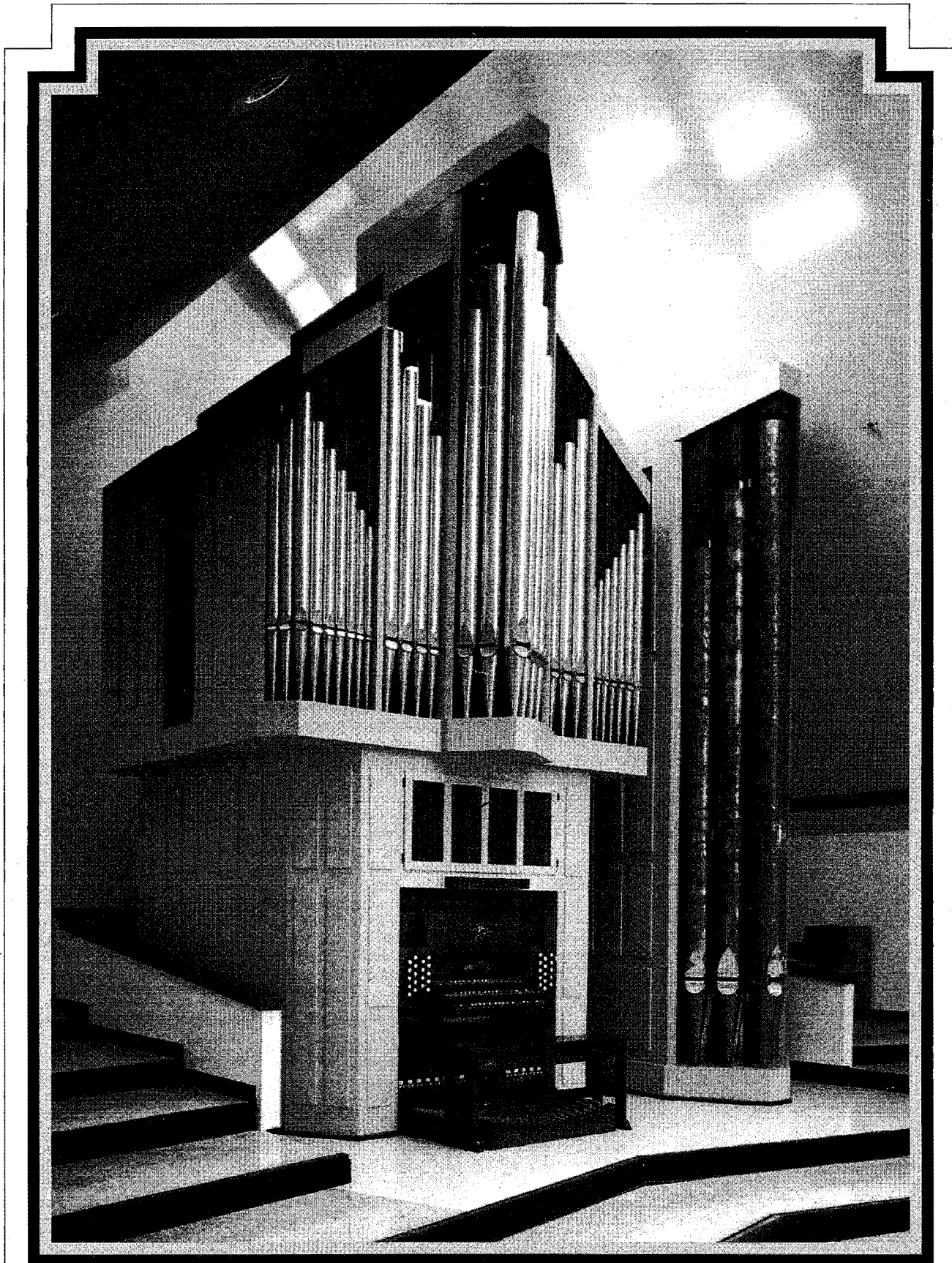


THE DIAPASON

MARCH, 1996



Faith Lutheran Church, Prairie Village, KS
Specification on page 15

1996 Summer Institutes Workshops & Conferences

June in Buffalo

May 31–June 9. State University of New York at Buffalo.

Seminars, lectures, masterclasses, rehearsals, concerts, with composition faculty David Felder, Donald Erb, Cort Lippe, Roger Reynolds, others.

Contact: Amy Williams, 716/645-2298; fax 716/645-3824; e-mail felder@acsu.buffalo.edu

In Tempore Organi

June 30–July 7. Arona (Lake Maggiore), Italy.

Masterclasses, lectures, concerts, organ exhibition, visits to historical organs, with Harald Vogel, Gustav Leonhardt, Jean-Claude Zehnder, Hans Fagius, Brett Leighton, Paolo Crivellaro, Lorenzo Ghielmi, Oscar Mischiati; all courses in English and Italian.

Contact: Paolo Crivellaro, In Tempore Organi, c.p. 68 - 28041 Arona, Italy; ph 39 322 77011; fax 39 322 7310.

37th Haarlem International Summer Academy for Organists

July 7–26. Haarlem, The Netherlands.

Three 16-day courses, six 8-day courses, four 4-day courses, with Piet Kee, Ewald Kooiman, Peter Planavsky, Naji Hakim, Jos van der Kooy, Montserrat Torrent, Jean Boyer, Harald Vogel, Bernard Winsemius, Ludger Lohmann, and Zsigmond Szathmary. Organs include the 1738 Christian Müller at St. Bavokerk; Van Covelen/Hess, Nieuwe Kerk; Cavallé-Coll, Concertgebouw; Ahrend & Brunzema, Doopsgezinde Kerk; Adema, Cathedral of St. Bavo; and Van Hagerbeer, Nieuwe Kerk, Amsterdam.

Contact: Stichting Internationaal Orgelconcours, Postbus 3333, 2001 DH Haarlem, The Netherlands; ph 023 5160 574; fax 023 5160 576.

26th Romainmôtier Organ Interpretation Course

July 14–25. Romainmôtier, Switzerland.

Classes, concerts, lessons, masterclasses; Marie-Claire Alain, Olivier Latry, Guy Bovet; courses on Jehan Alain, Franck, improvisation, Bach, Marchand. Teaching instruments include the Lhôte organ in the Abbey Church, the Alain family organ (IV/45), and the 1706 Italian organ in the Prior's house, along with ten organs in nearby villages for practice.

Contact: Cours d'Interpretation d'Orgue, Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; ph 41 24 53 17 18; fax 41 24 53 11 50.

9th Summer Institute for French Organ Studies (SIFOS)

July 15–26. Souvigny & Lyon, France.

Lectures, practice time, concerts on the 1783 Clicquot organ at the Basilica of St. Pierre et Paul in Souvigny, and on the 1880 Cavallé-Coll organ at St. François de Sales in Lyon; Gene Bedient, Jesse Eschbach, Henri DeLorme.

Contact: Gene Bedient, 4221 N.W. 37th St., Lincoln, NE 68524-1919; ph 402/470-3675; fax 402/470-3676.

Summer Harpsichord Workshops

July 15–19, 22–26. University of Michigan.

Led by Edward Parmentier, the workshops are for harpsichordists of intermediate and advanced level, and for organists and pianists of advanced level; week 1, Sweelinck and his pupils (Scheidemann, Scheidt, Schildt); week 2, Handel.

Contact: Edward Parmentier, School of Music, The University of Michigan, Ann Arbor, MI 48109-2085; e-mail eparment@umich.edu

33rd Early Music Festival Bruges

July 27–August 10. Bruges, Belgium.

Interpretation courses, lectures, demonstrations, recitals, early music

competition, exhibition of musical instruments; lunchtime and evening concerts devoted mainly to the Mediterranean World and the commemoration Austria "1000."

Contact: Festival Office, S. Mansionstraat 30, B-8000, Brugge, Belgium; ph 50 33 22 83; fax 50 34 52 04.

17th Course in Interpretation of Spanish Organ Music

July 28–August 6. Universidad de Salamanca.

Led by Guy Bovet, the course will take place in the old and new Cathedral of Salamanca on three historic organs, and in the University Chapel on an 18th-century organ; maximum of 20 participants.

For information: Cours d'Interpretation, Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph 41 24 53 14 46; fax 41 24 53 11 50.

International Summer Organ Conservatoire

July 28–August 11. Abbey of St. Antoine, Isère, France.

Faculty includes Nigel Allcoat (director and course on improvisation), Piet Kee (Sweelinck to Bach), and Magnus Williamson (junior conservatoire).

Contact: Nigel Allcoat, 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN England.

Organ Study Tours of Europe

July 29–August 11.

Led by Dirk Bakhuyzen, the tour visits organs in Germany, Poland, the Czech Republic and Austria.

Contact: Dirk Bakhuyzen, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

SMU Harpsichord Workshop

August 11–17. Ft. Burgwin, Taos.

Four hours of masterclasses daily, faculty recitals, student concert, variety of practice harpsichords available. Jane Clark, Stephen Dodgson, Larry Palmer.

Contact: Dr. Larry Palmer, SMU Division of Music, Dallas, TX 75275; ph 214/768-3273; fax 214/768-3272.

15th International Organ Competition Grand Prix de Chartres

August 26–September 15. Chartres, France.

Jury includes André Isoir, Jean-Charles Ablitzer, François-Henri Houbart, Marie-Louise Jacquet-Langlais, Jacques Boucher, Peter Hurford, Léo Kramer, Lionel Rogg, and Todd Wilson.

Contact: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; ph 33-1 45 48 31 74; fax 33-1 45 49 14 34.

Concours l'Europe & l'Orgue

August 26–30. Maastricht, The Netherlands.

Organ competition; tape due by April 30, to include Grigny *Missa Cunctipotens* (Gloria), Bach S. 564 and 658, Alain *Trois Danses*.

Contact: Concours l'Europe & l'Orgue, Hertogsingel 51B, 6211 ND Maastricht, The Netherlands.

International Colloquium

August 29–30. Antwerp, Belgium

Colloquium on Gaches de Wert (1535–1596) and his time—Migration of musicians to and from the Low Countries (c. 1400–1600); organized by the Alamire Foundation and the Antwerp Flanders Foundation.

Contact: Eli Poppe, Ladeuzeplein 21, B-3000 Leuven, Belgium; ph 32 16 324 661; fax 32 16 324 691; e-mail: eli.poppe@arts.kuleuven.ac.be

International Masterclass for Organ

September 2–13. Luxembourg.

Conducted by Gillian Weir, the masterclass takes place at the Conservatoire

THE DIAPASON

A Scranton Gillette Publication

Eighty-seventh Year: No. 3, Whole No. 1036
Established in 1909

MARCH, 1996
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

- A Conversation with Martin Neary
by Mark Buxton 10
- Northrop Auditorium, University of Minnesota
Aeolian-Skinner restoration
by Charles Hendrickson 12

NEWS

- 1996 Summer Institutes
Workshops and Conferences 2
- Here & There 2, 3, 4, 5
- Carillon News 5

REVIEWS

- Music for Voices and Organ 6
- New Organ Music 6
- New Handbell Music 8
- New Recordings 8

NEW ORGANS

15

CALENDAR

17

ORGAN RECITALS

19

CLASSIFIED ADVERTISING

20

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS

The Diapason Online—

OrganNet Report

Osiris Organ Archive

<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/>

e-mail: 70771.1047@compuserve.com

BRIAN SWAGER

Carillon

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. 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.

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

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 ©1996. PRINTED IN THE U.S.A.

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.

de Musique de la Ville de Luxembourg (Grand-Duchy of Luxembourg).

Contact: Mrs. Andrée Schartz, 29, rue Nic Liez, L-1938 Luxembourg; ph 352 226798.

19th Annual Conference, Organ Historical Trust of Australia

September 20–October 3.

The conference takes place in the north and south islands of New Zealand, beginning in Wellington.

Contact: OHTA, Box 200, Camberwell, Victoria 3124, Australia; e-mail johmai@erebus.hie.unimelb.edu.au

14th Swiss Organ Competition

September 24–October 3. Zurzach.

Competition on the 1819/20 Bossart organ in the Reformed Church and the 1977 Metzler organ in the Verena-Münster, focusing on organ music between 1750 and 1827; also featured is an interpretation course by Imtraud Krüger and Rudolf Meyer, and excursions to notable organs.

Contact: Swiss Organ Competition, Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph 41 24 53 17 18; fax 41 24 53 11 50.

Here & There

Trinity Episcopal Church, Santa Barbara, CA, presents its Music at Trinity 1996 series. The programs began on March 3 with Music for Lent & Evensong featuring the Santa Barbara Boys Choir; April 14, Eastertide Concert & Evensong, "Music for Bells and Pipes," with David A. Gell, organist/carillonneur and the Santa Barbara Boys Choir; May 5, Spring Concert & Evensong, music for flute, organ and voice; and June 2, Festival Choral Concert & Trinity Sunday Evensong, with the combined choirs of Our Lady of Sorrows, Santa Barbara Boys Choir, and Trinity Episcopal Church. For information: 805/965-7419 or 805/687-0189.

Pittsburg State University is spon-

soring an International Organ Festival March 11–13, as part of the dedicatory events for the Fisk Opus 106 organ. The schedule includes recitals and masterclasses by Yuko Hayashi, Douglas Reed, and Louis Robilliard; a concert of 20th-century repertoire for chorus and organ, with Susan Marchant, director, and Marie Rubis-Bauer, organist; lecture/demonstrations of the Fisk organ; and a new video documentary on the life of Charles Fisk by Steven Malioneck. For information: Dr. Susan Marchant, Festival Director, 316/235-4476.

Young Chang America and the Music Teacher's National Association are sponsoring their **Collegiate Piano**

Competition the week of March 25 at Kansas City's Bartels Hall Convention Center. The winner will receive a grand prize of \$2,000, a 5'2" Young Chang grand piano, a certificate and a commemorative plaque. The competition is presented as part of the MTNA annual convention.

The 26th Melbourne International Festival of Organ and Harpsichord takes place April 7-13, Australia's premier festival of early music. Guests include José Luis Gonzalez of Zaragoza Cathedral. For information: David Agg, Festival Director, P.O. Box 92, Parkville, Victoria 3052, Australia; ph/fax (03) 9328 2592.

The American Guild of Organists is sponsoring the "World's Largest Organ Recital" on Sunday, April 14, at 6 pm (Easter Standard Time) in celebration of the guild's centennial. Over 500 organists will perform simultaneously in 237 locations in throughout the country. Each recital will begin with Bach's *Tocata and Fugue in D Minor*, but the rest of the programs will vary. The culmination of the centennial celebration will be the national convention in New York City, July 7-11. For information: 212/870-2310.

Illinois College will present its annual spring organ recital and masterclass on April 26-27, with guest artist Wilma Jensen. For information: Sara J. Johnson, Music Dept., Illinois College, Jacksonville, IL 62650; 217/245-3410.

The 9th Summer Institute for French Organ Studies (SIFOS) will take place July 15-26. The program, which gives a limited number of participants hands-on experience with two unaltered historic French organs, will begin in Souvigny and conclude in Lyon. In Souvigny participants will have daily lectures and practice time on the 1783 Clicquot organ at the Basilica of St. Pierre et Paul. In Lyon, participants will work on the 1880 Cavallé-Coll organ at St. François de Sales. SIFOS organizers and leaders are Gene Bédient, Jesse Eschbach, and Henri DeLorme. For information: Gene Bédient, 4221 N.W. 37th St., Lincoln, NE 68524-1919; ph 402/470-3675; fax 402/470-3676.

First Presbyterian Church of Atlanta will host daily concerts during the Summer Olympic Games, July 19-August 4. Organists, vocalists, and chamber ensembles will perform in the newly restored and renovated sanctuary. Performers include Charles and Diane Whittaker, directors of music at the church, the Chancel Choir of First Presbyterian, Betty Morgan Sanders, Liz Kustin, Trey Tidwell, Leslie Gengozian, Wendall Kitchens, Alice Oglesby & Margaret Talmadge, the North Georgia Suzuki String Ensemble, Melinda Clark, Tom Granum, Cal Johnson, Sarah Martin, Peter Marshall, and Catherine Casey. In addition to concerts in the sanctuary, the church's carillon will be played daily. For information: First Presbyterian Church, 1328 Peachtree St., N.E., Atlanta, GA 30309; 404/892-8461.

An International Masterclass for Organ takes place September 9-13 at the Conservatoire de Musique de la Ville de Luxembourg (Grand-Duchy of Luxembourg). The masterclass will be conducted by Gillian Weir. For information: Mrs. Andrée Schartz, 29, rue Nic Liez, L-1938, Luxembourg; ph 352-226798.

