorale*, *Toccata in e*, Pachelbel; *Concerto I*, Bach; *Sonata*, K.545, Mozart; *Green Boughs*, Purvis; *Overture (Arrival of the Queen)*, Handel; *Vesper Hymn, What Star is This*, Diemer; *Come, All Ye Shepherds, Go Tell it on the Mountain, From Heaven Above*, Young; *Advent, Christmas Dawn*, Balderston.

**JAMES DAVID CHRISTIE**, The Cleveland Museum of Art, Cleveland, OH, December 1: *Præcludium in d*, BuxWV 1-0, Buxtehude; *Ciacoma in B-flat*, J.B. Bach; *Dialogue (Troisième Livre d'Orgue)*, Marchand; *Rondo in C*, Cherardeschi; *Sortie in B-flat*, Ropartz; *Scherzo*, Alain; *Meditation: O God of Love (The Ghosts of Versailles)*, Corigliano; *Blessing before the Throne of God (Blessings)*, Pinkham.

**MERRILL N. DAVIS, III**, St. John the Evangelist, Rochester, MN, December 15: *Les Enfants de Dieu (La Nativité du Seigneur)*, Messiaen; *Ave Maria*, Schubert; *Toccata and Fugue in d*, BWV 565, Bach; *Winter Night*, Delius; *Moto Ostinato (Nedelni Hudba)*, Elben; *Improvisation on Divinum Mysterium*.

**EMMA LOU DIEMER**, Trinity Church, Santa Barbara, CA, December 8: *Rejoice, Ye Pure in Heart*, Scherzo; *Prepare the Royal Highway*, Diemer; *Partita on Winchester New*, Gell; *Bève*, Balderston; *Variations on Dove of Peace, Aria, Bring Many Names, Come, Come Ye Saints*, Diemer; *Toccatina*, Nohle.

**JAMES DIAZ**, Centenary United Methodist Church, Richmond, VA, January 24: *Toccata and Fugue in d*, BWV 565, Bach; *Onlet een lunde groen*, Sweelinck; *Fugue in g*, Reinken; *Concerto in d*, op. 3, no. 11, Vivaldi, transcr. Bach; *Carillon*, op. 27, no. 4, Fileuse (Suite Bretonne, op. 21), Dupré; *Nazard*, Arabesque sur les flûtes (Suite Française), Langlais; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Final*, op. 21, Franck.

**MICHAEL DULAC**, with Robert Howe, English horn, St. Joseph's Church, Springfield, MA, November 10: *March for a Joyous Occasion*, Susa; *Sonata for Organ*, op. 86, Persichetti; *Canzonetta*, op. 71, no. 4, Foote; *Variations on Amazing Grace*, Hampton; *Fast and Sinister (Symphony in C)*, Sowerby; *My Home in Glory (Aspects of Glory)*, Larsen; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Variations on America*, Ives.

**DAVID A. GELL**, Trinity Church, Santa Barbara, CA, December 15: *Magnificat octavi terti*, Kindlermann; *Savior of the Nations, Come*, BWV 659, Sleepers; *icakel A voice astounds us*, BWV 645, Bach; *Two variations on Von Himmel hoch*, Rinck; *Noël Polonais*, Guilhaum; *Noël Breton*, Roques; *Variations sur un Noël Bretonnais*, Fleury; *Prelude on O Come, O Come, Emmanuel*, Hopson; *Præstid on On this day earth shall ring*, Sadowski; *Wassail Song, Adeste Fideles, I saw three ships, In the bleak midwinter, The Holly and the Ivy, Ding Dong! Merrily on high, Christians awake! Salute the happy morn*, Rawsthorne.

**PAUL JACOBS**, Concordia College, Bronxville, NY, January 24: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on "America"*, Ives.

**MARTIN JEAN**, with brass, choir, and Douglas Anderson, baritone, Grace Lutheran Church, River Forest, IL, October 29: *Prelude in E-flat*, BWV 552/1, Bach; *Partita on Azmon*, Bouman; *All My Heart This Night Rejoices*, Bunjes; *Silent Night*, Gieschen; *Three Pieces for Brass and Organ*, Hillert; *Easter*, Schalk; *Fugue in E-flat*, BWV 552/2, Bach; *The 94th Psalm*, Reulke.

**CALVERT JOHNSON**, organ and harpsichord, St. John's Episcopal Church, Kula, Maui, HI, January 5: *Canticum*, Haskin; *Four Pieces for Harpsichord*, Asaoka; *Ancient Cities for Harpsichord*, Nagao; *Santina for Harpsichord*, Hirabayashi; *Reflection and Promenade for Solo Organ*, Chan; *Fantasy for Organ*, Wang; *Rain Dreaming for Harp-*

*sichord*, Takemitsu; *Jardin des Herbes for Harpsichord*, Tanaka; *Dara-Dara II*, Chae; *Toccata on Assurance (Three Hymn Preludes for Organ)*, Watanabe.

**JONATHAN E. KROEPEL**, Chapel of St. John the Divine, Urbana, IL, December 16: *Variations sur Lucis Creator, Postlude pour l'Office de Complies*, Alain; *Nun Komm, der Heiden Heiland*, BWV 659-661, Bach; *Præambulum in E*, Lübeck; *Fantasia et Fuga in g*, BWV 542, Bach; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Choral et Fugue*, op. 57, Dupré.