The House of Hope Organ Institute takes place October 13-15, and features the organ works of Dietrich Buxtehude in conjunction with the publication of the new edition by Christoph Wolff. The schedule includes concerts, masterclasses, lectures, and discussions by Prof. Wolff, Kerala Snyder, and James David Christie. For information: House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105; ph 612/227-6311; fax 612/227-9969.

The Dallas Symphony Association has announced its first triennial **Dallas International Organ Competition**, to be held in April of 1997. The jury will include Robert Anderson, chairman; Marie-Claire Alain, Luigi Ferdinando Tagliavini, Ludger Lohmann, Gillian Weir, Tsuguo Hirono, and Hans Fagius. Screening to select the semifinalists will be held in Japan, Europe, and North American. Twelve to 16 contestants will be selected to appear in Dallas. The competition will pay full travel expenses to Dallas for the semifinalists. The semifinals will be held on the Fisk organ at Southern Methodist University. The finals will take place on the Fisk organ at the Meyerson Symphony Center. Three finalists will perform a composition for organ and orchestra with the Dallas Symphony Orchestra in a gala concert on Tuesday, April 15. First prize is \$25,000; second \$10,000; third \$5,000; audience prize \$5,000. The first prize winner will appear as a soloist with the Dallas Symphony Orchestra on a regular subscription concert during the 1997-98 season, and will perform the world premiere of a new work for organ and orchestra to be commissioned by the administrators of the competition. The competition will also assist winners in obtaining management and recordings. For information: Dallas Symphony Orchestra, 2301 Flora St., Suite 300, Dallas, TX 75201-2497; ph 214/871-4000; fax 214/953-1218.

Northwestern University, Evanston, IL, presented its Alumni Organ Series, "Mostly Bach," January 12-21, in celebration of the School of Music's centennial. The series included Janette Fishell, January 12; Martha Stiehl, January 14; Robert Delcamp, January 19; and Christine Kraemer and William Aylesworth, January 21. Recitals took place on the Aeolian-Skinner organ at Alice Millar Chapel.

The Western Illinois AGO chapter met on January 21 for its annual progressive dinner and program. Hors d'oeuvres were served at Trinity Lutheran Church in Macomb, followed by dinner and a program at the Church of Jesus Christ of Latter-day Saints in Macomb, and dessert at the home of WIU organ professor and chapter dean Dr. Anita Werling. The program dealt with *Livre d'Orgue de Montréal*, with oral presentations, written materials, and recordings, in addition to performance of several selections from the collection.

Ursinus College presented organists Paolo Bordignon and Kenneth Cowan on its Heefner organ recital series on January 28, with works of Buxtehude, Bach, Duruflé, Roger-Ducasse, Prokofiev, Liszt, and Sousa. Natives of Canada, Bordignon and Cowan are currently studying organ with John Weaver at the Curtis Institute of Music, and are winners of the Osborne Organ competitions in Whitby, Ontario, in 1994 and 1992, respectively.

The Houston AGO chapter hosted a Pipe Organ Encounter for middle school and high school students on February 24. The one-day introduction to the pipe organ was held from 8:30 am to 6 pm on the campus of the University of Houston.

St. Michael's, Cornhill (England) sponsored an "A to Z of Organ Music" series of 24 weekly noontime recitals. The series began with Jeremy Filsell performing works of Alain and Alcock, and was completed by Adrian Bawtree with a chorale prelude by Friedrich Zachau. Seventeen performers took part in the series, which featured 147 works (ranging in length from one to 35 minutes) by 124 composers (representing about a dozen countries with England [65], France [25], and Germany [16] the most frequent). The current series, "Bach with Everything," features at least one major Bach work on each program. The February 24 program fea-

tured Michael Gassmann of Freiberg, Germany. On March 11, Paul Ayres presents two London premieres. David Liddle concludes the series on April 1.



Marcia C. Andrews

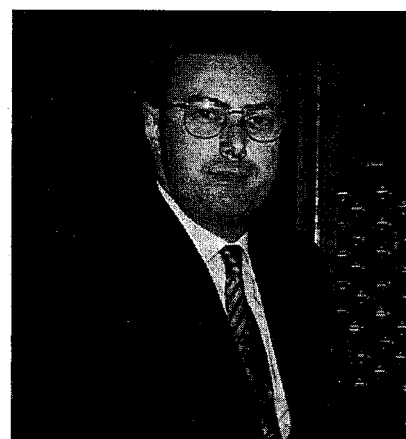
Marcia Craft Andrews played a recital on the new Schoenstein organ in the chapel of First Presbyterian Church, Spartanburg, SC, on November 19 and 20. The program included works of Mendelssohn, Hollins, Arne, Bach, Duruflé, Thompson, Wood, Shearing, and Vierne. Mrs. Andrews, associate music director and organist of the church, holds the BA from Westminster College, New Wilmington, PA, and a Master of Church Music from Scarritt Graduate School. The 16-rank Schoenstein organ was installed in July 1995 in honor of Dr. John E. Williams, Minister of Music at the church for 43 years until his retirement in 1991.

David Burton Brown will be on tour as organ artist and accompanist with *The Wuppertaler Kurrende* throughout the Northeast and Midwest from March 22 until April 12. The group is a 63-voice men and boys choir in the old Saxon tradition. Brown is currently on the faculty of the University of Arizona, Tucson.

Marie-Hélène Geispieler is featured on a new recording, *Lambert Chaumont—Gaspard Corrette*, as part of the series "Orgues en Languedoc—Roussillon," on the Disques Coriolan label (Cor 325 502). The program includes Chaumont's *Pieces d'Orgue sur le Premier Ton* and *Troisième Ton*, *Tierce en taille du quatrième ton*, and *Trio à 3 claviers du cinquième ton*, and Corrette's *Messe du huitième ton*, performed on the historic organ of St-Chinian, Hérault. Ms. Geispieler is organist at Notre Dame du lac in Lunel, and organist of St-Victor Abbey in Marseille. For information: Disques Coriolan, Chemin des Ourtets, F-11000 Carcassonne, France.

The music of **Dan Locklair** is featured on a new recording, *Dan Locklair: Choral Music*, sung by The Choral Art Society, Robert Russell, director, on the Gasparo label (GSCD-306). The recording includes *Windswept (the trees)*, *For Amber Waves*, *Tapestries*, *Brief Mass*, "changing perceptions," and *Epitaph*. For information: Gasparo Records, Inc., Box 600, Jaffrey, NH 03452; 603/532-8821. Locklair has received commissions for two new works: a work for narrator, chorus and orchestra based on Maya Angelou's "On the Pulse of the Morning" for Wake Forest University, and a multi-movement choral work for The Bel Canto Company, Greensboro, NC. His *Poems 'N Pairs*, a set of two choral cycles for children's voices and piano, has been published by Boosey & Hawkes.

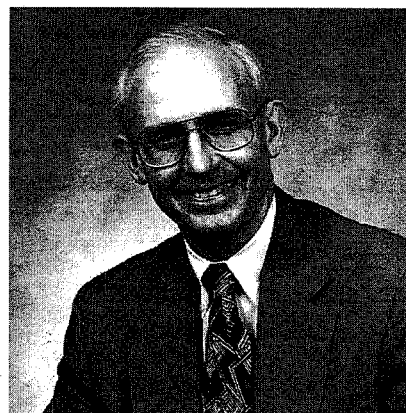
Massimo Nosetti is featured on two new recordings, which are part of a series devoted to Italian organ repertoire from the Renaissance to the present, issued on the French label Syrius. Vol. 1, *La Renaissance*, includes works of Antico, Cavazzoni, Fogliano, A. & G. Gabrieli, Merullo, Diruta, Banchieri, Trabaci, Merula, and Frescobaldi, per-



Massimo Nosetti

formed on the historic organ at the Cathedral Santa Maria Maggiore de Spilimbergo (Syrius 141304). Vol. 2, *Le Baroque*, includes works of Rossi, Cavalli, Pasquini, Fontana, Storace, A. & D. Scarlatti, Zipoli, Pescetti, Galuppi, Martini, and Pergolesi, performed on the 1780 Callido organ at Santa Maria Maggiore in Dardago. The CDs are available through the Organ Historical Society, 804/353-9266. Also available is Mr. Nosetti's recording, *Il Romanticismo Organistico in Europa*, with works of Hollins, Bossi, Pierre, Howells, Bonnet, and Ritter, performed on the Zanin organ at Santuario di Santa Rita, Torino, issued on by Rusty Records (RUS 552032.2); for information: Rusty Records, Via Cuore Immacolato di Maria 4, I-20141 Milano, Italy; tel 39 2 8950 1283.

Joseph Payne will be recording the complete organ works of Johann Pachelbel on the Centaur label. The project will encompass 10 CDs, featuring organs in Switzerland, Germany, Austria, and the U.S. Each disc will present a cross-section of the repertoire, and will include a booklet with essays by Michael Belotti of Freiburg University and Kathryn Welter of Harvard University. Initial releases are scheduled for June 1996 and have been recorded on the Silbermann organ at Grosshartmanskopf in Saxony, two Metzler organs in the Stadtkirche, Zofingen, Switzerland, and a new replica of an 18th-century Saxon organ built by Fritz Noack and Kristian Wegscheider in Houston, TX. For information: Centaur Records, 8867 Highland Rd., Suite 206, Baton Rouge, LA 70808; ph 504/336-4877; fax 504/336-9678.



Carl Staplin

Carl Staplin is featured on a new recording, *J.S. Bach: Clavierübung III*, on the Calcante label. The disc was recorded on the new Dobson organ at Faith Lutheran Church in Des Moines, and includes members of the church's Chancel Choir singing the chorales before each of the large chorale settings. Staplin has been on the faculty of Drake University since 1967, and also serves as Minister of Music at First Christian Church in Des Moines. The recording is available in CD (\$12.99) and cassette (\$9.99) formats from Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850; 607/273-3675.

Edward A. Wallace, organist and choirmaster of the Church of St. Michael and St. George, St. Louis, MO,

Illinois College

Jacksonville, IL



WILMA JENSEN

ORGAN RECITAL

Friday, April 26, 1996 • 8:00 p.m.

ORGAN MASTERCLASS

Saturday, April 27, 1996 • 8:30 a.m.

Contact:

SARA J. JOHNSON
Music Dept., Illinois College
Jacksonville, Illinois 62650
217-245-3410

KOPPEJAN Pipe Organs Inc.

48228 Yale Rd. E., Chilliwack, B.C.
Canada, V2P 6H4

(604) 792-1623

was awarded the honorary Doctor of Music degree at the November Academic Convocation of Nashota House, the Episcopal Seminary near Milwaukee, WI. Dr. Wallace is beginning his 30th year at St. Michael's and his 15th year as University Organist of Washington University.



Carol Williams

Carol Williams is playing recitals in England this month. She performs at St. Lawrence Jewry, London; Christ Church, Woking; and the Town Hall at Henley-on-Thames. Ms. Williams returns to the UK in June for programs at Queen's College, Oxford; Truro Cathedral; Great Torrington; Bournemouth Pavilion; and Portsmouth Cathedral. Williams is represented by Melcot Music Promotions, 242 Prospect St., #7, New Haven, CT 06511; ph/fax 203/865-1087.

Marion Young retired on December 31, 1995, after 60 years as organist at Zion Chapel of Shepherd of the Hills Lutheran Church, Dushore, PA. A special joint worship service was attended by family and friends, and followed by a dinner in Mrs. Young's honor. Prior to beginning at Zion on October 27, 1935, she played for four years at Trinity Chapel, Mildred. While at Trinity, she



Marion Young

received an organ book from her teacher, Miss Carrie Persun, as a graduation gift. When she played at Zion for the first time, she used that book for the prelude, offertory and postlude. On her last Sunday at Zion this past December, she played the same prelude and offertory from that book. In addition to her post at Zion, Mrs. Young also substituted at Trinity Chapel, Mildred, and St. John's Wilmot, and played for weddings and funerals at the Presbyterian Church in Bernice and the Reformed Church in Dushore. Mrs. Young has served under 11 pastors and three interns, and has experienced three sets of hymnals and worship service books during her tenure. She will continue to enjoy the music room in her home, which houses a Delaware pipe organ with chimes, a Ross harpsichord, a spinet portable, a Miller reed organ, and a Spaulding piano. Mrs. Young will now sit in the family pew at Zion Chapel, which has held six generations of the Hunsinger - Ditz - Young families.

Andover Organ Company held an open house on January 13 at its Lawrence, MA shop. Two instruments were featured: opus 109, two manuals, 15 stops, for the Congregational Church of Rutland, MA; and the restored E.&G.G. Hook opus 359 from 1865, one manual and nine stops. For information: 508/686-9600; e-mail: Andover@AOL.com

Burgess-Keith Pipe Organs has recently relocated from Anderson, IN to Grand Rapids, MI. Following several months in a temporary shop facility, the firm has moved to a new shop on the southwest side of downtown Grand Rapids, and has completed the renovation of the two-manual, 20-rank organ at First United Methodist Church in Noblesville, IN. In addition to providing organ service, building new organs, and rebuilding older organs, Burgess-Keith has recently signed on as the area sales associate for Albert Neutel, Jr., who is the Reuter Organ Company representative for several states in the region. For information: Burgess-Keith Pipe Organs, 655 Godfrey SW, Grand Rapids, MI 49503; 616/365-2905.

Dobson Pipe Organ Builders, Ltd. has produced a new brochure, which lays out the firm's philosophy and principles, developed over 20 years of organbuilding. The brochure covers such topics as placement, tracker action, tonal character, encasement, historic study, design, engineering, wind systems, consoles, pipes and voicing. For information: 200 N. Illinois St., Lake City, IA 51449; ph 712/464-8065; fax 712/464-3010.

Johannus Orgelbouw has announced its new "Excellent" technology digital organs, featuring two separate memories for romantic as well as baroque voices, with several tuning options, and real time sampling. The Sweetlinck 30 includes 2x58 stops, 64 capture, 20-step programmable crescendo, Werckmeister, meantone or equal temperaments, MIDI, 800 watts of amplification, 15 toe studs, automatic bass and solo, and a status display; 62.5 kHz max sampling rate, 18 bit sound (26 total), 4 Mb per stop minimal digital

analog converter per stop, real time chuff, tone and decay, ebony/maple keyboards with tracker touch optional, and other features. For a free demo CD, contact: Johannus Orgelbouw b.v., P.O. Box 459, 6710 BL Ede, Holland; ph 011 31 318 637403; fax 011 31 318 622238.

Forshey Piano Company, owned by Nancy and Fred Forshey, Houston, TX, has recently been named exclusive agent for Rodgers Instrument Corporation for Houston and the surrounding area. For information: 713/524-2900.

Allen Organ Company has installed a three-manual MDS organ at St. Andrew's Presbyterian Church in Calgary, Alberta, Canada. The instrument speaks through an "organ case" of 13 speaker cabinets across the front of the church and an antiphonal division at the back of the church



Voices of Ascension

Voices of Ascension Chorus and Orchestra, Dennis Keene, conductor, is featured on a new recording, *The Duruflé Album*, on the Delos label (DE 3169). The recording includes Duruflé's *Requiem*, op. 9; *Messe "Cum Jubilo"*, op. 11; and *Notre Père*. For information: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90025; 213/962-2626.

The Plymouth Music Series of Minnesota has recorded *Witness, Volume II*, music of African American composer William Grant Still, whose birth centenary is being celebrated in the 1995-96 season. This recording for Collins Classics is the second in a planned series of four *Witness* CDs, and was released in February in celebration of Black History Month. Performed by the Ensemble Singers, Chorus and Orchestra of the Plymouth Music Series, the disc also features the Leigh Morris Chorale, Robert Morris, conductor. Plymouth Music Series is in its 27th year under the direction of founder and artistic director Philip Brunelle. For information: 612/870-0943.

Minnesota Public Radio has announced the release of a second CD recording from the weekly *Pipedreams* program. Michael Barone, host of *Pipedreams* since its inception in 1982, was producer of the recording, entitled *Pipedreams Live!*, which features performances by Guy Bovet, Wolfgang Rübsam, Anne Wilson, Robert Scoggin, Peter Conte and Cherry Rhodes, recorded at Ocean Grove Auditorium (New Jersey), Meyerson Symphony Center (Dallas, TX), Grace Cathedral (San Francisco), Methuen Music Hall (Massachusetts), Christ United Methodist Church (Rochester, MN), Alice Millar Chapel (Northwestern University, Evanston, IL), and St. Mark's Cathedral (Minneapolis). A highlight of the album is a unique Methuen Music Hall performance of the Mendelssohn *First Piano Concerto* in a piano-and-organ collaboration by Robert Pitman and George Lamphere, both now deceased. A cassette version is also available. Order direct from the Public Radio Music Source: 800/756-8742.

Also available is the CD *Pipedreams Premieres*, featuring first recordings of works by William Bolcom, Bruce Simonds, Monte Mason, Nancy Plummer Faxon, Gian Carlo Menotti, J.S. Bach, and Mendelssohn. Other recent CD productions by Barone include a recital by Peter Sykes on organs by John

House of Hope Organ Institute

October 13-15, 1996

Organ works of Dietrich Buxtehude in conjunction with the publication of the new edition by **Christoph Wolff**. Concerts, masterclasses, lectures, and discussions by Professors Wolff, Kerala Snyder, and James David Christie.

For more information contact:

House of Hope Presbyterian Church
797 Summit Avenue
Saint Paul, MN 55105
Phone: 612-227-6311
Fax: 612-227-9969



* * * * *

House of Hope announces the commission of a sacred opera *The Three Hermits* (based on the short story by Leo Tolstoy) to be composed by Stephen Paulus with libretto by Michael Dennis Browne. Projected performance date: April, 1997.

* * * * *

A CD, *Choral Music from House of Hope*, featuring the Motet Choir, Thomas Lancaster, Choirmaster, is available from House of Hope (address above) at a cost of \$15, plus \$2 shipping and handling. Included are works by Leighton, Radcliffe, Piccolo, Corigliano, Rheinberger, Saint-Saëns, Fauré, Geoffrey, and Sumsion.

Nordlie (Titanic CD-181), a set of multi-ethnic 20th-century American pieces played by Herndon Spillman (Titanic CD-205), and a first recording of the historic 1898 Felgemaker organ at Duluth's Sacred Heart Music Center, played by Jesse Eschbach (which is being sold to help raise funds for building restoration; available for \$17.95 pp from SHMC, Box 431, Duluth, MN 55801-0431); all other items may be ordered from the Public Radio Music Source.

Ongoing *Pipedreams* radio broadcasts can be heard on nearly 200 stations throughout the country. For information, contact Public Radio International: 612/330-9233.

The Oakland Paramount has recently published the book, *The Million Dollar Life of Gaylord Carter*. Based on a series of interviews with Carter, the book chronicles his life as a classical and theatre organist. For information: Paramount Theatre, 2025 Broadway, Oakland, CA 94612; 510/893-2300.

Doubleware Publications has announced the release of *Choirs, Claviers, and Computers*, a church music cataloging software disk and musician's reference book. It combines a comprehensive glossary defining over 1300 liturgical and musical terms with a complete computer program for cataloging the church's and/or musician's music collection. It also lists the names, addresses, and phone numbers for 1200 music publishers and copyright holders; 320 pp., 6" x 9" paperback with computer disk, \$49.95. For information: Doubleware Publications, P.O. Box 450826, Westlake, OH 44145-0826; 1-800/871-3136; fax 216/871-2242.

Carol Press has announced the release of *Fifteen Bach Chorales* for band and orchestra. The set of transcriptions by George Frink are playable by various ensembles; the 13 part books will support at least 30 different instruments; conductor's score \$17.50, part books \$3.50. For information: 1-800/942-7407.

Selah Publishing Co. has announced the release of a new children's hymnal, *To God with Love*, edited by William S. Haynie and Barbara B. Bartlett. The collection, aimed at pre-school and elementary age children, includes traditional hymns and carols, spirituals, and new songs. Many pieces have chords for guitar or autoharp and Orff instrument parts. For information: Selah Publishing Co., 58 Pearl St., P.O. Box 3037, Kingston, NY 12401-0902; 914/338-281

Greenwood Press has announced the release of *Carl Ruggles: A Bio-Bibliography* by Jonathan D. Green. Ruggles (1876-1971) was the epitome of the New England iconoclast and a leading composer of the American avant-garde movement; 168 pp., \$55; for information, Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881-5007; 203/226-3571.

Hohner Midia has announced the availability of its new Musicsoft and hardware product line. The software packages allow musicians to create sheet music, digitally record music, create special effects on the computer, or use the computer as a teaching tool. For information: Hohner Midia, P.O. Box 5497, Santa Rosa, CA 95402; 707/578-2023

The Wenger Corporation has announced its New Music Library System with a pull-out design which holds more sheet music in a smaller space than other alternatives such as file cabinets. They are available in six or seven-shelf units and fit rooms with ceilings as low as seven feet. For information: Wenger Corp., P.O. Box 448, 555 Park Dr., Owatonna, MN 55060.

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.

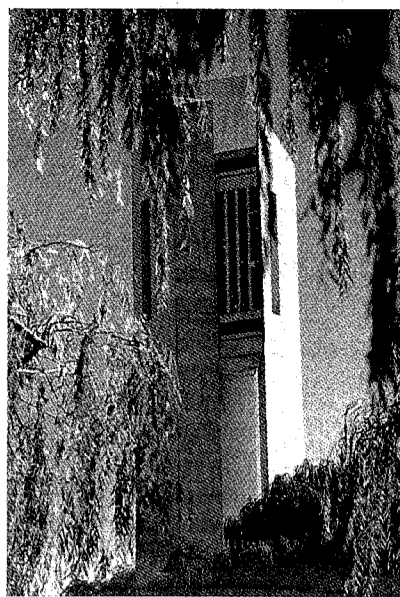
Carillon News

by Brian Swager

Australia National Carillon

A recital given by Suzanne Magassy marked the 25th anniversary of the Australian National Carillon in Canberra on April 26, 1995. Originally known as the Canberra Carillon, it was dedicated in 1970 by Queen Elizabeth II who accepted the British Government's musical gift on behalf of the Australian people. The inaugural recital was played by John Douglas Gordon, Sydney University Carillonneur and later Canberra Carillonneur. Terry Vaughan's *Lake Music* was written for the occasion.

The program of the 1995 recital was a replica of the dedicatory recital including John Gordon's arrangements for carillon and Vaughan's *Lake Music*. British and Australian government officials were present for the celebration as was Mrs. Val Gordon, widow of John Gordon. A highlight of the festivities was the naming of the footbridge that links the



National Carillon, Canberra, Australia

lakeshore with Aspen Island on which the carillon stands. It is now known officially

as "John Gordon Walk."

The National Carillon Management Committee was formed to administer the activities of the National Carillon beginning August 1, 1995. This committee consists of musicians as well as business and community personnel. The NCMC aims to be an innovative, communicative, public oriented, musically aware body, fostering interest and involvement in the National Carillon as a community asset and to support those it employs in presenting high musical standards, a wide variety of programming, and a flexible approach to all carillon activities. The NCMC is affiliated with Canberra Stereo Public Radio Incorporated. Suzanne Magassy is the chairperson of the committee and is the Artistic Manager of the National Carillon.

Carillon homily

The following homily was presented by Reverend Bob Wollard on June 4 at the rededication of the Wallace Carillon at Christ Church Cranbrook in Bloomfield Hills, Michigan:

"We are gathered here to rededicate the newly rebuilt carillon of Christ

- For Christmas 1996 -

RIEGER-KLOSS

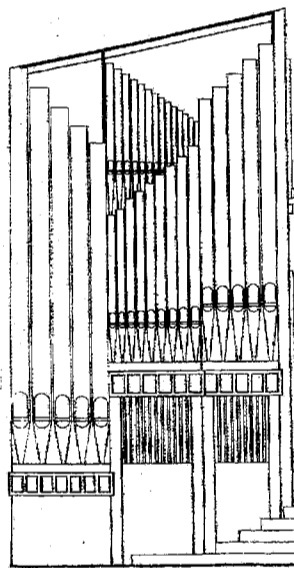
TRINITY LUTHERAN CHURCH (LCMS)

ROSELLE, ILLINOIS

Dr. John A. Goodman, *Organist/Director of Music*

Four-Manual Mechanical and Electric Action Double Organ

with complete MIDI Interface



GREAT ORGAN

(Manual II; 61 notes)

- 16' Violonprestant (*facade pipes of polished tin*)
- 8' Principal
- 8' Holzgedackt
- 8' Spitzgamba
- 4' Oktave
- 4' Rohrflote
- 2 2/3' Sesquialtera IIrks
- 2' Superoktave
- 2' Blockflote
- 1 1/3' Quinte
- 2' Mixture IVrks
- 1' Scharff IVrks
- 8' Trompete
- 8' Krummhorn
- Tremulant
- Cymbelstern
- Bombarde to GT
- Swell to GT 16'
- Swell to GT
- Grand Choir to GT
- MIDI to GT

SWELL ORGAN

(Manual III; 61 notes)

- 8' Flute Harmonique
- 8' Bourdon
- 8' Viole
- 8' Voix celeste (F)
- 4' Principal
- 4' Traversflote
- 2 2/3' Nasard
- 2' Flachflote
- 1 3/5' Tierce
- 1 1/3' Mixture Vrks
- 10' Dulcian
- 8' French Hautbois
- 8' Voix Humaine
- 4' Clairon
- Tremulant
- Bombarde to SW
- MIDI to SW

BOMBARDE

(Manual IV; 61 notes)

- 8' Mounted Cornet Vrks.
- 8' Tuba Harmonique
- 4' Clarina Magna
- MIDI to Bombarde

CHOIR PEDAL

(32 notes)

- 16' Violonprestant (GT)
- 16' Bourdon
- 8' Geigenprincipal (VP)
- 8' Bourdon (*extension*)
- 4' Choralbass (VP)

GRAND CHOIR

(Manual I; 61 notes)

- 16' Principal (*facade pipes of polished tin*)
- 8' Oktave
- 8' Hohlflote
- 5 1/3' Quinte
- 4' Superoktave
- 2 2/3' Grand Mixture Vrks
- 8' Trompete
- 4' Schalmei
- 2' Glockenspiel
- Bombarde to GC 16'
- Bombarde to GC
- Great to GC
- Swell to GC
- MIDI to GC

MAIN PEDAL

(32 notes)

- 32' Kontrabass (*digitally sampled*)
- 16' Principal (GC)
- 16' Subbass
- 10 2/3' Quintbass
- 8' Oktave (GC)
- 8' Hohlflote (GC)
- 5 1/3' Quinte (GC)
- 4' Superoktave (GC)
- 2 2/3' Grand Mixture Vrks (GC)
- 32' Kontrafagott
- 16' Posaune
- 8' Trompete (GC)
- 4' Schalmei (GC)
- Grand Choir to PD
- Great to PD
- Swell to PD
- Bombarde to PD
- MIDI to PD

- Reversed Terraced Drawknob Tracker Action Console -

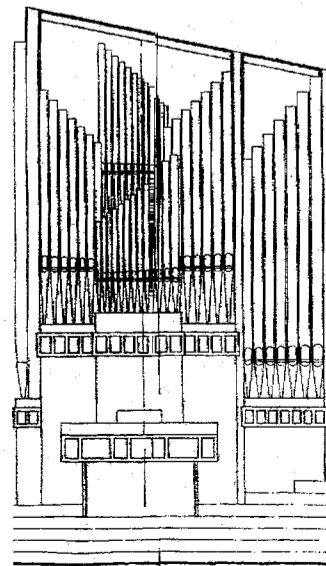
- Keyboards of Boxwood Naturals/Rosewood Sharps -

- Continental Style Pedal Clavier with

Roll Swell Crescendo -

- Computerized multi-level Combinations with Piston and

Playback Sequencers -



- For Information Concerning
America's Best Pipe Organ Value Write or Call -

Euro Musik Corporation

104 West Lake Street, Bloomingdale, Illinois 60108

Matt Bechtler
President

Merrill "Jeff" N. Davis III
Director/Consultant

- TOLL-FREE Telephone and Fax: 1-800-21-ORGAN -

Church Cranbrook, and to enjoy some of the wonderful music that can be produced on it. I have great respect for those who play the carillon. As one who always played large instruments in my checkered musical career I have frequently felt sorry for myself as I struggled with the task of taking home my tuba home to practice, or to a performance (and secretly hated the piccolo players). That sense of "persecution" and hardship disappeared entirely when I met my first carillonneur. Not only can they not transport their instrument anywhere, but they must make do with a relatively few instruments in the whole country. And as if that weren't enough, they must also climb to the top of a tower to play! No wonder they're all so slim. (Maybe I should take up playing the carillon!)

Bells have a long history in the Christian Church. They were first used, according to tradition as recorded in the *Dictionary of Christian Lore and Legend*, in the fourth century. They have had many functions: calling people to worship, tolling a death (the passing bell), and celebrating a joyful event (like the end of a war). More anciently, bells were used to put demons to flight; this because the sound of bells has, from very ancient times, been associated with the voice of God. Perhaps their sound is humankind's best effort to reproduce what they have heard when they have heard God speak.

Bells are mentioned only rarely in Scripture. If, however, we associate them with the voice of God the references become too numerous to mention. They range all the way from God "thundering" from the mountaintop to God speaking to Elijah in a "still small voice," as some translations have it. The point of all these references to God speaking is, it seems to me, that God wants to be in communication with us. Sometimes in our praying (and presenting long lists of petitions as part of that undertaking) we forget that at least half of prayer consists of listening—listening for the voice of God.

If the sweetness and beauty of the bells of this carillon can do no more than remind us that God wants to speak with us; that God's voice, in all its power and sweetness, awaits our hearing, it will have done a wonderful thing. Of course it does much more than that. It reminds us that God rejoices with us at happy times like weddings, and mourns with us when sadness comes at time of death. It reminds us in the beauty and complexity of its notes that listening for and to God may not always be simple, but it is always well worth whatever effort it requires. Whenever, then, we hear the sound of the bells of this carillon may we be reminded that God seeks to speak with us, and may be we attentive—to the carillon and to the voice of God as it comes to us in many, many ways with power and sweetness. Amen. ■

Music for Voices and Organ

by James McCray

After Easter

The seventh day of the Jewish week, the shabbath, is derived from a verb that means to stop effort, the implication being that effort begins anew after the seventh day.

Hugh Downs
Perspectives

Easter, the pinnacle of the church year, often is the mountaintop for the church choir in terms of attendance, energy, and repertoire. People who have struggled through the winter cold for rehearsals and Sunday services sometimes feel that with Easter's arrival they deserve a reduction of responsibility as the Spring unfolds. Consider your program for a moment. As directors, how many "new" works have you purchased and used in those waning post-Easter weeks before the summer break? Most of us, with limited budgets, focus new repertoire at the start of the year and then sprinkle it in with special attention for the high holy days.

This is not to suggest that the promise of new repertoire will ensure continued commitment from everyone, but that it will help keep you, the conductor, focused. Learning and doing new repertoire is one way of internalizing the weekly challenge of serving the choir/congregation. From Easter to Pentecost is a long time and this is when continued Easter music could be used to celebrate the season. There is Ascension Sunday which is a landmark for music between the two special days, but mostly we are concerned with Easter's momentum.

Many directors give their choirs a rest on the Sunday after the extended work of Holy Week and Easter. Of course this is not a bad idea—they have committed extensive rehearsal and performance hours during that week. Yet, that tends to suggest that they are not needed for worship purposes, which of course is not true. Taking the choir out of the service usually reduces the music's impact.

Finding the right balance between making a choir feel comfortable and pushing them beyond their level is a primary concern for directors. In *High Tide in Tucson*, Barbara Kingsolver's current best selling of book of essays, she recalls her grandfather's advice that "If you never stepped on anybody's toes, you never been for a walk." Resorting to old favorites to finish out the year after Easter is safe but not recommended. With an early Easter in 1996 (April 7) there are still two good months of church choir work that cry out for continued growth. Seize this time to not slip backward and sleepily crawl into summer, but rather drive the choir toward the end of the year with more opportunities for new anthems, new experiences, and new emotional highs. You might find that your attendance drop will be less than usual. This month's reviews offer suggestions of music that could be used on those Sundays after Easter.

Thomas: After seeing the wounds, Brent Weiland. SATB unaccompanied, Augsburg Fortress, 11-10539,

\$1.20 (M+).

Warm harmonies with controlled dissonances dominate this very sensitive setting that has flowing rhythmic lines. The music is beautiful and will require a solid choir for unaccompanied singing. Brief yet emotional and highly recommended.

I Am the Resurrection (Ich bin die Auferstehung), Samuel Scheidt (1587-1654). SSB and organ, Concordia Publishing House, 98-3254, \$1.20 (M-).

The bass part is often too low for tenors, although the second soprano could be sung by altos. Both English and original German texts are provided in this fine edition by Larry Cook; it is taken from Scheidt's extended work, *Easter Magnificat*. The organ music is a simple realized figured bass part, often doubling the voices which tend to move in counterpoint.

The Lord Is Risen Indeed, William Billings (1746-1800). SATB, SATB soli, and optional keyboard, Concordia Publishing House, 98-3273, \$1.20 (M).

Billings was one of the most significant early American composers and this work is one of his most famous anthems. Edited by American music scholar, Leonard Van Camp, it has driving rhythms and a rugged sense that is immediately attractive. The solo quartet is very important and sings over half of the music, with the choir bursting in as acclamation responses.