**NANCY LANGASTER**, The House of Hope Presbyterian Church, St. Paul, MN, December 24: *Pastorale*, Monza; *Quand le Sauveur Jesus Christ*, Dandrieu; *Si c'est pour oter le vie, A Minuit fut fait un Réveil*, Balbastre; *Nun komm, der Heiden Heiland*, BWV 659 and 661, Bach; *Meditation on Picardy*, Sowerby; *Fantasia on Veni Emmanuel*, Leighton, Lo; *How a Rose*, Rogge; *Variations on an Advent Hymn, O Come, Emmanuel*, Phildian; *La Nativité*, Langlais; *Offertoire sur Deux Noëls*, op. 60, no. 1, Noël Ecossais; *Marche Religieuse on Lift Up Your Heads, O Ye Gates*, Cuilmant.

**HUW LEWIS**, St. Gregory's Episcopal Church, Norton Shores, MI, January 19: *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Offertorium*, Gomod; *Scherzetto (24 Pieces in Free Style)*, op. 31, Vierne; *March in C*, Lefebvre-Wély; *Aria, Toccata (Suite on Uzbek Melodies)*, Muschel.

**ALISON J. LUEDECKE**, with John Wilds and Barry Perkins, trumpet, Barry Toombs, horn, Richard Gordon, trombone, Tad Thompson, tuba, and Beverly Reese Dorey, percussion, First Presbyterian Church, Oakland, CA, January 12: *Confitebor Domino*, Sharpe; *Triptych*, White; *Choral varié sur le thème Veni Creator*, Durand; *Touche-piece (Festival)*, Dinda; *Antiphon: Caritas Halvudant*, von Bingen, arr. Snedecor; *Variations on Auld Lang Syne*, Hirtin; *Constellations: Cygnus*, Locklair; *Suite*, Phillips.

**THOMAS MURRAY**, Woolsey Hall, New Haven, CT, December 15: *Rhapsody*, op. 17, no. 3, Howells; *Canon in E*, Canzonetta in a,

*Gigue in d (Six Trios, op. 17)*, Reger; *Prelude and Fugue in b*, BWV 544, Bach; *Fantasia on an American spiritual*, Schmidt; *Scherzo in A*, Siciliano in e, *Fugue in c (Six Trios, op. 17)*, Reger; *Grande Pièce Symphonique*, op. 17, Franck.

**NANCIANNE PARRELLA**, Church of St. Ignatius Loyola, New York, NY, December 22: *Fuga sopra il Magnificat*, BWV 733, *Nun komm der Heiden Heiland*, BWV 659, *Pastorale in F*, BWV 590, Bach; *Noël VIII Etranger*, Daquin; *Chorale Preludes on Gregorian Themes*, op. 8, Demessieux; *Pastorale on a Christmas Plain-song, Divinum Mysterium*, Thomson; *Vom Himmel hoch, da komm ich her*, Pachelbel; *Pastorale*, op. 19, Franck; *La Nativité*, Langlais; *In Dulci Jubilo*, J.M. Bach, Dupré, and Bach.

**KAREL PAUKERT**, The Cleveland Museum of Art, Cleveland, OH, December 8: *Concerto in B-flat*, Handel; *Trivium*, Pärt; *L'Apparition de l'Église éternelle*, Messiaen; *Chant du soir*, op. 92, no. 1, Bossi; *Fugue in g*, Bach, December 15: *First Suite (Organ Book)*, Clémenceau; *Prelude, Fugue et Variation*, op. 18, Franck; *Le banquet céleste*, Messiaen; *Litanies*, Alain.

**RICHARD M. PEEK**, Selwyn Presbyterian Church, Charlotte, NC, December 8: *Prelude in Classic Style*, Young; *Toccata in e*, Pachelbel; *Fugue in g*, BWV 573, *Nun freut euch*, BWV 734, Bach; *Partita on Farest Lord Jesus*, Peek; *O wie selig*, Brahms; *Allegro Moderato e vivace (Sonata II)*, Mendelssohn; *Gigue*, Peek.

**ELIZABETH STEPHENS**, with Guy Stephens, oboe, Trinity Episcopal Church, Aurora, IL, November 17: *Festive Trumpet Tune*, Ceraman; *Carillon*, Sowerby; *St. Elizabeth*, Cood; *Simple Gifts*, Held; *Passion Chorale*, Near; *The Winter's Passed*, Barlow; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Fugue in C*, Bach; *Suite for Musical Clock*, Handel; *Fountain Reverie*, Fletcher; *Two Spirituals in Jazz Style*, Utterback; *Toccata*, Sowerby.

**VIRGINIA STROHMEYER-MILES**, Grand Avenue Temple, Kansas City, MO, December 4: *Prelude and Fugue in e*, Bach; *Meditation-Prayer*, Cuilmant; *Arrival of the Queen of Sheba*, Handel; *Cradle Song*, Kreisler; *The Squirrel*, Weaver; *Swiss Noël, with Variations*, Daquin; *Cesu Bambino*, Yan; *Waltz of the Flowers (Nutcracker Suite)*, Tchaikovsky.

**STEPHEN THARP**, Clayton College & State University, Morrow, GA, December 7: *Noel X*, D'Aquin; *Ave Maria von Arcadelt*, Liszt; *Carillon*, Sowerby; *Magnificat I (Fifteen Pieces)*, op. 18, Dupré; *Greensleeves*, *Christmas Rhapsody*, Purvis; *The Christmas Light*, Preston; *Es ist ein Ros' entsprungen*, op. 122, no. 8, Brahms; *Berceuse-Paraphrase*, Baker; *Variations on a Noel*, Cocheran.

**RAY W. URWIN**, Trinity Church, Santa Barbara, CA, December 22: *Pastorale (Sonata No. 12, op. 154)*, *Betrachtung*, Ahndribe; *Ricercare (Miscellaneous)*, op. 174, Rheinberger; *Andante cantabile (Symphonie IV)*, Widor; *For the Beauty of the Earth, We gather together, Joyful, joyful, we adore thee*, Ferguson; *Go tell it on the Mountain*, Hancock; *Trio on Lo, how a Rose e'er blooming*, Schroeder; *Away in a Manger/Silent Night, Joy to the World, Come, all ye shepherds*, Ferguson; *Were you there?*, Simpson-Curinton; *Hurd!*, O come, all ye faithful, *Silent Night, Good King Wenceslas, Joy to the World, My Dancing Day (Christmas Miniatures)*, Seifelt; *Marche sur un theme de Handel*, Cuilmant.

ORGAN BUILDERS  
**L. W. BLACKINTON**  
and associates, inc.  
380 FRONT ST  
EL CAJON, CA. 92020

**martin ott pipe organ company inc.**  
1353 Bau Boulevard  
St. Louis, Missouri 63132  
(314) 589-0366

**RANDALL DYER & ASSOCIATES**  
PIPE ORGANS OF QUALITY AND DISTINCTION  
800 488 JEFFERSON CITY, TENNESSEE 37768  
665-475-9539 www.RDyerOrgans.com  
MEMBER FIRM  
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

**Parkey**  
OrganBuilders  
Distinguished Pipe Organs  
3870 Peachtree Ind. Blvd. Voice 770-454-1100  
Suite 150 285 Fax 678-530-9184  
Duluth, Georgia 30096 www.parkeyorgans.com

NEW INSTRUMENTS  
MAINTENANCE • RESTORATIONS  
**FABRY**  
PIPE ORGANS  
32 N. HOLLY AVENUE • FOX LAKE, IL 60020  
847-587-1992 • Fax 847-587-1994  
www.fabryinc.com

**JARSONS**  
PIPE ORGAN BUILDERS  
OF ALABAMA NEW YORK  
4820 Brent Valley Road, 14424-9309

Repair and Service Tuning and Additions  
**Milliman Organ Co.**  
ROBERT L. MILLIMAN  
3300 Patricia Dr.  
1-515-270-6913 Des Moines, Iowa 50322

**Scott R. Riedel & Associates, Ltd.**  
Organ Consultation • Acoustical Consultation  
Sound System Design Consultation • Organ Tuning  
11040 West Bluemound Road  
Wauwatosa, WI 53226-4154  
414-771-9666 Fax: 414-771-4138  
www.riedelassociates.com e-mail: consult@riedelassociates.com

3165 Hill Road  
Eagleville, TN 37060  
(615) 274-6400  
**MILNAR ORGAN COMPANY**  
CUSTOM BUILDING & RESTORATIONS

Send a free sample copy of The DIAPASON to a friend: Editor, THE DIAPASON, 847/390-0408 (fax); jbutera@sgcmail.com

**A. David Moore, Inc.**  
TRACKER ORGAN DESIGNERS & BUILDERS  
HC 69 Box 6, North Pomfret, Vermont 05053  
802/457-3914

**The Noack Organ Co., Inc.**  
MAIN AND SCHOOL STREETS  
GEORGETOWN, MA 01833  
PHONE (978) 352-6266  
FAX (978) 352-8535  
NOACKORGAN@AOL.COM  
Member: Associated Pipe Organ Builders of America

**AUSTIN ORGANS, INC.**  
ORGAN ARCHITECTS AND BUILDERS  
SINCE 1893  
FACTORY OFFICE  
156 WOODLAND STREET  
HARTFORD, CT 06105  
TELEPHONE: (860) 522-8293  
FAX: (860) 524-9828  
WWW.AUSTINORGANS.COM

THE ALLEN ORGAN COMPANY PRESENTS  
**Howard Goodall's ORGAN WORKS**  
This acclaimed video traces the birth of the pipe organ and its evolution, arriving at today's organs. Includes spectacular footage of some of the finest organs in Europe and the USA. 95 min. \$19.95.  
Write: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-0036  
Check or Visa/Mastercard or Call 610-966-2202.  
**Allen organs**  
© AOC 1998



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below.

## POSITIONS WANTED

Experienced and sophisticated organist seeks pre-Vatican II parish interested in fine music. Must have 40-hours devotions, May crowning, First Fridays, and Benediction, as well as fine pipe organ. Serious inquiries only. Reply Box Nov-1, THE DIAPASON.

## POSITIONS AVAILABLE

Schoenstein & Co. is relocating and expanding its operation to Benicia, a small town with reasonably priced housing 35 miles northeast of San Francisco. The new facility and an extensive backlog of orders offer opportunities for rewarding employment in all phases of organ building with a stable, well-managed company dedicated to expanding the tonal color and dynamic range of the pipe organ. Skilled, experienced artisans committed to high ideals of the craft should apply to Louis Patterson, superintendent, 3101 Twentieth Street, San Francisco, CA 94110, 415/647-5132. Fax 415/647-8038, louis@schoenstein.com.