Begin the Song of Glory now, Richard Gieske. SATB, 2 trumpets, timpani, and organ, Concordia Publishing House, 98-3244, \$1.60 (M).

The instrumental parts are included separately at the end of the choral score. Much of the choral singing is in unison; there is one four-part unaccompanied setting. The text is particularly charming as seen in this excerpt, "Composers, players, find new sounds for every instrument and voice . . ." The trumpets have a fanfare character and the anthem opens with an extended instrumental introduction. Easy but very useful music.

Alleluia, George F. Handel (1685-1759). SATB and keyboard, Coronet Press of Theodore Presser Co., 392-41946, \$1.25 (M).

Arranged by Van Wyatt, "alleluia" is the only word of text used. It is celebrative, contrapuntal, and often has long melismas. The keyboard is on two staves and is very supportive of the voice lines. This setting can be used at various times throughout the church year.

Christ Is with Us, Don Besig. SATB and keyboard, Harold Flammer of Shawnee Press, A 6988, no price given (E).

This gentle communion anthem has very easy vocal lines with many areas of unison singing. The keyboard is quite simple and provides a quiet background for the voices. Very easy music for a small church choir.

King of Glory, Frederick H. Candlyn (1892-1964). SATB, organ with soprano solo or youth choir, Paraclete Press, PPM09536, \$1.60 (M).

Using a George Herbert text, this anthem has a Victorian dignity with

block-chord harmonies for the choir. The solo area has an optional second part, sung by youth choir. The organ is a mixture of doubling parts and punctuating their music with chords followed by rests. Attractive, formal setting of the texts.

O the Deep, Deep Love of Jesus, Gilbert Martin. SATB and organ, Exaltation of Lorenz Corporation, 10/1385L, \$1.20 (M-).

There are several verses, each arranged differently, in this warm, gentle anthem. Easy vocal lines, many in unison, contrast with the opening unaccompanied four-part setting. The keyboard music works better on piano than organ. The anthem builds to a loud climactic Amen.

Song to the Lamb on the Throne, Hal Hopson. SATB and unison choirs with organ, optional trumpets and handbells, H.W. Gray of CPP Belwin, GCMR03630, \$1.10 (M).

This is a concertato on the hymn "Blessing and Honor and Glory and Power" (O Quanta Qualia). Hopson suggests that it could be used on Palm Sunday, Easter, Ascension, Christ the King, or as a general anthem which makes it a bargain! The music is very easy for the choir with the first two verses in unison. The third employs the youth choir in unison against the four-part choir; in the last verse the congregation joins the unison choir while the sopranos sing a jubilant descant. Effective music that will be of interest to all types of choirs.

O Lord, I Sing with Lips and Heart, Dana Mengel. SATB unaccompanied, AMSI, #710, \$0.95 (M-).

An alternate Epiphany text is provided under the music of this simple anthem. The choral music is on two staves and is much like a hymn although much more sophisticated in terms of harmony. Delightful music.

New Organ Music


Six Little Partitas for Organ Manuals with Optional Pedal. Book II: Lent/Easter/Pentecost, by James Woodman. Thorpe Music Publishing Company/Theodore Presser, sole selling agent, #493-00055, \$8.95.

According to the composer, his Partitas consist of three variations which may be used together as a prelude, with a fourth variation that works as a postlude. His goal is to provide innovative music for the single-manual or other small organs.

The Partitas in this collection are based on the tunes *Aus der Tiefe rufe ich* (Forty Days and Forty Nights), *Salzburg* (At the Lamb's high feast we sing), and *Veni Creator Spiritus* (Come, Holy Ghost, our souls inspire). The settings are colorful and well-adapted for limited instruments. However, if your congregation prefers harmonically-straightforward preludes in which the chorale tune is easily audible, perhaps you should look elsewhere. The partita for Pentecost was this reviewer's favorite, with a chant-like opening movement, a gently-flowing second variation, a "perfectly tranquil; suspended" third variation, and a lively finale that is a take-off on a gigue. The final movement of the Easter partita requires that an assistant (or a pencil) sustain a low "D" throughout the variation—this would provide a great opportunity to involve a young "potential organist" at the console.

Hymn Settings for Holy Week, by Richard T. Gore. Augsburg Fortress, 11-10560, \$7.00.

Richard Gore provides six wonderful settings of Holy Week chorales, from Palm Sunday's *Valet will ich dir geben* (All Glory, Laud and Honor) through *Herzliebster Jesu* (O Dearest Jesus) and others for Good Friday. These well-crafted pieces are reminiscent of the *Orgelbüchlein* chorales in their length



American Musical Instrument Society

MEMBERSHIP BENEFITS
 Lively Annual Meetings
 Three Illustrated Newsletters
 Annual Scholarly Journal
 International Membership Directory


Members include collectors, dealers, performers, builders and curators. To join us in studying the design, history, use and care of all musical instruments, please contact:

Alber A. Rice, Membership Registrar
 6114 Corbin Avenue
 Tarzana, CA 91356 USA
 (818) 776-9446

Pipe Organs by Bedient...

Where we speak your language, your request is our command and sound is generated by real organ pipes. Send your inquiries!

4221 N.W. 37th Street
 Lincoln, NE 68524-1919
 (402) 470-3675 FAX 3676



YOUR BETTER JUDGEMENT IS THE BEST CHOICE FOR YOUR PLACE OF WORSHIP

Wicks

FOLLOW YOUR INSTINCTS
 1-800-444-WICK
 1100 5TH STREET · HIGHLAND, IL 62249

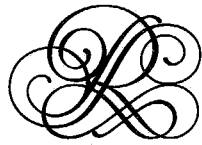
Inspired by an act of God.

On January 17, 1994, an earthquake shook Los Angeles, leaving physical and emotional scars upon the entire metropolitan area. In Sherman Oaks, the St. Francis de Sales church suffered a crushing blow when its magnificent organ was ruined beyond repair.

The Rodgers Instrument Corporation was entrusted with the monumental task of building a new organ for the church. By combining the best of the surviving pipes with

new pipes and digital ranks, we created a custom 4-manual instrument boasting 111 speaking stops.

With the installation and tonal finishing completed, this magnificent organ stands as a testament to the dedication and experience of all who helped create it. To find out what kind of musical inspiration we can provide to your church, fortunately an act of God isn't necessary. Simply call us at 503/648-4181.



RODGERS®

(one-two pages), setting of one verse of the hymn, and use of a particular rhythmic and/or melodic motive to complement the cantus firmus in each setting. These pieces are intermediate level, and definitely worth the effort to learn.

A Little Passion Suite for Organ, by John Leavitt. Concordia 97-6467. \$7.50.

This collection features original settings by Leavitt of five Holy Week hymns: Alas! and Did My Savior Bleed; All Glory, Laud and Honor; In the Cross of Christ I Glory (in two keys); O Sacred Head, Now Wounded; and Were You There. Several would work well as hymn introductions—they are rhythmically straightforward and the hymn tunes are easily heard. The setting of In the Cross of Christ I Glory (*Rathbun*) is particularly interesting. Many settings of this hymn are more introspective in character, but Leavitt provides a boisterous setting with some fresh rhythmic twists.

Lenten Suite: These Forty Days, by Robert Lind. Paraclete Press. PPM09418. \$5.60.

Lind's *Lenten Suite* begins with variations on *St. Flavian* (Lord, Who Throughout these Forty Days), followed by a chaconne on *Aus Der Tiefe* (Forty Days and Forty Nights), concluding with another variation movement, this time on *Erhalt uns, Herr* (The Glory of these Forty Days). These are very interesting pieces that make their musical point with an economy of means rather than being dense, troubled settings of these rather dark hymns. Clear, easily-adaptable registrations are provided, and the pieces would succeed on organs of any size. The second movement, the chaconne on *Aus der Tiefe*, is particularly effective.

Lent Through Easter—Eight Seasonal Pieces for Organ: arrangements by Contemporary Composers, compiled and edited by Darwin Wolford. Harold Flammer Music, HF-5192. \$9.00.

Darwin Wolford is familiar to many of us as an editor/arranger, but perhaps less well-known as a composer. This collection includes two of his own works, as well as Lent and Easter pieces by six other contemporary composers. Rulon Christiansen, Jean Bouvard, Frederick Freeman, Joyce Jones, William Wallace, and Robert Hebble are represented in a wide variety of settings and styles. The biographies provided for each composer are a nice touch. This is a very useful, well-edited volume which provides good

music for meditations, preludes and postludes. All of the compositions except for Bouvard's ethereal "In Paradisum" are based on common seasonal hymns.

—Sally Cherrington, DMA
St. Luke's Lutheran Church
Park Ridge, IL

Ronald Arnatt: Hymn Sonata for Organ. E.C. Schirmer 4986.

Ronald Arnatt's *Organ Sonata No. 2* (Hymn Sonata in four Movements) was commissioned in 1991 by John Walker for a series of organ dedication recitals as a vehicle to demonstrate various registrations. It is cast in a very typical sonata sequence of allegro-meditation-scherzo-variations and incorporates five hymn tunes, *Lobe den Herren, Slane, Puer natus, Royal Oak, and Nun danket alle Gott*. Arnatt uses an accessible, conservatively contemporary idiom that is technically less daunting for the performer than his first sonata or his *Pièce de Résistance*.

Eugène Reuchsel: Bouquet de France. Universal Edition UE 19551.

Contemporary composer Eugène Reuchsel's *Bouquet de France* consists of ten transcriptions from his song cycles *10 vieilles Chansons populaires de L'Ouest* and *14 veilles Chansons Françaises*. Reuchsel (born 1900) is one of the last proponents of the French symphonic organ school and these pieces are best suited to the tonal palette of Cavallé-Coll's instruments. Of moderate difficulty, each of the brief individual pieces is three minutes or less in duration and is quite evocative of the pastoral aspects of life in the French provinces.

Gerald Near: Chorale Works, Set 1 (Mit Freuden zart; Westminster Abbey; Nun danket alle Gott; Moscow; Nun komm' der Heiden Heiland; In dulci júbilo; Erhalt uns, Herr; O Welt, ich muss dich lassen; Herzliebster Jesu; Salzburg). Aureole Editions AES3. Set 2: (Canonbury; Leoni; Herr Jesu Christ; Liebster Jesu; St. Denio; Freu dich sehr; Suo Gan; Aus tiefer Not; Herzlich tut mich verlangen; Puer nobis nascitur). Aureole Editions AE84.

Gerald Near has prepared two volumes of hymn settings of moderate difficulty that are useful as preludes, offertories, postludes or hymn introductions. They are consistently well-crafted and incorporate a wide variety of styles, tempos and textures; however, many of the slower settings have a consistent harmonic euphony or autumnal quality through the use of parallel thirds and sixths. Especially noteworthy are the melismatic setting of *Liebster Jesu* and the eloquent, restrained prelude on *Canonbury*.

Antonio Vivaldi: Concerto in G. Concordia 97-6516.

Vivaldi's Violin Concerto in G, op. 7, no. 2 is an immediately attractive piece that has been excellently transcribed by S. Drummond Wolff. It is as effective as the Bach and Walther transcriptions of Vivaldi concertos, but is considerably easier to perform. The one negative to this publication is the number of misprints (i.e. measures 5, 6, 7, and 8 of the slow movement or measure 5 of the third movement). Since Bach also tran-

scribed this concerto for a two-manual keyboard instrument, one must note that his version is more complex in terms of texture and ornamentation than the Wolff transcription, which remains quite true to the Vivaldi model.

Virgil Fox, editor and arranger: At The Organ with Virgil Fox. H.W. Gray GB00710.

At the Organ with Virgil Fox offers thirty arrangements and editions of some of his best loved encores and concert fillers. There are original organ pieces by Bach, Bossi, Liszt, and Middleschulte and transcriptions of pieces by Bach, Boyce, Campa, Fauré, Saint-Saëns and Wagner. Most of these pieces have appeared previously as single issues and this collection represents an extremely economical way to obtain them, with a retail cost of less than \$50 per piece. Fox's copious registration and performance suggestions offer excellent documentation of his performance practices and sensitive "orchestrations."

Paul de Maleingreau: Suite Mariale. Banks Music Publications 14005.

Paul de Maleingreau's four-movement *Suite Mariale* was composed in 1935 during his tenure as professor at the Brussels Conservatory. It consists of three compact, contemplative movements and a rousing toccata in the French symphonic style. Although individual movements would be liturgically appropriate at the Feasts of the Annunciation and Assumption, the suite would also work well in concerts. The Banks edition is a reprint of the 1935 Oxford edition.

—Warren Apple
University of South Carolina—Aiken

New Handbell Music

Ah, Dearest Jesus, Johann Cruger, arr. Almon Bock. AMSI, HB-19, \$1.95, for 3 octaves of handbells (E+).

The tune, *Herzliebster Jesu*, is treated in a lovely, flowing manner, but with only one stanza. There is an opportunity to repeat a section to give the arrangement a little more length. Nicely written, it could be used as an introit.

New Recordings

Romance—John Walker plays the Shadyside Organ (The Reuter Organ, Opus 2175, Shadyside Presbyterian Church, Pittsburgh). Pro Organo CD 7071 [DDD] Total playing time: 1:12:56. Available at \$15 postpaid from Pro Organo Direct Sales, PO Box 6494, South Bend, IN 46660-6494. MC/VISA orders 1-800/336-2224, Fax orders 1-219/271-9191.

Contents: *Sortie in E-flat*, Lefébure-Wély; *Pièce Héroïque*, Franck; *Allegretto* from *Organ Sonata in E-flat minor*, Parker; *Variations on America*, Ives; *Fountain Reverie*, Fletcher; *Tuba Tune*, Cocker; *Sketch in D-flat*, op. 58, no. 4, Schumann; *Solemn Entry of Knights of the Order of Saint John*, Strauss, arr. Reger; *Adagio* from *Sonata*, Nanney; *Prelude and Fugue in B major*, op. 7, no.

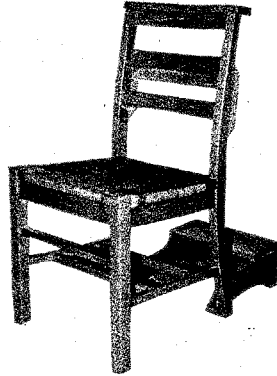
1, Dupré; *Concert Variations upon Old Hundred*, Paine.

This noble, romantic recording is the first solo recording to be released in several years featuring organ virtuoso John Walker. His most recent previous CD found Dr. Walker at the organ of Riverside Church, New York City (Pro Organo CD 7016), having been produced while he served there as Riverside's Director of Music and Organist. John Walker has already completed more than two years of service in Pittsburgh's Shadyside Presbyterian Church. His newness to Pittsburgh is not the only aspect of this recording which is new, as this CD shows off with brilliance the many facets of the new Shadyside organ, which, according to the specification printed in the booklet, was competed by the Reuter Organ Company in 1994. The specification details a healthy palette of colors, with about 6,000 pipes distributed over 105 ranks. In comparing this new CD issue with his earlier disc from Riverside, I sense some striking similarities. Both discs show John Walker's penchant for the romantic repertoire, and both show the reserved but polished playing style which has distinguished this recitalist. Also, it would seem that the shimmering flue pipes, and flute and principal choruses, which so well distinguished the Riverside organ, are imitated, if not downright duplicated by the Reuter Organ Company in Shadyside's new organ. Its *Trompette en Chamade*, which one can hear many times throughout the program, also evokes memories of Riverside's *Trompeta Majestatis*. This "big bugle" is a heavy porker, and greets us in the album's opening track, Lefébure-Wély's shamefully decadent *Sortie in E-flat!* The *sortie* is pure, campy, hammed-up fun, and it must rank as one of the most characterful renditions of this can-can ever to dance through my stereo speakers.

In addition to the romping *Sortie*, another of the highlights of this disc is an exemplary rendition of Franck's frequently programmed *Pièce Héroïque*. Walker's confidence was evident even during the most virtuosic numbers on the disc, in the Dupré *B Major Prelude and Fugue* and in the Paine *Old Hundred Variations*. The Strauss (arranged by Reger) number, with three trombones and timpani joining in near the end, is a good demonstration of how hypnotic a really slow crescendo, drawn out over several minutes, can be. The pacing was exquisite. One surprise in this program is the unusually relaxed approach which Walker takes to the normally spirited Parker *Allegretto* and Schumann *Sketch in D-flat*. In both of these tracks, the original, slower than usual, pace elicits a unique character from each of these works. Call the effect what you will, but I call it enchanting.