Pipemaker—Experienced only. Train to be our pipe shop foreman. Competitive wages + benefits. Reply to: Austin Organs at aoi@austinorgans.com or fax 860/524-9828. Attn: John Lizzi.

All replies to box numbers that appear without an address should be sent to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

## POSITIONS AVAILABLE

**WE HAVE SOME REALLY BIG SHOES TO FILL!** We are looking for a dynamic individual (M/F) to manage our pipe organ department, including inside/outside sales, promotion, and light assembly. This person must have the following skills: Hands-on experience pipe organ building AND solid state systems; a joy of selling to customers and prospects alike; demonstrable selling ability is a BIG plus. Klann Organ Supply, founded in 1910, is a leading manufacturer and distributor of quality components for the professional builder. We work closely with our customers to supply them with the right products for their specific applications. This is a key position within our company. Compensation is negotiable and depends upon your qualifications. If you would like to confidentially explore this opportunity, E-mail your resumé to john.reid@klann.com. Klann Organ Supply, Waynesboro, VA 22980.

## MISCELLANEOUS

The Organist Entertained! Organists visiting England may stay at Sarum College, situated inside the walled Cathedral Close, Salisbury, and use two new organs with mechanical actions for private study. Options for lessons, time on the Cathedral Father Willis organ, visits to local sights. Excellent food, welcoming staff. Website: www.sarum.ac.uk e-mail: rcf@sarum.ac.uk Tel: +44 1722 424605.

## MISCELLANEOUS

**NEW! "INSTA-TUNE".** Is your pipe organ plagued by tuning gremlins? Are you always bemoaning temperature and humidity swings, pleading with church officials to leave the thermostat alone, when all they do is crank down for the week and crank up for Sunday morning? What's an organist to do? This exclusive new ultra-high tech product will come to your rescue. "Insta-Tune" utilizes the highest possible "black-box" technology to search and destroy any out-of-tuneness instantly as you play. Exclusive Tune-O-Matic Action uses infra-ultra-red laser beams to lengthen or shorten any air column deviating from the norm. Mount an "Insta-Tune" box in each chamber or on the nearest wall for exposed pipework. Comes complete with control panel and multi-temperament selector. Specify number of divisions, ranks, and action (stick, electric, or toaster). Never suffer sour notes again! Address Box Insta-Tune, c/o The Diapason; jbutera@sbcmail.com

Visiting London? Bed and Breakfast accommodation available in large parish house minutes away from Westminster Abbey, the Thames, St. James's Park and the Underground. Modern kitchen and laundry available. For information write: St. Matthew's House, 20 Great Peter Street, Westminster, London, SW1P 2BU. Tel. 0171 222 3704, FAX 0171 233 0255, e-mail smw@london.com.

Request a free sample issue of The Diapason for a student, friend, or colleague. Write to the Editor, The Diapason, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016; or e-mail: jbutera@sbcmail.com.

## PUBLICATIONS/ RECORDINGS

Free organ music: Visit www.jazzmuze.com and check out the organ music of Joe Utterback. Download "Little David, Play on Your Harp," performed by English organist Dr. Andrew Shenton from his new CD utterbackanalalia, recorded on the 4-manual Mander at St. Ignatius Loyola, NYC. Then visit www.joeutterback.com, take the Fan Club Quiz, and download your reward. Have fun! Questions? E-mail wmtodt@aol.com.

Atlantic City's Musical Masterpiece, the story of the world's largest pipe organ, hardbound, 522 pages, \$46; The Atlantic City Convention Hall Organ, A Pictorial Essay, \$45; The Auditorium Organ CD, \$15. Order online at www.acchos.org or call 800/813-6655.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

Member APOBA (317) 637-5222  
**Goulding & Wood, Inc.**  
823 Massachusetts Ave. Indianapolis, IN 46204

 **WALKER**  
J. W. WALKER & SONS LTD · BRANDON · SUFFOLK · IP27 0NF · ENGLAND  
TELEPHONE: +44 (0) 1842 810296 · FACSIMILE: +44 (0) 1842 813124  
USA TOLL FREE: 1 800 628 3275 · EMAIL: organs@jwalker.co.uk


 **BERGHAUS ORGAN CO. INC.**  
bocorgan@aol.com  
708-544-4052 Fax 708-544-4058  
2151 Madison Bellwood, Illinois 60104-1932

 **LEVSEN ORGAN COMPANY**  
ISO · OHS · AIO · AGO  
Website: http://www.LevsenOrg.com/  
email: LevsenOrg@AOL.com  
P.O. BOX 542 · BUFFALO, IOWA 52728 · 800-397-1242

 **J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
584 South Charlotte Avenue · Sioux Falls, SD 57103-2612  
(605) 335-3336 (605) 456-0834 Fax (605) 334-8843  
email: jfnordlie.com http://www.jfnordlie.com

**TAYLOR & BOODY ORGAN BUILDERS**  
George K. Taylor John H. Boody  
8 Hewitt Road Phone: 540-856-3553  
Staunton, VA 24401 Fax: 540-856-3583  
e-mail: organs@taylorandboody.com  
website: www.taylorandboody.com

 **Bunn-Minnick Company**  
Experts in Pipe Organ Building and Service  
875 Michigan Avenue Ave  
Columbus, Ohio 43213  
(614) 299-7931  
1-800-292-7931

 **NICHOLS & SIMPSON, INC.**  
ORGAN BUILDERS  
P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

 **Rosales ORGAN BUILDERS, INC.**  
3020 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
323-262-0253

**Robert M. Turner Organ Builder, Inc.**  
15732 Tetley Street, #39  
Hacienda Heights, California 91745  
(626) 814-1700 (626) 814-0872 FAX  
e-mail RTurner279@aol.com  
Website: www.turnerorgans.com

**CLASSIFIED ADVERTISING RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ .75
Regular Classified minimum	15.00
Display Classified, per word	1.00
Display Classified minimum	25.00

Additional to above charges:  
Box Service (mail forwarding) 8.00

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$3.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON** • 380 E. NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s):

Category \_\_\_\_\_  Regular  Boldface

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 29.