Another number on this disc not to be missed is the *Adagio* by Herbert Nanney (listed as one of Dr. Walker's professors). This piece, recently published, rides squarely on the fence between the classical and theater organ. It has overtones of that old torch song "Body and Soul" and also a wee hint of "Too Ra Loo Ra Loo Ra" and "When Irish Eyes Are Smiling." The *Adagio* also contains a little diversion, with an erotic registration, evoking the image of a European bordello (Pardon my vivid imagination!). But the effect, especially as Walker crescendos with all strings, flutes, soft

**SOLID OAK
CHOIR CHAIR**



with:
**FIBRE RUSH SEAT or
UPHOLSTERED SEAT**

Pews•Chairs•Pew Refinishing•Cushions

Since 1877

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

fine leather shoes for organists

Organmaster Shoes



whole and half sizes

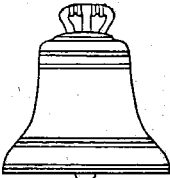
Fast UPS Delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$44 ppd.
MEN'S: Black, Sizes 6-12, \$50 ppd.
Sizes 12½-13, \$52 ppd., Sizes 14-16, \$69 ppd.
Narrow, Medium and Wide widths

CALL OR WRITE (203) 453-1973
282 Stepstone Hill, Guilford, CT 06437

Sophon

PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51419 (712) 364-8065



FREE INFORMATION ABOUT
BELLS AND CARILLONS

The Guild
of Carillonneurs
in North America

37 Noel Drive
Williamsville, NY 14221

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

NICHOLS & SIMPSON, INC.
ORGANBUILDERS
P.O. BOX 7375
LITTLE ROCK, ARKANSAS 72217
501-661-0197

YOUR INQUIRIES CORDIALLY INVITED

C. JOSEPH NICHOLS PRESIDENT 501-758-6904
WAYNE E. SIMPSON, III VICE-PRESIDENT 501-372-5111

reeds, and tremolos, is not unlike that magical sound from more than four decades ago at Riverside. It's a true romance!

—Bernard Durman

Things Visible and Invisible. Catharine Crozier. Hollywood: Delos International, Inc., 1994. DE 3147. (No price listed.)

Contents: Olivier Messiaen, *Messe de la Pentacôte*; Jean Langlais, *Trois Paraphrases Grégoriennes*; Jehan Alain, *Trois Danses*.

Catharine Crozier is certainly one of the premier organists of the twentieth century. She possesses a technique that surpasses that of many of her younger colleagues. This current recording showcases her supreme musical prowess and flawless technique as she plays literature from twentieth-century French composers.

Messiaen's *Messe de la Pentacôte* expresses his mystical view of spiritual faith through the rich use of timbre and tone painting. The piece consists of five movements: *Entrée: Les langues de feu* (Tongues of fire), *Offertoire: Les choses visibles et invisibles* (Things visible and invisible), *Consécration: Le don de Sagesse* (The gift of Wisdom), *Communion: Les oiseaux et les sources* (Birds and Springs), and *Sortie: Le vent de l'Esprit* (The Wind of the Spirit). The Opus 5 chant paraphrases by Jean Langlais suggest the improvisatory style so frequently heard in French organ music. The three movements each have a characteristic all their own. The first, based on *Ave Maria*, is peacefully quiet. The setting of *Mors et Resurrectio* reflects the triumph of the resurrection over death. The *Te Deum* is a glorious hymn of praise. Alain's *Trois Danses* also display contrasting moods as suggested by their titles, *Joies* (Joys), *Deuils* (Sorrows), and *Luttes* (Struggles).

The fifty-eight stop Rosales Opus 11 organ heard on this recording is more than equal to the task of realizing this music. Its eclectic tonal resources provide much variety of character, yet the result is always one of a unified whole. The stop list shows the influence not only of 19th century organs, but also of French classical and German tonal designs. The instrument is truly one of the finest organs of our century. All in all, this is an exciting recording, one well worth owning.

—Jon Holland, DMA
The Dalles. OR

Les plus belles orgues. Antoine Bouchard, organ. Analekta AN 2 8216-7. Available from Analekta Distributions Inc., 841, rue Querbes, Outremont (Québec) Canada H2V 3X1. No price given.

The subtitle, *Seven historical organs of North-western Germany*, is more informative. The recording, subsidized by Laval University, is apparently the first in a projected series that will include organs from various periods and various regions. The two discs (74 minutes and 72 minutes) contain 54 compositions played on seven notable organs, all located in an area bounded roughly by Emden and Hamburg.

A listing of the compositions would be impractical. There are 22 by J.S. Bach, 12 by Buxtehude, three anonymous works (15th and 16th centuries), and compositions by Dunstable, Paumann, Sweelinck, Susato, Kleber, Scheidemann, Weckmann, and Pachelbel. Short pieces, largely chorale preludes, predominate. Only the six brief preludes by Leonhard Kleber (ca 1495–1556) are real novelties.

Obviously, the organs are the *raison d'être* of this recording, and the accompanying booklet is devoted almost entirely to them; it provides (in English and French) specifications, compass, temperament, and all pertinent dates including later alterations. Bouchard's registrations are also given. The organs include two one-manuals of seven stops (one probably late 15th century and the other built by Sieburg in 1643), a two-

manual of 13 stops with pull-down pedals (Evers 1619), and four smallish instruments by Arp Schnitger—Steinkirchen (1687) II/28, Mitelkirchen (1688) II/32, Ganderkesee (1699) II/22, and Dedesdorf (1698) II/18. Schnitger frequently built his smaller instruments without independent pedal stops, and only Steinkirchen has a Schnitger pedal division; the others have pedal stops added by 18th-century builders. All seven organs have been carefully renovated—the extent of the necessary renovations varied considerably—since the end of World War II.

In some ways this recording is reminiscent of E. Power Biggs's old set *The Art of the Organ*, but it benefits enormously from the quality of modern recording and the extended playing time available on CDs. Here we hear each organ for about 20 minutes, and about half a dozen pieces are played on each. Bouchard does a fine job of showing off the characteristics of each instrument; the predominance of short works makes for a greater variety of registrations. Anyone who knows the instru-

ments will feel that there are omissions—for example, I would like to have heard the full organ sound of Steinkirchen—but Bouchard certainly makes good use of the time and resources at hand.

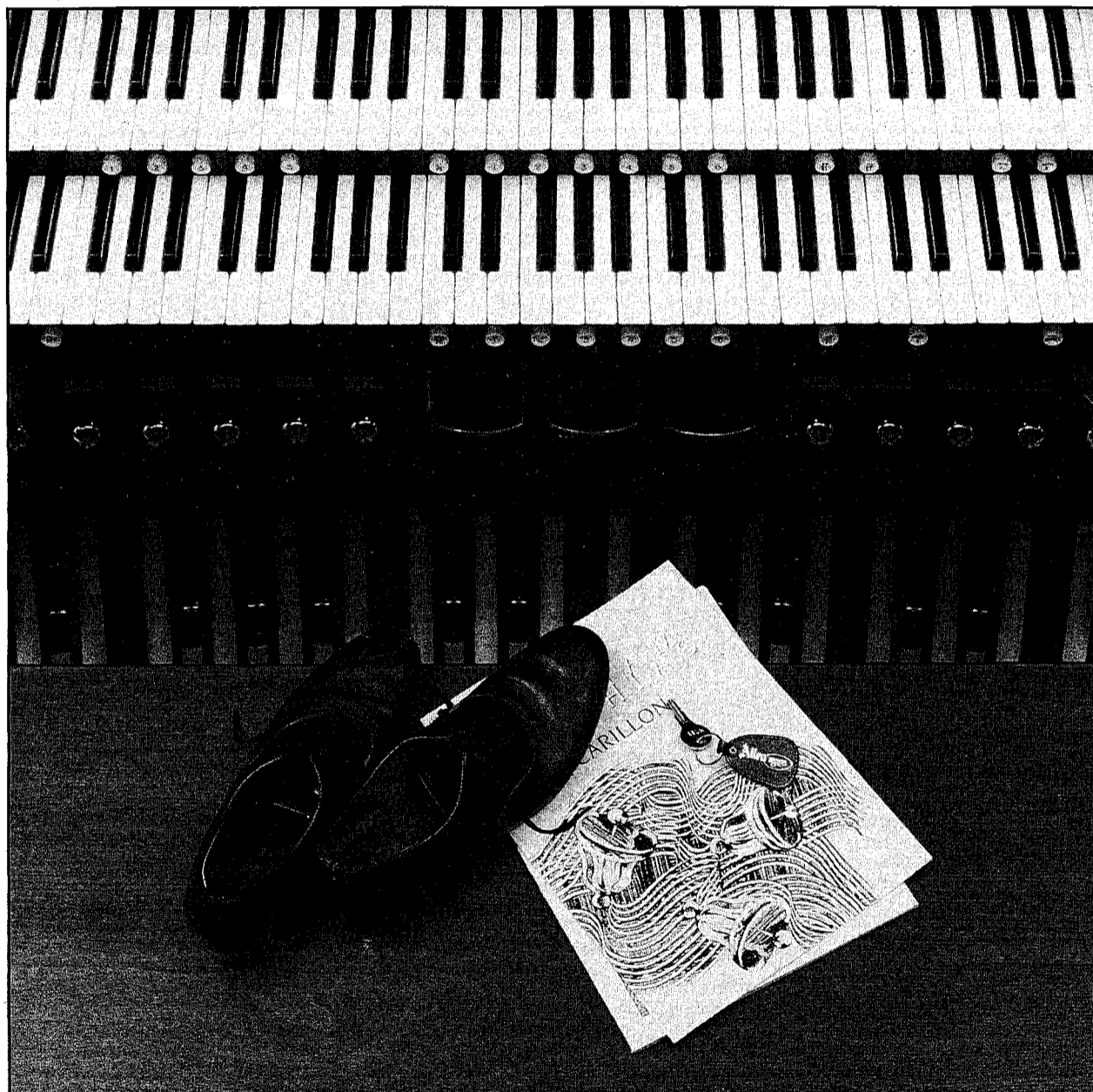
All of the organs, with their clear, bright tone and sharply defined pedal, are close to ideal for the repertory that Bouchard has chosen. Even the two seven-stop one-manuals are provided with mixtures, but, to my ears, there are no examples of screaming upperwork to be heard. The Principal 8' on the late-15th-century organ at Rysum is as sweet-toned as any I have ever heard, and the I/7 Sieburg organ at Westerhusen is amazingly versatile. The performance of Pachelbel's "Aria quarta" on this instrument is fascinating. I do question Bouchard's choice of Bach's "Nun freut euch" (BWV 734) to show this organ off. The performance on one manual with no independent pedal stops is interesting only as an example of what *can* be done (at least on an organ voiced like this one!); musically it is not convincing.

Bouchard studied in Canada and in

France. A professor at Laval University, he is active as a musicologist, organ expert, and performer. His playing is neat, with careful articulation and well-thought-out phrasing. I found his performance of Buxtehude's well-known "Prelude, Fugue, and Chaconne in C" unsatisfactory, but others will like the considerable variations of tempo. Bouchard makes excellent, if occasionally perhaps excessive, use of rubato in the decorated melodic lines, and he occasionally introduces ritardandi that seem to me a little hard to justify, but the playing shows a deep understanding of the music and the ability to transmit that understanding to the listener. His registrations are almost invariably appropriate, although in one or two cases one suspects that the desire to show off a specific stop may have in fact determined the choice of stops.

I look forward to listening to this set many times, and I think that most of those interested in historical organ sound will love the recording. Very highly recommended.

—W.G. Marigold
Urbana, IL



Take the Allen Test Drive!

Allen invites you to experience the thrilling new sound of Allen Organs, in the convenience and acoustics of your own church. If you haven't heard a new Allen Organ lately, you're in for a surprise.

Today's Allen Organs have the most realistic pipe sound and exciting features ever found in a digital organ. Contact the Allen Organ Company to arrange a free, no obligation, demonstration in your church.

**You should hear us
NOW!**

Allen organs

Macungie PA 18062-0036
(610) 966-2202

© AOC 1994

A Conversation With Martin Neary

Mark Buxton

When Martin Neary succeeded Simon Preston as Westminster Abbey's Organist and Master of the Choristers in 1988, a distinguished career reached its logical (if dizzying) pinnacle. From his early years as a boy chorister at the Chapel Royal, Saint James' Palace, through an organ scholarship at Cambridge and several subsequent prestigious appointments (notably St. Margaret's, Westminster and Winchester Cathedral), Neary's achievements are the stuff of which church musicians dream. His numerous honors include a Fellowship from London's Royal Academy of Music; and from 1988-90, he was President of the Royal College of Organists.

But to paint a picture of Martin Neary as the prototypical English cathedral organist would truly miss the mark. For he has cast his net far beyond the narrow confines of the organ loft, championing early and contemporary music both within and without the walls of the Church. In addition to a thorough musical apprenticeship and solid academic background, he trained on both sides of the Atlantic as a conductor. An active and well-travelled concert artist, he won second prize in the first St. Albans organ competition, and has garnered considerable acclaim for his many recordings as soloist and conductor.

The following conversation took place at Westminster Abbey.

Mark Buxton: As we sit here discussing your life and work, it strikes me there that is a pleasing symmetry to your career. As a boy, you sang in Westminster Abbey under Sir William McKie at the 1953 Coronation. Today, over forty years later, you yourself are in charge of the Abbey's music. What recollections do you have of those early years?

Martin Neary: Well, I began my musical life at the Chapel Royal, where I was a chorister for some seven years. (Incidentally, that was an unusually long tenure.) When I arrived, Stanley Roper was in charge of the music, although he was later succeeded by Harry Gabb, who also held the position of Sub-Organist "down the road" at St. Paul's Cathedral.

As a Chapel Royal chorister, I was fortunate enough to sing at the Coronation. This was a truly memorable occasion, with a magnificent program of music directed, as you mentioned, by Sir William McKie—one of my many distinguished predecessors here. And in a way, yes, the wheel has indeed turned full circle, as I have just recorded a CD of music from the 1953 Coronation with the Abbey Choir.¹

MB: After your secondary education at the City of London School, you went up to Cambridge on an organ scholarship at Gonville and Caius College . . .

MN: Yes, although I began by reading theology, not music. The Professor of Music at the time was Patrick Hadley, a name familiar to many *Diapason* readers as the composer of the anthem "My beloved spake" and the carol "I sing of a maiden."² Hadley was Precentor of my college, Gonville and Caius, and encouraged me to change from theology to music. In retrospect, this was a good move, as I'm sure that I would have been too frustrated in the pulpit, not being involved in the musical side of things.

MB: The theological training must have been useful to you in your work as a church musician.

MN: Actually, it has been of immeasurable help to me over the years. As a theologian, I was required to learn Hebrew, which has given me a greater understanding of the Psalms. Wonder-



Martin Neary

ful as it is, Coverdale's translation of the Psalter does obscure the meaning of the original text on occasion. The opening of Psalm 121 is a prime example—"I will lift up mine eyes unto the hills: From whence cometh my help." This is often taken to mean that the psalmist looks to the hills for his help, and finds it there; in fact, no help is to be found in the hills. The psalmist's help comes from the Lord, of course, as indicated in the following verse: "My help cometh even from the Lord, who hath made heaven and earth."

On another, more practical level, learning Hebrew was an extremely valuable exercise. Reading from right to left developed an independence and mental agility which served me well when it came to playing trio sonatas!

MB: Prior to Cambridge, you studied organ with Douglas Fox and Harry Gabb. During your university years, you were a pupil of Geraint Jones, one of England's foremost Bach exponents of the period, and a teacher of great repute.

MN: Geraint Jones was indeed a great pioneer in the field of early music—Bach in particular. He was also a marvellous teacher; in fact, it was he who really taught me how to play. He had a remarkable knack for knowing just what to do with a piece, even one that he himself didn't play. For example, I remember taking Ibert's *Musette* to one of my lessons. I'm sure that he didn't know the piece but his comments were so perceptive as to suggest intimate acquaintance with the music. My success at St. Albans would not have been possible without his expert guidance and instruction.

MB: That was in 1963?

MN: Yes—at the end of my Cambridge studies, in fact. In many ways, 1963 was of tremendous importance in terms of my subsequent career. During my last year at Cambridge, I started doing much more choral conducting, and was awarded a conducting scholarship at Tanglewood after a rather unusual interview at London's opulent Connaught Hotel . . .

MB: Unusual?

MN: The "interview" itself consisted of nothing more than a conversation over tea . . . with no less a personage than Aaron Copland. Without any doubt, this was the most useful cup of tea I have ever had!

Tanglewood was, of course, a thrilling and stimulating experience, especially since 1963 was Erich Leinsdorf's first year with the Boston Symphony. And thanks to Peter Hurford's good offices and introductions, I was able to play a fair number of concerts in the United States.

MB: And you pursued these interests—playing and conducting—when you returned from America?

MN: When I arrived back in London, I was appointed Assistant Organist of St. Margaret's, Westminster—here in the shadow of the Abbey—under Herbert Dawson, who had himself been an Abbey chorister under Bridge. When he left in 1965, I succeeded him as Director of Music. I also taught at Trinity College of Music in London, while continuing my own organ studies.

MB: With Geraint Jones?

MN: Yes, and also with André Marchal in Paris. Marchal was a great source of inspiration, with his legendary legato and supreme skill in "placing" notes. He was a marvellous teacher, too.

Additionally, I pursued my interest in conducting by going on one of Sir Adrian Boult's courses, something which proved to be extremely beneficial. Boult's approach was very direct: he believed that the best training for a conductor was, quite simply, to conduct. By this, he meant that the body must convey the musical mind, with the musical thought clearly articulated through the conductor's movements. The same goes for choir training too. At first, one just holds things together, but later, one must *shape* the performances. A conductor must be much more than a musical traffic cop!

MB: This must have been an exciting time to have worked in London, what with the rapidly growing interest in performing early music with a critical eye to historical detail.

MN: The early music scene was indeed burgeoning at the time. In addition to well-established exponents such as Raymond Leppard, unusually lively musical minds such as John Eliot Gardiner and Roger Norrington were beginning to rise to prominence. As you can imagine, the atmosphere was conducive to new developments and experiments. I started various things myself, such as performances of Baroque passions with early instruments—something very new at the time.

MB: Who influenced you in this work?

MN: Walter Emery and Arthur Mendel, mainly. I had always been interested in their scholarly writings, and they were a major source of guidance and inspiration.

MB: The crop of new tracker organs, generally designed for a more sympathetic rendition, shall we say, of earlier repertoire, must have been an important stimulus too . . .

MN: Very much so. Of course, as musicological research continued to

break new ground, conventional wisdom as to what was the "ideal" organ varied greatly. Thus it was that some organs came to be regarded as old-fashioned within a few years of their installation.

MB: Could you give us an example of one such instrument?

MN: The Flentrop at London's Queen Elizabeth Hall [QEH]. This was a good organ, designed for playing earlier repertoire, yet its equal temperament and its pitch (A440) made it almost out-of-date after only a few years. Naturally, this caused no end of trouble whenever the organ was used with period instruments at their original pitch. I shall never forget playing Handel's B-flat Organ Concerto [Op. 4, No. 2] at the QEH, and discovering to my horror that the organ pitch clashed with the Baroque ensemble.

MB: What did you do?

MN: I had to transpose the entire piece down a semitone. (You can imagine how much extra work that entailed!) Since that time, I have always thought of that concerto as being in A . . .

MB: 1971 saw your appointment to Winchester Cathedral as Organist and Master of the Music. This is undoubtedly one of England's most coveted positions, and one which owes much of its lustre to what you achieved during your tenure there. At the time, however, did you ever feel that you might be sacrificing something by moving away from London's thriving musical life?

MN: In some ways, yes, I did realise that I would have to forfeit certain things, in particular playing with the London orchestras. On the other hand, I moved to Winchester with a very open mind. I was only thirty-one at the time, and went there with an "anything is possible" attitude.

MB: What possibilities did you discover (or create) there?

MN: It was clear that there was ample scope for extending the musical horizons. For example, none of the Bach motets had ever been sung by the Southern Cathedral Choirs (Winchester, Salisbury and Chichester), so that was an ideal starting point. At Winchester, we did a good deal of earlier repertoire, including the first British performance of Bach's *St. Matthew Passion* with period instruments. On such occasions as these, our top line would be augmented by a group of hand-picked singers from the Winchester area.

MB: But you don't do this at the Abbey.

MN: No, we use the choristers only. In this way, the forces employed are more in keeping with those used by Bach. Our complement of men is smaller than Bach's, but the Abbey men are older and have stronger voices, thus compensating for what we lack in numbers.

MB: At Winchester, you were an ardent advocate of contemporary music too, with performances and commissions of works by composers such as Jonathan Harvey—some of our readers will know his exquisite anthem "I love the Lord"—and John Tavener. Of course, your affinity for the latter's output continues to this day, with the 1988 première (and 1994 recording, I might add) of *Akathist of Thanksgiving*.³

MN: I have conducted a fair number of Tavener premières, starting with the *Little Requiem for Father Malachy Lynch* in 1972. That work is very typical of the composer, inspired as it is by vast spaces. I think that this in turn both influences and inspires choirs which perform it.

As you say, Jonathan Harvey was another "Winchester" composer. (His son sang in the Winchester choir, incidentally.) My first contact with Harvey's work came when I played his *Laus Deo* for organ. There's an interesting story behind this: it takes only four minutes to perform and Harvey wrote it in a mere twelve hours. I spent more than thirty hours learning it!

Regarding "I love the Lord," he gave us this anthem in memory of his mother. It is a very simple, straightforward work, but worthy of Britten, I feel.

In my early years at Winchester, the new Bishop asked me to write a work for his enthronement using the text "The Dove Descending."⁴ I decided to ask a "real" composer instead, and approached Jonathan Harvey, who was teaching at Southampton University. (Southampton is situated in the Diocese of Winchester.) He responded by writing a fascinating piece—"The Dove Descending"—although it posed some problems . . .

MB: Because of its technical challenges?

MN: Not only that, but also because there was considerable resistance to contemporary music. It was very unfamiliar terrain at the time, and the music was too difficult for many choirs. Today the situation is very different, because choirs have achieved a greater fluency in contemporary performance. The boys learn the music very quickly—a far cry from the early 1970s—and our men are able to read it at sight.

MB: That must be a prerequisite for professional men in cathedral choirs . . .

MN: Yes, especially here, given the sheer volume of music the Abbey Choir has to perform.

Incidentally, I should add that one of the gripes about "The Dove Descending" was the leap of a major tenth (E flat to top C) at the beginning of the piece. Not to be dissuaded, I reminded the trebles of a Mozart piece in their repertoire which required negotiating an even larger interval—that of a twelfth!

MB: Before continuing our Winchester discussion, might I digress—since you've mentioned trebles—and ask you about the training your boys at the Abbey receive?

MN: We have regular daily rehearsals. Nowadays, the training of choirboys proceeds with rather more vigor and liveliness than before, due in no small part to our greater understanding of how to work with a chorister's voice. Each boy receives individual training from myself and a voice coach, and we give them regular "check-ups." In my work at Winchester and Westminster, I have delighted in the challenge of working with boys aged 8–13. It is fascinating to see just how far one can take their voices, and I regard this aspect of my life as a great opportunity and blessing.

MB: As you look back on your time at Winchester, are there any special highlights?

MN: I think that 1979 was a banner year for us, signalling as it did the 900th anniversary of the Cathedral. One of my projects for 1979 was to arrange the first North American visit by an English cathedral (as opposed to collegiate) choir for twenty-five years. We were privileged to sing at several prestigious venues, such as the National Arts Centre in Ottawa, Washington's Kennedy Center and Carnegie Hall in New York.

Now thereby hangs a tale. Carnegie Hall had an electronic organ which gave out on us just before the concert was due to begin. This necessitated a radical revision of our program, and our tour manager was dispatched in haste to search out suitable repertoire at our hotel. Luckily, we had a piano at our disposal, and it gave suitable service in several pieces—Mendelssohn's "I waited for the Lord," for example. However, piano accompaniment is considerably less suited for Purcell's "Jehova, quam multi"! We all felt that the opening words of the anthem—"Lord, how are they increased that trouble me"—were very appropri-

ate that evening!

Fortunately, we received good reviews for the New York concert, and the tour itself was a great success. As a learning experience, it proved invaluable for future visits.

MB: You appear to have enjoyed your good musical relationship with North America.

MN: Oh, very much so. I spent a sabbatical in the United States—at Princeton—in 1980, and was Artist in Residence at the University of California/Davis in 1984. I have done some guest conducting in North America and have always enjoyed playing recitals during my visits there.

MB: Towards the end of your Winchester period, the Choir took part in the first performance and recording of another contemporary work: the *Requiem* by a certain Andrew Lloyd Webber . . .

MN: Our participation in the Lloyd Webber brought us a great deal of press and media coverage. The exposure was very good for Winchester, of course, but I hope that it was also beneficial for cathedral music in general. Likewise, our tours and appearances at the Proms. Events such as these bring cathedral music to a wider audience—and that cannot be a bad thing, after all!

MB: Earlier, we talked about your contribution to contemporary music at Winchester. How are you pursuing this interest at Westminster?

MN: I have set myself certain goals for my time here, one of which is to commission ten new masses with *today's liturgies* in mind. By that, I mean that the Sanctus and Benedictus must be concise.

MB: How is this project progressing?

MN: Well, Jeffrey Lewis has written a fine mass for us, and Francis Grier's contribution, *Missa Trinitatis Sancte*, is a winner in every way.⁵

MB: And a commission from John Tavener.

MN: Yes. In 1995, we celebrated the 750th anniversary of Henry III's substantial contribution to the Abbey's fabric. He enlarged the building in 1245 in memory of its founder, Edward the Confessor. To mark this, a major work was commissioned from John Tavener. Entitled *Innocence*, it is a work for all humankind, using Jewish, Christian and Muslim texts.⁶

MB: 1995 was very much an *annus mirabilis* at Westminster Abbey, with the 300th anniversary of Purcell's death. The Abbey marked the tercentenary in grand style; but that is material for an

article in itself . . .

MN: . . . We would have enough material for a *series* of articles, I'm sure!

MB: What a good idea . . .

Mention of Purcell brings us back to your long-standing advocacy of early music. What is your approach to maintaining and nourishing the tradition of earlier repertoire here?

MN: I agree with the truism that tradition depends on maintenance. So, in order to perform this repertoire with greater stylistic fidelity and conviction, we now have a chamber organ by Kenneth Tickell. It will be of great use not only in Purcell, but also in English music of the 17th–18th centuries.

MB: A useful supplement to the renowned Harrison & Harrison . . .

MN: Indeed. The Abbey now houses two splendid examples of British organbuilding. The Harrison & Harrison instrument was built for the 1937 Coronation, and has undergone certain modifications since its installation. The most recent work was carried out under my predecessor, Simon Preston, and included the addition of an unenclosed Choir, some new mixtures and the Bombarde division. This has resulted in a superb accompanimental organ which is very

► page 12

world class (wûrld klās) adj.
 1. Surpassing all others in quality;
 most excellent. 2. Of the very
 highest quality. 3. The very best.

AUSTIN ORGANS, INC.

Excellence in Organbuilding Since 1893

For information about our fine instruments
 or the name of your local Authorized Representative,
 please call:
 (203) 522-8293 or FAX (203) 524-9828
 or write to us at:
 156 Woodland Street - Hartford, Connecticut 06105

Northrop Auditorium University of Minnesota

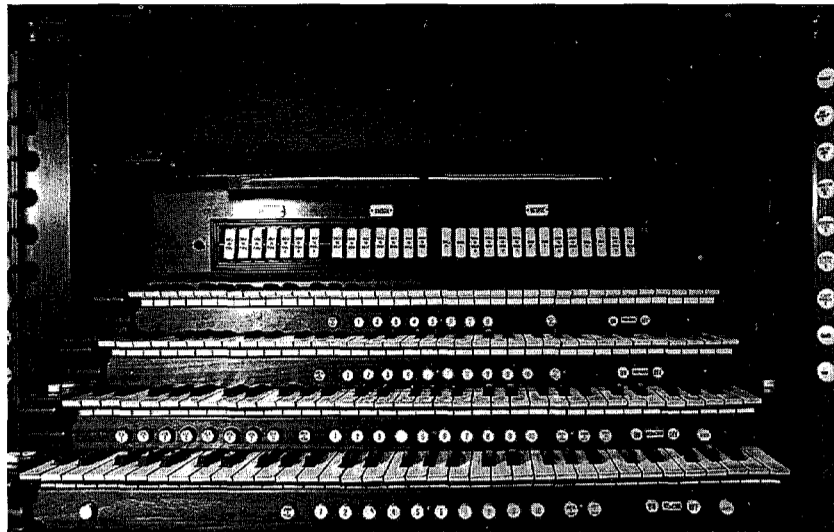
Æolian-Skinner restoration

Charles Hendrickson

Northrop Auditorium at the University of Minnesota in Minneapolis houses a four-manual Æolian-Skinner organ of 108 ranks, the firm's opus 892. The organ was installed in four stages from 1932-1935 in a large organ chamber located in the ceiling in front of the proscenium arch. The organ remains fully intact, all original, unaltered, mostly operational and an excellent representative of its style and era. One can see and hear what the large civic concert hall pipe organ of an earlier time is all about—it is impressive.

Northrop Auditorium was designed by the architect C. H. Johnson in 1928 and completed the following year. A grill 25'x50' in the upper center of the proscenium shell allows sound from the organ chamber into the one-million-cubic-foot edifice. The room seats 4800 with additional capacity on the stage for about 300. The console is located on a lift in the front-center of the orchestra pit, and is 70 feet behind and under the organ grill, a difficult position for the organist to hear the instrument since no pipe is heard directly, but only after reflection, dispersion and a disturbing delay.

Compared to other buildings of its size, Northrop Auditorium suffers from a very small volume-to-seat ratio (210 cubic-feet-per-seat) and a very low reverberation time of approximately .9 seconds. A slight rise in the bass RT to 1.5 seconds is largely masked by background noise. Since its opening in 1930, the hall has been criticized for its lack of resonance. Beginning in 1961, a series of



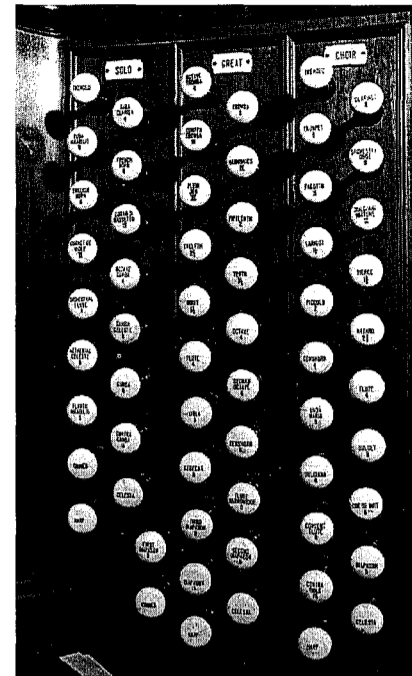
Manuels and couplers

reflective shells, clouds, and ceiling panels have attempted to improve orchestral sound in the room, but these also shaded the organ sound from the organist and the front section of seating on the main floor. At present, the organ is best heard in the balcony.

In a recent pre-recital lecture, *Pipedreams* host Michael Barone indicated that for many decades Northrop was the premier music performance space in the upper Midwest. It was the home of the Minneapolis Symphony Orchestra, the touring Metropolitan Opera, and scores of other music and performance events. Even with the

unsatisfactory acoustics, it was the only suitable large hall within hundreds of miles. After the boom in new hall construction in the Twin Cities which started in 1974, Northrop was quickly abandoned for classical music, though it continued to be widely used for dance and other events.

Negotiations for the organ began with E. M. Skinner in 1927, the same year in which G. Donald Harrison arrived in Boston to work for Skinner. The original design was slightly altered, but Skinner's basic idea for the installation remains in the completed instrument. One could characterize the project as being



Right stop jamb

designed by E. M. Skinner but installed and finished by G. Donald Harrison. It was not unusual to find Harrison doing this, and the organ definitely reflects the transition period when Skinner was in the process of leaving the firm, but Harrison was fully in charge.

A \$30,000 contract was signed on May 5, 1932 for 53 of the eventual 108 ranks. (An announcement of the contract

► Buxton: Martin Neary

rewarding to play.

For obvious reasons, the Harrison is less at home in music of a "chamber" nature, so our new organ fills what was a noticeable gap. It plays at various pitches - 415, 440 and 465 - and comprises Flutes at 8' and 4'; Principals at 4' and 2'; and a Sesquialtera beginning at Middle C. As you can see, Cornet Voluntaries are possible. There's also a device enabling the player to cut off the stop, permitting echo effects. Kenneth Tickell has voiced the instrument according to our express wishes, and it is a much-valued resource of the Abbey's musical resources.

MB: Tickell is an organist himself, of course.

MN: And a very fine one at that: an

FRCO, no less!

MB: I see that there's some controversy in British organbuilding circles at present, stemming from the fact that non-British companies have been awarded several recent contracts of note. (I daresay that a similar situation on this side of the Atlantic would occasion vociferous comment from our North American builders.) Yet in some respects this is nothing new in British organ circles: after all, European firms have been building organs in the United Kingdom for several decades now. Do you have any comments?