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

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Böllmann, along with Buxton's improvisations. \$15 post-paid; Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@direct.com

OHS Catalog 2003 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 96 illustrated pages in black and red ink, free. Mailed *gratis* upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at [www.ohscatalog.org](http://www.ohscatalog.org); <http://www.ohscatalog.org>

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; FAX 847/390-0408; e-mail: jbutera@sgcmail.com

## PUBLICATIONS/ RECORDINGS

The Organ Literature Foundation offers Catalog JJ listing 975+ organ books, 1,000+ theatre organ recordings, 5,000+ classical organ recordings, videos, sheet music, etc. FREE via e-mail, or \$6 for the printed copy postpaid. E-mail: [organlitfnd@juno.com](mailto:organlitfnd@juno.com). 45 Norfolk Road, Braintree, MA 02184. FAX 781/848-7655, Tel. 781/848-1388.

## HARPSICORDS/ CLAVICHORDS

For sale: Dowd, Opus 355, 1976 French double, FF43 transposing, 8x8x4, buff. Excellent condition. E-mail Gordon Rowley at [baileys-breeze@itot.com](mailto:baileys-breeze@itot.com) or call 920/839-2444.

Harpichords from the workshop of Knight Vernon. Authentic replicas of historic instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. Telephone 847/679-2809. Web site: [www.vemoharpichords.mykeyboard.com](http://www.vemoharpichords.mykeyboard.com)

## PIANOFORTE FOR SALE

Brown and Allen/Boston square grand pianoforte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## PIPE ORGANS FOR SALE

1944 3-manual Austin, approximately 8-rank. Currently playable; in-home (Jackson, Michigan). Pictures available for serious buyers. \$14,500. Call Greg; evenings 419/726-9210, [Pjbmom@sbcglobal.net](mailto:Pjbmom@sbcglobal.net).

Wicks 3-rank organ home/church. New blower. Buyer to remove. \$2200. Contact David at 516/437-3213 or [dk352@hotmail.com](mailto:dk352@hotmail.com)

## PIPE ORGANS FOR SALE

11-rank 1967 Wicks pipe organ. Must be removed by June 2004. \$7,000 or best offer. Call 636/441-7425. E-mail: [mthoelke@zionharvester.org](mailto:mthoelke@zionharvester.org).

8-rank pipe organ, Bennett & Marshall or Tellers & Kent (1929?), two manuals and pedal, 25 stops; Peterson solid-state relay, new Ventus blower, all-electric main chests, electro-pneumatic action for façade pipes. Excellent mechanical condition; rebuilt in 1986. \$8,000, Bellevue, Kentucky. Contact: Pastor Wayne Smith, 859/491-3423 (ch), 859/816-7651 (cell).

17+ rank 1950s instrument; has electric slider chests. Both pipes and chests imported from Germany. Encased with 5-ply white oak panels. 3/4" routed oak ribbed grill. Hauptwerk with exposed pipes in rück position over choir members' heads. Möller console needs repair. St. Louis County, Mo. 636/240-4527.

Moller Double Artiste Organ Opus 9540, built 1960. 7-rank unified creates 26 stops, detached 2-manual console. No general pistons, very good condition. Can be played in church, Wilmington, DE. Buyer to remove summer, 2003. Call 801/230-9395, Jeff Beck.

Historic 49-rank 1895 Farrand & Voley for sale. Available this summer. \$50,000. For more information: [www.milnarorgan.com](http://www.milnarorgan.com)

Seventeenth-century positiv, 4 stops; signed C.E. Frederici (1709-1780) with supplementary electric blower. Perfect condition. \$300,000. Serious enquiries only please. BOX MAR-3, THE DIAPASON.

Beautiful Wicks pipe organ. Like new with artistically designed exposed pipes. Phone 248/471-1515, fax 248/471-9968.

## PIPE ORGANS FOR SALE

Two-manual, 30-stop, 36-rank tracker organ for sale. Originally built by Detlef Kleuker (Brackwede, Germany) in 1967, and rebuilt by Rubin S. Frels (Victoria, Texas) in 1986. A complete information and bid package can be obtained from Richard Allen, Purchasing Agent, The Principia, 100 Maybeck Place, Elsau, IL 62028; phone: 618/374-5460, e-mail: [rha@prin.edu](mailto:rha@prin.edu).

Hook & Hastings Opus 1623 2-manual & pedal, 9 ranks: 16-8-4 Swell-Great couplers. Buyer to remove, or will remove in playing condition. 11' wide x 6' deep x 12' high. \$10,000. Telephone 508/678-1800 after 6 pm EST.

## REED ORGANS FOR SALE

Mason & Hamlin 2M/P "Liszt" church organ. 1/4-sawn oak with pipe top and electric blower. Good condition. Best offer. 303/783-9609 (eves.) or [ddzell@aol.com](mailto:ddzell@aol.com).

Mason and Hamlin reed organ, 10 stops plus forte stop and octave coupler, with bench. Excellent condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

## ELECTRONIC ORGANS FOR SALE

AOB Professional--2 manual, 304 tone generators, 10 amplifiers/speaker channels, draw knob with capture action. \$5700. E-mail for specifications and pictures: [charlie.morell@verizon.net](mailto:charlie.morell@verizon.net) or 972/867-5392.

C2 Hammond with Leslie speaker 21H. Organ in residence. Price \$2,000 or best offer. Charles Taylor 217/458-2842.

## ORGAN SUPPLY INDUSTRIES

A vital part of American Organ Building,  
providing quality pipe organ supplies.  
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244

## GLÜCK NEW YORK

Pipe Organ Restorers & Builders

Since 1985

170 Park Row, Suite 20A  
New York, New York 10038  
[www.glucknewyork.com](http://www.glucknewyork.com)

Sebastian Mathäus Glück  
President and Tonal Director  
212.608.5651

**For Sale This Space**  
**For advertising information contact:**  
**The Diapason**  
**380 E. Northwest Hwy.**  
**Des Plaines, IL 60016-2282**  
**or Fax 847/390-0408**

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.



**Andover**  
Fine Mechanical Action Organs  
Telephone 888-ORGAN CO  
[www.andoverorg.com](http://www.andoverorg.com)

**ARNDT ORGAN SUPPLY CO.**  
1018 Lorenz Dr. PO Box 129 Ankeny, IA 50021-0129  
Phone/Fax (515) 964-1274  
Engraving - Blowers - Tremolos - Swell Pedals  
Solid State & Computer Control Systems  
Pipe Organs and Supplies  
Send \$7.50 today (U.S.A.) for our catalog.  
"Quality Since 1966"

**Fenris**  
Pipe Organ, Inc.  
9310 Dodd Road • Kilkenny, Minnesota 56052  
(507) 334-2277

2242 Tedrow Road  
Tulsa, Okla. 74114  
**MULLER**  
Pipe Organ Company  
Established 1919  
Toll free (888) 382-6763  
[muller@bellnet.com](mailto:muller@bellnet.com)

**Redman Organ Co.**  
816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953  
MEMBER - INTERNATIONAL SOCIETY  
OF ORGANBUILDERS - ASSOCIATED  
TYPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION  
**T. R. RENCH & CO.**  
RACINE, WIS. 53403  
1405 SIXTEENTH ST. • 262/633-9566

**A. E. Schluster**  
Pipe Organ Sales  
and Service, Inc.  
New Organ Sales • Rebuilding and Additions  
Maintenance and Tuning  
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

**BELLS**  
CAST BRONZE BELLS - CHIMES  
**vanBergen**  
EST. 1869  
1-800-544-8820  
[www.vanbergen.com](http://www.vanbergen.com) • e-mail: [van@vanbergen.com](mailto:van@vanbergen.com)

*Known for Quality*

Manufacturer of Organparts:  
OTTO HEUSS KG  
PO Box 1162, 35419 LICH - Germany  
Phone 0049 - (0)6404-9169-0  
Fax 0049 - (0)6404-9169-50



**HEUSS**  
ORGELTEILE



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 29.

## MISCELLANEOUS WANTED

Wanted: Korg MT-1200. Reply Box OCT-1,  
THE DIAPASON.

## MISCELLANEOUS FOR SALE

8' Trlvo Trompette. 61 pipes, 3' scale, 4" W.P.,  
#1.8 L/2, mint condition, \$2,500 plus crating &  
shipping. 618/529-1074.

Atlantic City Pipe Organ Company—Kilgen 8'  
Capped Oboe 3-5/8" SC, \$850; 4' Rohrflute,  
\$600; Moller: 8' Trompette, 3" SC/61, 54 reeds,  
#11591, circa 1982, 3" wp German shallots,  
\$1,400; 8' Capped Trumpet, 4" SC/73, 54 reeds  
#6857, harmonic \$1,000. Jardine: Mutations,  
Vox, Strings, 16' Wood Diapason. Early E.M.  
Skinner: pipework on direct electric toe & rack  
boards: Tellers 1966: 2' Piccolo, 72SC/61 with  
chest, \$500; two 4' Geigen Octaves, 58SC,  
60SC, \$425 each; 4' Choral Bass, 8' Diapason  
46SC, \$400; chimes, Hook & Hastings principals,  
woods. E-mail: acorgan@comcast.net.  
Phone: 609/641-9422. Check out our complete  
inventory list on our website at  
<http://mywebpages.comcast.net/acorgan/>

7-1/2 HP Zephyr blower, 15" static pressure,  
208 2-phase, installed 1991. Available after  
March 1. If you are located between Albany, NY  
and Kansas City, MO, transportation may be  
available at a very nominal charge. New this  
item is about \$6,000. Minimum bid require-  
ment—Make offer! Call 785/766-0997.