MN: Well, I sometimes refer to the work of what are sometimes referred to as "foreign" builders. Many of these organs are eminently superior when it comes to playing the repertoire, although they do not always meet every demand made of

them. I do believe that the importation of instruments from abroad has, in some way, encouraged native builders to cast aside the insularity that was so prevalent in their ranks some thirty years ago. This is heartening, I must say.

MB: Before we end our conversation, would you be good enough to share some thoughts on current North American organbuilding with *Diapason* readers?

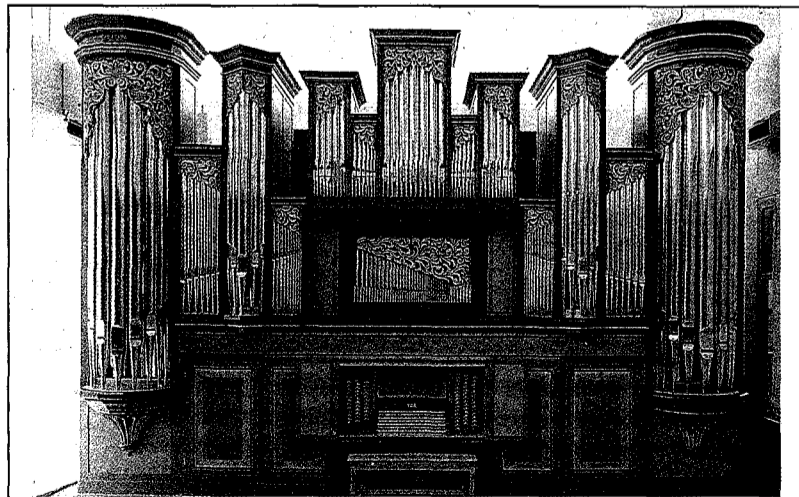
MN: I always admire what the best North American builders have achieved, especially when faced with unhelpful acoustics. Fisk's instruments have always given me great pleasure, as have those by the Canadian firm of Karl Wilhelm. I haven't yet seen the Meyer-son Symphony Center Fisk in Dallas, but am greatly intrigued by the excellent reports I hear. I certainly look forward to playing it one day!

The writer wishes to thank Martin and Penny Neary for their gracious hos-

pitality and generous assistance in preparing this article.

Notes

1. *Music from the Coronation of Her Majesty Queen Elizabeth II.* Westminster Abbey Choir; Martin Baker (organ); London Brass; English Chamber Orchestra/Martin Neary (Cantoris Soudalive CSACD 3050).
2. Highly recommended too is Hadley's (unjustly) neglected symphonic ballad for baritone, chorus and orchestra, *The Trees so High*.
3. *Akathist of Thanksgiving.* James Bowman, Timothy Wilson (Counter-Tenors); Martin Baker (Organ); Westminster Abbey Choir & BBC Singers; BBC Symphony Orchestra/Martin Neary (Sony SK64446).
4. This work was commissioned by the Dean & Chapter of Winchester Cathedral, and first performed there at the enthronement of the Bishop of Winchester, the Rt. Rev. John Vernon Taylor, on February 8, 1975. The text is taken from T.S. Eliot's "Little Gidding" (*Four Quartets*); the anthem was published by Novello & Co. in 1975.
5. Francis Grier's *Missa Trinitatis Sancte* is included on Westminster Abbey Choir's recording *A Millenium of Music* (Sony SK66614).
6. *Innocence* was premiered on October 10, 1995. It is featured on the Abbey Choir's latest recording, *Innocence and other works by John Tavener* (Sony SK66613).



PINCHI

since 1930 organbuilders & organ pipe makers

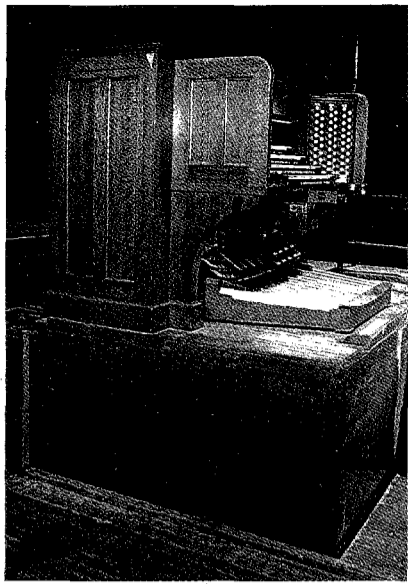
In the land of St. Francis of Assisi we continue a great tradition handed down from our forefathers, the material used for our organs is of first class quality. All the parts are constructed in our workshop following traditional methods. Over 400 organs built all over the world.

Choose the highest quality at an excellent price!

PINCHI - Pipe Organbuilders - Via F. Fedeli, 24 - 06034 FOLIGNO - ITALY - Phone/Fax (39-742) 24164

Schantz
Since 1873

Schantz Organ Company • Orrville, Ohio 44667 • 216/682-6065 • Member APOBA



Console on lift

appeared on page 1 of the July, 1932 issue of THE DIAPASON.) Delivery began in September of the same year, and Harrison arrived in mid-December. Even in the depths of the Depression when the final ranks were added in 1935, Aeolian-Skinner had more than 100 on its staff, and deliveries were rapid. The original price quote of \$64,000 was whittled down by depression-era price cutting, and the final cost of the instrument was \$54,000. Even with a large staff and many contracts, profits were non-existent.

Within weeks following the dedication in December 1932, Harrison was proposing the second stage additions of 14 ranks and chimes at a cost of \$4,525. This was approved in June 1933 with installation in September 1933. Another 13 ranks were added in 1934 for \$4,850, and in August 1935 the final \$14,000 for 30 ranks was approved. (An announcement of the contract for the completion of the organ appeared on page 1 of the October, 1935 issue of THE DIAPASON.) It is interesting that two of the largest sets—the 32' Open Wood and 32' Bombarde of the Pedal—were in the last group to be added. They were brought into the chambers already full of chests and pipes.

Northrop is a large, somewhat brooding place. The room is dark with no natural light. Even with lights on, the gray walls and proportions give the impression of a vast, almost Wagnerian interior. The resonant foyer has much better acoustics than the hall itself.

The organ has been used on an irregular basis over the years, but continues to perform because of rescue efforts of organ repairman Gordon Schultz. Without him, the organ would now be silent. In the early years the organ was heard on a weekly basis with noon recitals, many of which were broadcast over the university radio station, which could be heard within a radius of more than 100 miles. Palmer Christian of the University of Michigan dedicated the organ on December 12, 1932. Charles Courboin and the Minneapolis Symphony under its conductor Eugene Ormandy played a second dedicatory program on December 14. Ormandy said, "After we have had the organ for a few years we will wonder how we managed without it."

Over the years recitals have been played by E. Power Biggs, Robert Baker, Wm. H. Barnes, Alexander McCurdy, Robert Noehren, Oswald Ragatz, Claire Coci, Alexander Schreiner, Douglas Butler, Lady Susi Jeans, Michael Schneider, Daniel Chorzempa, Fernando Germani, George Markey, Paul Manz, Keith Chapman, Charles Tompkins, Calvin Hampton, Virgil Fox, and countless others. One of the Fox programs was memorable and embarrassing. The organ was in such poor condition that an electronic substitute was brought in and Fox railed against the university for allowing the Aeolian-Skinner to deteriorate.

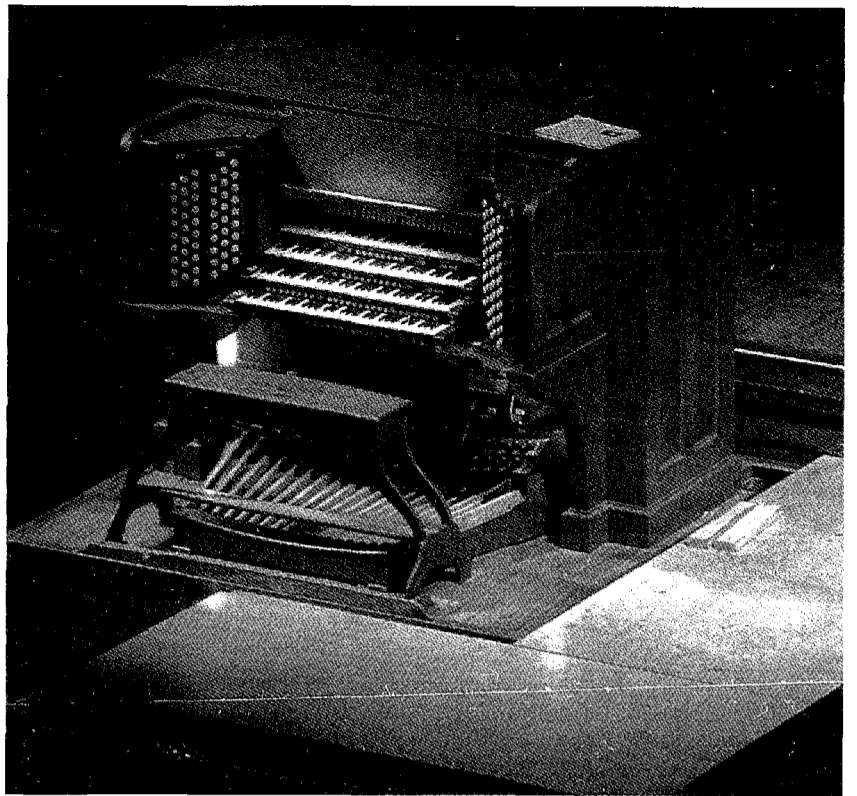
Fox was not the only organist to suffer from difficulties with the Northrop organ. University organist Heinrich Fleischer had to quickly move his recital on February 26, 1960 to Grace Lutheran

Church when the Aeolian-Skinner combination action failed. It failed also during a recital by a prominent European organist. Even a two-week repair trip by technicians from Aeolian-Skinner failed to solve the problems, and in the 1960s the organ went through its worst years.

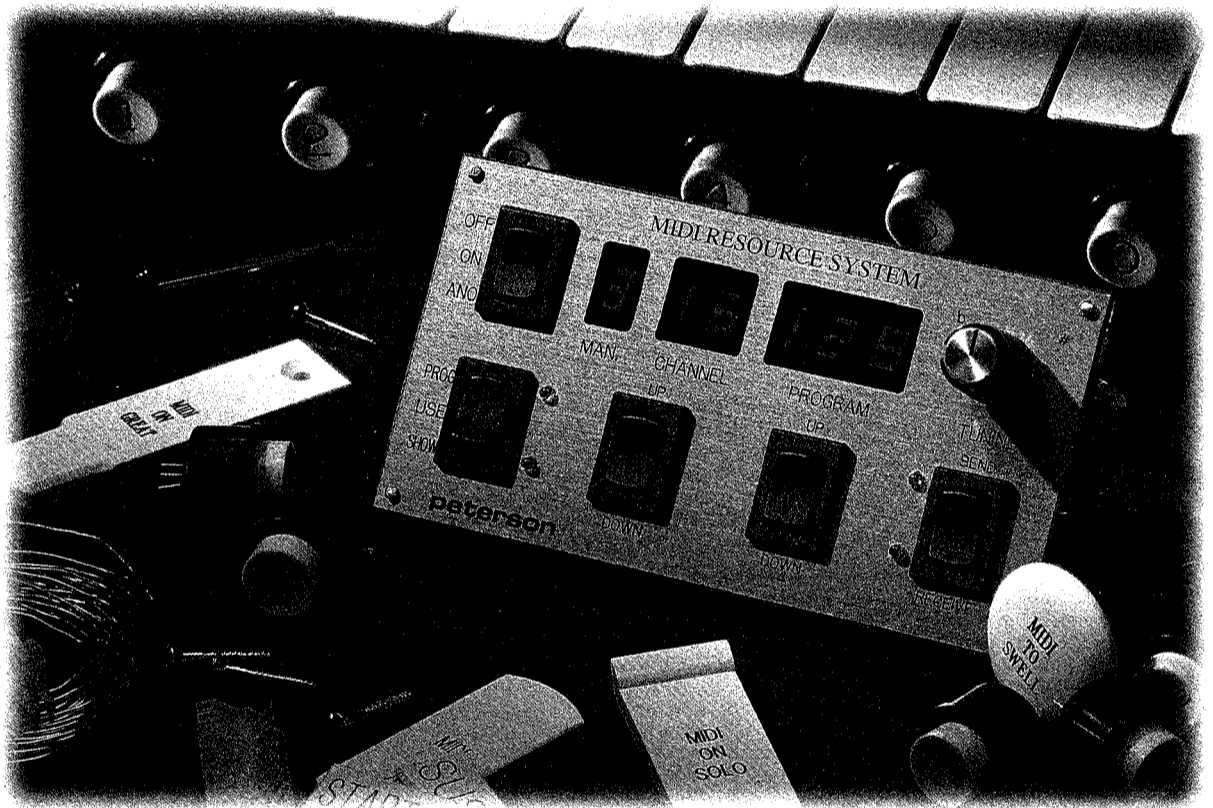
A problem of administration contributes to the Northrop difficulties. The organ is not the property of the School of Music, which has no control over access or use of it. Housed in Northrop Auditorium, it is under the Department of Concerts and Lectures, and is part of a sometimes busy and always bureaucratic operation of this large hall in the middle of the campus.

Still, the organ has served for the teaching and recitals of hundreds of students over the years, as well as the big graduation ceremonies of the university, when the organ would provide inimitable pomp and grandeur. Until 1974 when the Minneapolis Symphony Orchestra moved out of Northrop, it also served for the performance of major works for organ and orchestra.

University organists have used the organ frequently over the years. George Fairclough, Arthur Jennings, Edward Berryman, Heinrich Fleischer, and Dean Billmeyer have played many memorable recitals in this capacity, presented guest recitalists, taught students, played for graduations and convocations, and



Northrop Auditorium, University of Minnesota, Aeolian-Skinner op. 892



You're ready for MIDI. We have the answer.

As a church musician you play a vital part in the life of your congregation. Music helps enhance and focus the worship experience. And you must accomplish this task.

What you need is a reliable, versatile system. One which holds to the integrity and tradition of your performing art, yet allows you to expand your talent in new and exciting ways.

That system is available now.

Peterson Electro-Musical Products, Inc.

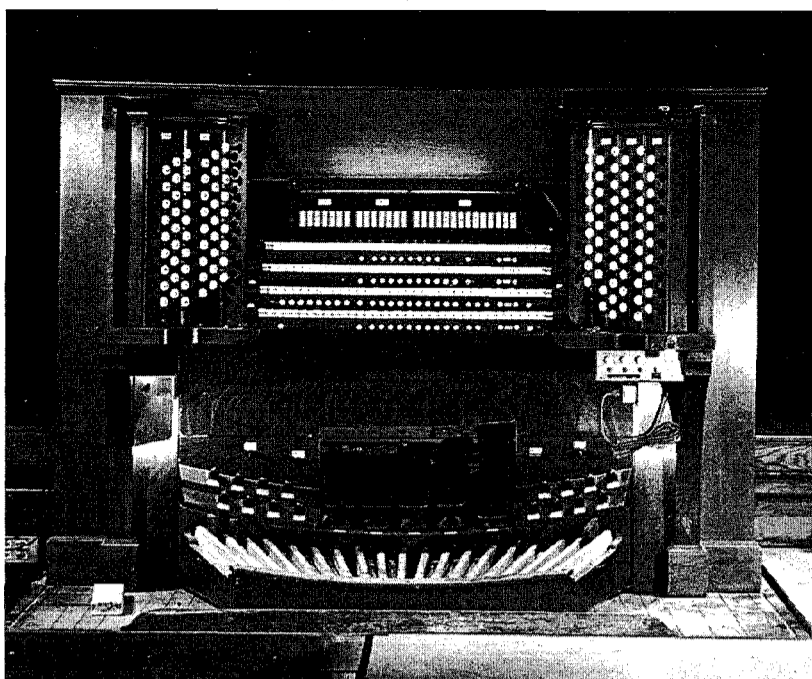
has made it possible to combine the classic beauty of the pipe organ with the power of MIDI Technology. It's done through the Peterson MIDI Resource System™. With a pipe organ that's MIDI compatible, you'll have musical options never before attainable.

Ask your organbuilder or contact us for information about the Peterson MIDI Resource System™...and then you'll know.

peterson
Solid-state systems for the pipe organ



Peterson Electro-Musical Products, Inc., 11601 S. Mayfield Ave., Worth, IL 60482-2476. Phone: 1-800-341-3311 Fax: 1-708-388-3367.



Console

made the most of the limited budget available for the instrument.

It was to an ailing but still thrilling instrument that organ enthusiast Gordon Schultz brought a volunteer's dedication in the 1970s. Gordon began unpaid work on the organ, and with the thrill of working on such a grand machine he managed to improve its operation. An article in the local newspaper, with a photo of Gordon in the chamber, brought embarrassment again to the university. With no funds available, a volunteer had brought the organ back to life and attracted attention to it. Limited funds for repair began to be applied, and Gordon has kept the organ operational ever since.