Pedal Clarion 4"-32 pipes by Moller (1960),  
\$1,200 OBO as is, or \$2,500 voiced with caps in  
the Moller style to specified wind pressure.  
Shipping extra. Herbert L. Huestis, THE REED  
DOCTOR, #1502, 1574 Gulf Road, Pt. Roberts,  
WA 98281. Phone 604/946-3952; e-mail  
hhuestis@mdi.ca

Classified Ads must be prepaid and may  
be ordered for 1, 2, 3, 4, 5, or 6 months.

## MISCELLANEOUS FOR SALE

16' Principal (61n), \$1450 (from 1957 Reuter).  
Steinway 1878 C, rosewood, ornate; \$31,000,  
303/671-6708 (Colorado).

2-manual Moller console, oak, ivory keys,  
rocker tabs: Ped.11, Gt.14, Sw.17, 4 Gen, 5 Sw,  
5 Gt. Bench & roll top. \$850.00 firm. Philadel-  
phia, PA area. Cash & carry.  
wpreuter@aol.com or 856/546-4873.

Theatre organ pipework, 10" wind; 8' Moller  
Bombarde (\$1,850), 8' Hall Orch. Oboe (\$750),  
8' Clarinet, small scale (\$1,000), Swell engines  
and keyboards (\$100 each), Spencer blower, 5  
HP, 10" static (\$350). All crating extra. Wurl-  
itzer relay/switch stack for 2/7 (style E) free.  
Johnson Organ Co., Fargo, ND. 701/237-0477,  
fax 701/237-5823. organ@johnsonorgan.com.

## SERVICES/ SUPPLIES

Releathering and all other pipe organ services.  
Chest primary and secondary actions, gaskets,  
reservoirs, tremulants, pneumatic relays, swell  
machines, chime actions. Any type including  
book/accordion, and zephyr skin. Electrical  
upgrades and solid state conversions. Removal  
and re-installation service available. Located  
Boston, MA. James Swist. 781/799-0286.  
swist@attglobal.net

Venice Music Works manufactures quality  
parts made from felt, leather, cork, etc. to your  
drawings or sample. Perfect for that restoration  
project where some items are hard to find. To  
save money on commonly-used items such as  
gaskets and washers, we can set you up to fab-  
ricate your own parts from our tooling and a vari-  
ety of small presses we offer. For items requir-  
ing assembly, Venice also constructs production  
fixtures to achieve quality and speed. Over 40  
years experience in automotive and related  
fields—accustomed to rush projects. Venice is a  
friendly, family-owned business specializing in  
personal service. We will enjoy your inquiry,  
248/474-7647; fax 248/474-7680. E-mail:  
VENICESRD@aol.com

## SERVICES/ SUPPLIES

Releathering. Burness Associates—estab-  
lished 1967— can provide all your releathering  
in our modern well-equipped shop. We spe-  
cialize in Skinner, Casavant, and  
Moller pouch boards and actions. We can  
also provide services on the actions of  
other manufacturers Burness Associates,  
P.O. Box 564, Montgomeryville, PA 18936.  
215/368-1121. FAX 215/361-1850. attn. Char-  
lie. E-mail: Charlie@organreleathering.com

RELEATHERING: also Pipe Organ Rebuilding,  
Repair and Maintenance Service in New Eng-  
land area. Years of experience, fine workman-  
ship. Reading Organ Works, A. Richard Hunter,  
P.O. Box 267, 1324 Vermont Route 106, Read-  
ing, VT 05062. 802/484-1275. E-mail  
hunters@sover.net

REEDS—The Reed Doctor specializes in voic-  
ing vintage pipe work for improved tone and tun-  
ing stability. We repair, revoice and renovate  
partial or complete sets of reeds. Send samples  
or complete sets of organ pipes by UPS. We will  
tell you how to pack them. Send \$5 for disk:  
"How to flip reeds to check for tuning stability."  
"Repairing reed resonators for good tuning."  
"Towards accurate data collection and tempera-  
ture control;" "Some thoughts on reed tongue  
thickness;" "From Trompeta to Ophicleide: his-  
toric reed shallots;" "How to lute the organ with  
a thermometer." Available on this website:  
[www.mdi.ca/hhuestis](http://www.mdi.ca/hhuestis). Herbert L. Huestis, 1574  
Gulf Rd., #1502, Pt. Roberts, WA 98281. Phone  
604/946-3952; FAX 604/946-5739; e-mail  
hhuestis@mdi.ca

**ALL REPLIES  
TO BOX NUMBERS  
that appear  
without an address  
should be sent to:  
THE DIAPASON  
380 E. Northwest Hwy., Suite 200  
Des Plaines, IL 60016**

## SERVICES/ SUPPLIES

Austin actions recovered. Over 30 years expe-  
rience. Units thoroughly tested and fully guar-  
anteed. Please call or e-mail for quotes. Tech-  
nical assistance available. Foley-Baker, Inc.,  
42 N. River Road, Tolland, CT 06084. Phone  
1-800/621-2624. FAX 860/870-7571.  
foleybaker@snel.net

Top Quality Releathering. Pouch rails, pri-  
maries, reservoirs and any other pneumatic  
action. Removal and installation service avail-  
able. Full warranty. Skinner, Casavant and Kim-  
ball specialty. Spencer Organ Company, Inc.  
Call, Fax or visit our website for quotation and  
information. 617/787-2226 Voice, 617/787-5514  
FAX, [www.spencerorgan.com](http://www.spencerorgan.com)

Columbia Organ Leathers sells the finest  
leathers available for organ use. We sell pre-  
punched pouches and pre-assembled pouches,  
and we specialize in custom releathering ser-  
vices. Call today for a catalogue, 800/423-7003  
or e-mail: [darlene@columbiaorgan.com](mailto:darlene@columbiaorgan.com)

Flue pipes in metal and wood—Mixtures  
and upperwork are available from stock or  
specify custom orders to meet your exact  
requirements. Tuning Sleeves with  
flare—Order complete sets ready to install  
or bulk quantities in each diameter. These  
sleeves are guaranteed to fit and will not  
tarnish or corrode. For excellent quality,  
great pricing and timely delivery contact:  
International Organ Supply, P.O. Box 401,  
Riverside, IL 60546. 800/660-6360. FAX  
708/447-0702.

Postal regulations require that mail  
to THE DIAPASON include a suite  
number to assure delivery. Please  
send all correspondence to: THE  
DIAPASON, 380 E. Northwest Hwy.,  
Suite 200, Des Plaines, IL 60016-  
2282.

# Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 6933442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

## HAGERSTOWN ORGAN COMPANY, INC

New • Rebuilding • Solid-State Upgrading  
Musical Instrument Digital Interface (MIDI) Systems

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740  
(301) 797-4300

REPAIRING TUNING ADDITIONS

## R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N.J. 08098 • 856/769-2883

Fax 856/769-0025 e-mail: [kurtz2@mindspring.com](mailto:kurtz2@mindspring.com)

## VISSER & ASSOCIATES INCORPORATED

22814 Commercial Lane, Tomball, Texas 77375-6969 Pipe Organ Builders

Phone: 281-516-1361 • Fax 281-516-1363

Members APOBA and ISO

Visit our web site at [www.visserassociates.com](http://www.visserassociates.com) • E-Mail: [pvisserorg@e.mail.msn.com](mailto:pvisserorg@e.mail.msn.com)

Find the products  
and services you're  
looking for at  
**TheDiapason.com**

## H.W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12854. 1930

 **Norman A. Greenwood**  
"Three Generations of Organ Building"  
CHARLOTTE, NORTH CAROLINA 28218  
P.O. Box 18254 704/934-3819  
fax 704/544-0856

## GUZOWSKI & STEPPE ORGAN BUILDERS INC

NEW INSTRUMENTS  
REBUILDS • ADDITIONS  
TUNING & SERVICE

1870 N.E. 48th Court  
FT LAUDERDALE, FL 33334  
(954) 491-6852

## Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

10153 Bacon Dr.  
Beltsville, MD 20705  
1-800/952-PIPE

## CHARLES W. McMANIS

138 Catkin Drive

South Burlington, VT 05403

## PATRICK J. MURPHY & ASSOCIATES, INC. ORGAN BUILDERS

300 Old Reading Pike • Suite 1D • Stowe, PA 19464  
610-970-9817 • 610-970-9297 fax  
PMurphy129@aol.com • [www.pjmorgans.com](http://www.pjmorgans.com)

## PROSCIA ORGANS

OFFICE & SHOP  
P.O. BOX 547 • 168 BARR AVE.  
BOWDON, GA 30108

MICHAEL PROSCIA  
ORGANBUILDER, inc.  
(770) 258-3388

## W. Zimmer & Sons pipe organ builders

P.O. Box 520  
Pineville, NC 28134  
(803) 547-2073



## THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow four weeks for delivery of first issue  
on new subscriptions

- NEW SUBSCRIBER
- RENEWAL
- ENCLOSED IS**
- \$51.00—3 years
- \$41.00—2 years
- \$31.00—1 year
- Foreign subscriptions
- \$76.00—3 years
- \$56.00—2 years
- \$41.00—1 year



# Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118

Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



George Baker



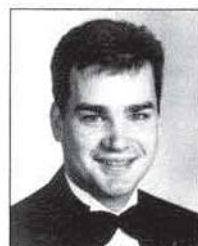
Diane Meredith Belcher



Guy Bovet\*



Douglas Cleveland



Ken Cowan



Timothy Olsen  
AG National  
Competition Winner  
Available  
2002-2004



Stefan Engels



Thierry Escaich\*



David Goode\*



Gerre Hancock



Judith Hancock



Martin Haselböck\*



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale\*



Vincent Dubois  
Calgary Recital  
Gold Medal Winner  
Available  
2002-2006



Olivier Latry\*



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell\*



László Fassang  
Calgary Improvisation  
Gold Medal Winner  
Available  
2002-2006



Jane Parker-Smith\*



Peter Planyavsky\*



Simon Preston\*



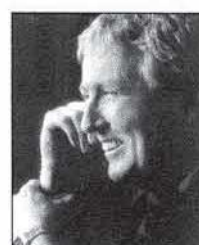
George Ritchie



Daniel Roth\*



Ann Elise Smoot\*



Donald Sutherland



Frederick Swann



Stephen Tharp



Ladd Thomas

## St. Paul's Cathedral Choir, London

John Scott, Director  
October 13-25, 2003

## St. Thomas Choir, New York City

Gerre Hancock, Director  
March 7-14, 2004  
(west coast USA)

## The Choir of New College, Oxford, UK

Edward Higginbottom,  
Director  
April 13-23, 2004



Thomas Trotter\*



John Weaver



Gillian Weir\*



Todd Wilson



Christopher Young

\* = European artists available  
2003-2004