In early 1994 a group of persons interested in the organ formed "Friends of the Northrop Organ." Headed by University Organist Dean Billmeyer, the group sponsors recitals, and is seeking funds for a major renovation of the instrument. Donations payable to "Univ of MN Foundation—Northrop Organ Restoration" may be sent to: Friends of the Northrop Organ, School of Music, University of Minnesota, 2106 Fourth St. S., Minneapolis, MN 55455.

The character of the organ in the room is special and rare. This is not a church, not even a large church, but an auditorium with a huge stage, raked seating, large balcony, theatrical lighting, orchestra pit, and velvet theatre seats. There are no visible pipes, just the huge sloping plaster grill in the ceiling and the spotlighted console far below in the pit. The sound is warm, mystical, emanating from an imprecise direction and distance, and completely blended. The intent is to emote, to thrill, to inspire and to bring one into a world of musical grandeur and dignity. This is not a toy: there is no levity, but one can invoke laughter. It is a serious instru-

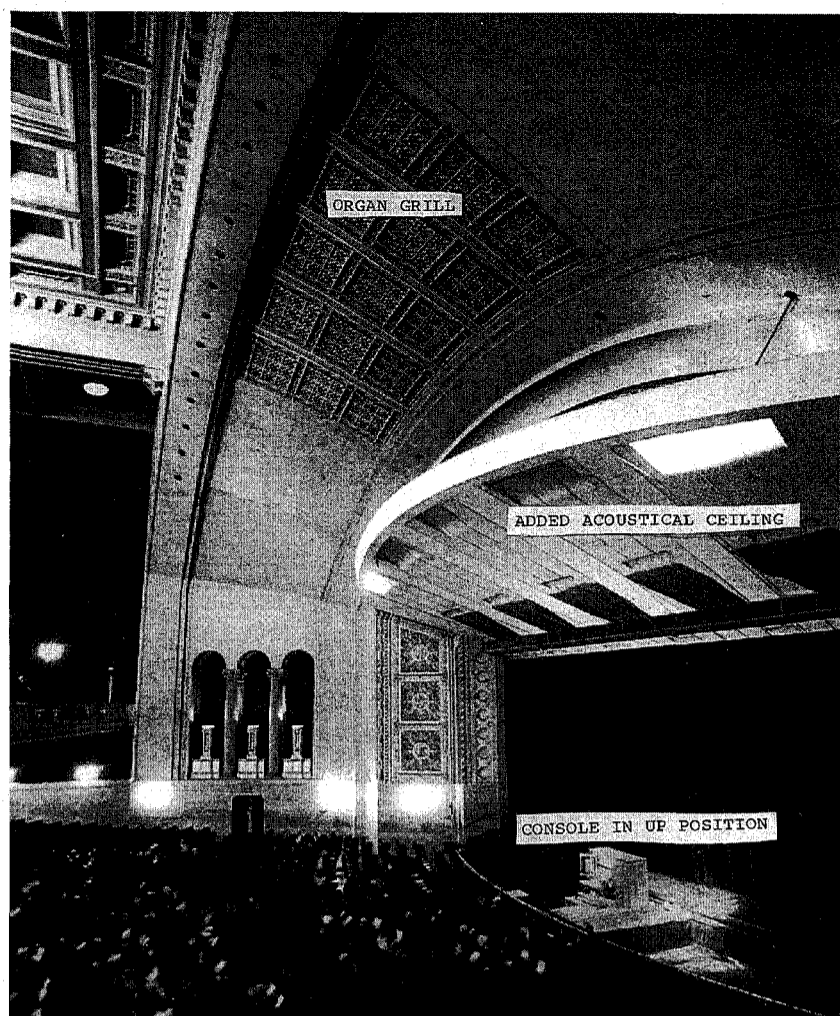
ment of lofty purpose and result. One could accompany a great silent movie with the organ, but slapstick it is not.

A year after completing Northrop, Harrison would make his first journey to Germany, where he would pick up ideas of the Baroque revival leading to the Busch-Reisinger organ and others. But at Northrop, the early 1930s are a darker world for Harrison, and he would rise to the needs and the times with great majestic strokes and the sound of storms and distant green landscapes—a Valhalla for the organ around a soaring peak of romantic expression. Chiff, low wind pressure, the American Classic Organ, and clarification would come later. At Northrop we find a different mood, a seeking for that which is beyond the printed page in a remote corner of the world of beauty and art—a corner which is now disappearing from our understanding and consciousness, but which can be sought out and entered for a touch of that which once was common, self-evident, and understood. ■

Annotated booklets with full technical specifications, a history of recitals, and other information are available for a donation to the organ's restoration from: Charles Hendrickson, 1403 N. 5th St., St. Peter, MN 56082.

GREAT

- 16' Diapason
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Flute Harmonique
- 8' Rohrflöte (enclosed)
- 8' Gemshorn
- 8' Viola (enclosed)
- 5 1/2' Quint
- 4' Octave
- 4' Second Octave
- 4' Flute (enclosed)
- 3 1/2' Tenth



Northrop Auditorium

- 2 1/2' Twelfth
- 2' Fifteenth
- IV Harmonics
- VII Plein Jeu (enclosed)
- 16' Contra Tromba (enclosed)
- 8' Tromba (enclosed)
- 4' Octave Tromba (enclosed)
- 8' Harp (Choir)
- 4' Celesta (Choir)
- Chimes (Solo)

SWELL

- 16' Bourdon
- 16' Gemshorn
- 8' Geigen Diapason
- 8' Hohlfloete
- 8' Bourdon
- 8' Salicional
- 8' Voix Celeste
- 8' Echo Gamba
- 8' Echo Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Octave Geigen
- 4' Violina
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- V Cornet
- V Chorus Mixture
- 8' Oboe
- 8' Vox Humana
- 16' Posaune
- 8' Cornopean
- 8' French Trumpet
- 4' Clarion
- 8' Harp (Choir)
- 4' Celesta (Choir)
- Tremolo

CHOIR

- 16' Contra Virole
- 8' Diapason
- 8' Concert Flute
- 8' Cor-de-Nuit
- 8' Dulcet II
- 8' Unda Maris
- 8' Dulciana
- 4' Gemshorn
- 4' Flute
- 2 1/2' Nazard
- 2' Piccolo
- 1 1/2' Tierce
- 1 1/2' Larigot
- III Mixture
- 16' Fagotto
- 8' Clarinet
- 8' Orchestral Oboe
- 8' Trumpet
- 8' Harp
- 4' Celesta
- Tremolo

SOLO

- 16' Contra Gamba
- 8' Gamba
- 8' Gamba Celeste

- 8' Aethereal Celeste II
- 8' Flauto Mirabilis
- 4' Octave Gamba
- 4' Orchestral Flute
- III Cornet de Violes
- 16' Corno di Bassetto
- 8' English Horn
- 8' French Horn
- 8' Tuba Mirabilis
- 4' Tuba Clarion
- 8' Harp (Choir)
- 4' Celesta (Choir)
- Chimes
- Tremolo

PEDAL

- 32' Double Open Diapason (12 pipes)
- 32' Sub Bourdon (5 pipes)
- 16' Diapason
- 16' Contre Basse
- 16' Metal Diapason
- 16' Diapason (Ch)
- 16' Bourdon
- 16' Contra Virole (Ch)
- 16' Gamba (Solo)
- 16' Echo Lieblich (Sw)
- 16' Gemshorn (Sw)
- 8' Octave (ext)
- 8' Gedeckt (ext)
- 8' Cello (ext)
- 8' Virole (Ch)
- 8' Still Gedeckt (Sw)
- 5 1/2' Twelfth (from Bourdon)
- 4' Super Octave (from Metal Diapason)
- 4' Flute (ext)
- V Harmonics
- 32' Contra Fagotto (ext Ch)
- 16' Fagotto (Ch)
- 16' Posaune (Sw)
- 32' Bombarde (12 pipes)
- 16' Trombone
- 8' Tromba (ext)
- 4' Clarion (ext)
- Chimes (Solo)

Charles Hendrickson grew up in Willmar, Minnesota, received a B.S. degree in Physics and Mathematics from Gustavus Adolphus College, did graduate work at the University of Minnesota, and received a Masters degree in Physics. He taught college physics for several years before starting organ building in 1964. His physics research centered on growing large metallic crystals of aluminum and on atomic transitions in Lithium. The Hendrickson Organ Company employs 10 in a shop in St. Peter, Minnesota, and 90 organs have been installed over the years. The firm holds memberships in APOBA and ISO; Charles is a member of AIO. In 1964 Charles married Bilgitta Gillberg in Gamla Uppsala, Sweden. Two sons, Eric and Andreas, assist in the shop as foreman and designer respectively. Mrs. Hendrickson is head of Scandinavian Studies at Mankato State University.

1976-1996

Celebrating 20 years of dynamic
organ-building on the Great Plains
of South Dakota.

JOHN F. NORDLIE

J.F. NORDLIE COMPANY

PIPE ORGAN BUILDERS

504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843



The Bedient Pipe Organ Co., Lincoln, NE, has built a new organ, opus 44, for St. Luke's Chapel at the Medical University, Charleston, SC. The case is of white oak, pipe shades of red gum; 12 stops, 15 ranks, 791 pipes; compass 58/30; mechanical key and stop action. St. Luke's Chapel is a historic structure that was severely damaged during hurricane Hugo. The several-times-rebuilt Hutchings and Votey organ was destroyed during the storm. Consultant and dedication organist was Dr. William Gudger.

- GREAT**
 8' Open Diapason to
 8' Chimney Flute
 4' Principal
 2 1/2' Twelfth
 2' Fifteenth
 Mixture II-III
- CHOIR**
 8' Dulciana
 8' Stopped Diapason
 4' Recorder
 2' Piccolo
 II Cornet
- PEDAL**
 16' Bourdon
- Gt/Ped
 Ch/Ped
 Ch/Gt
 Tremulant



Cover

J. F. Nordlie Co. Pipe Organ Builders, Sioux Falls, SD, has built a new organ, opus 27, for Faith Lutheran Church, Prairie Village, KS. The contemporary architecture of the church prompted a dramatic case design. Asymmetrical shapes in the room suggested a balanced, angular silhouette. Disjunct ceiling planes necessitated a single tower for the Pedal and a front/back arrangement for the Great/Swell. The large painted case is softened by richly-hued light from the ceiling clerestory. Natural pipe lengths further enliven the facade, as do the contrasting metals of the front pipes. Placement high in the rear gallery is ideal for leading congregational song and supporting voices and instruments. The organ project spanned eight years of planning and fund-raising for the congregation. Mechanical key and coupler actions, solenoid motors control sliders and drawknobs; flexible winding via a Meidinger blower and multiple reservoirs; wind pressure 74mm manuals, 85mm pedal; casework of painted poplar and maple; keydesk, pipe shades, and other decorative elements made of oiled walnut; manual keys plated with ebony on cherry naturals, and polished bone on cocobolo sharps; pedal keys of oak, maple and walnut; drawknobs turned from cocobolo with engraved bone name-

plates; metal pipes by A. Grunemann (Germany) and J. Stinkens (Netherlands); reeds by R. Killinger (Germany); wood pipes by Nordlie workshop; tuning (scroll & cone) after Vallotti's 18th-century well-tempered plan. Organist: Dr. O. Wayne Smith; consultant: Dr. Ted Stewart; dedication: September 24, 1995; 30 stops, 27 voices, 33 ranks, 1718 pipes. Couplers: Gt/P, Sw/P, Cont/P, Sw/Gt; tremulant to manual divisions; balanced Swell pedal and Register Crescendo; multi-level combination action; compass 56/30.

- GREAT**
 16' Bourdon
 8' Prestant (polished tin facade)
 8' Rohr Flute
 4' Octave
 2 1/2' Quint
 2' Octave
 1 1/2' Terz
 1 1/2' Mixture IV-V
 8' Trumpet
- SWELL**
 8' Violin Diapason
 8' Stopt Diapason
 8' Celeste
 4' Principal
 4' Spire Flute
 2' Gemshorn
 1' Mixture III
 16' Bassoon
 8' Oboe
- CONTINUO**
 8' Gedackt
 4' Chimney Flute
 2' Principal
 1 1/2' Quint
 8' Apfelregal
 Zimbelstern (prep)
- PEDAL**
 16' Prestant (flamed copper facade)
 16' Subbass
 8' Openbass (ext)
 8' Flutebass (ext)
 4' Choralbass
 16' Posaune
 8' Trumpet (ext)

Visser Rowland Associates, Inc., Houston, TX, has built a new organ, opus 109, of 30 stops, for the Church of the Holy Spirit, San Antonio, TX. Pieter Visser designed the organ and supervised its construction. Pascal Boissonet voiced the organ. The case is built into a shallow chamber near the choir to the left of the sanctuary. Facade pipes to the left are of the Pedal Prinzipal, and to the right are of the Hauptwerk; the Schwellwerk is in the middle of the case, with pipes shades designed and executed by Ron Williams. The anticipated Positiv division will be above the Hauptwerk. Manual chests follow the company's standard tierce layout; Pedal chest is in octave groups chromatically. The wind system has one single rise weighted bellows with wooden wind trunks throughout. The console is detached and reversed. The consultant was Fr. Vaughan Fayle, O.M.I.

- POSITIV (prep)**
 8' Gedeckt
 4' Kleinflöte
 2' Prinzipal
 1 1/2' Larigot
 1' Kleinmixture III
 8' Krummhorn
 MIDI
 Zimbelstern

- HAUPTWERK**
 16' Quintaton
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 4' Nachthorn
 2' Waldflöte
 2 1/2' Sesquialtera II
 1 1/2' Mixtur IV
 8' Trompete
- SCHWELLWERK**
 8' Gemshorn
 8' Celeste
 4' Prinzipal
 4' Blockflöte
 2' Oktav
 1' Scharff IV
 16' Fagott
 8' Oboe
 Tremulant
- PEDAL**
 16' Subbass
 10 1/2' Quinte
 8' Oktav
 8' Gedeckt
 4' Choralbass
 16' Posaune
 8' Trompete
 MIDI (prep)



Marceau & Associates, Portland, OR, has built a new organ, opus VII, for St. Paul's Episcopal Church, Bellingham, WA. The instrument incorporates elements from the church's previous organs. The first organ installed in the sanctuary was an E.M. Skinner "Symphonic" organ from the Alaska Theatre in Seattle, WA. That organ functioned until the 1960's when Balcom & Vaughan of Seattle replaced the 3-manual horseshoe console with a new 2-manual console, integrated the Choir with the Great, and made modest tonal changes. Because of a leaky ceiling the Skinner windchests were severely water damaged, and in 1991 the church contracted with Marceau & Associates to build a new organ, incorporating pipes from the existing organ. The Swell chamber was reduced in size, the Choir was put under expression in its own expressive enclosure located in the Great/Pedal chamber. New slider-pallet windchests were designed and built by August Laukhuff, new pipework was built by Stinkens, solid state swell engines and electric tremulants are from Peterson, and the solid state switching system is by Solid State Logic. Constructed in the

Marceau shop were the electro-mechanical unit chests, rebuilding of recycled reservoirs, design and construction of the new 3M console with P&S keyboards, Harris stop action, and a 8-level combination action from Solid State Logic. Because of a chamber location, the manual divisions contain 13 independent 8' stops. Independent principal choruses are found in each division, along with a variety of flute colors and mutations. The existing Skinner reeds were revoiced to fit the new tonal design; the Stinkens Fagott (added by B&V originally in the Swell) was relocated to the Great and extended to the Pedal at 32'. The Marceau staff included René Marceau, Mary Marceau, Mark Dahlberg, Bill Schuster, and Tim Wyre.

GREAT

- 16' Violone
- 8' Principal
- 8' Rohrflöte
- 8' Flute Harmonique
- 8' Violone (ext)
- 4' Octave
- 4' Koppelflöte
- 2 1/2' Twelfth
- 2' Fifteenth

- 2' Blockflöte
- 1 1/2' Seventeenth
- 1 1/2' Mixture IV-VI
- 16' Fagott
- 8' Trompete
- 4' Klarine (ext Fagott)

SWELL

- 16' Bourdon
- 8' Principal
- 8' Holzgedeckt
- 8' Salicional
- 8' Voix Celeste, TC
- 4' Octave
- 4' Flute Octavante
- 2 1/2' Nasard
- 2' Octavin
- 1 1/2' Tierce, TC
- 1 1/2' Plein Jeu V
- 8' Trompette
- 8' Oboe
- 8' Vox Humana
- 4' Clairon (ext)

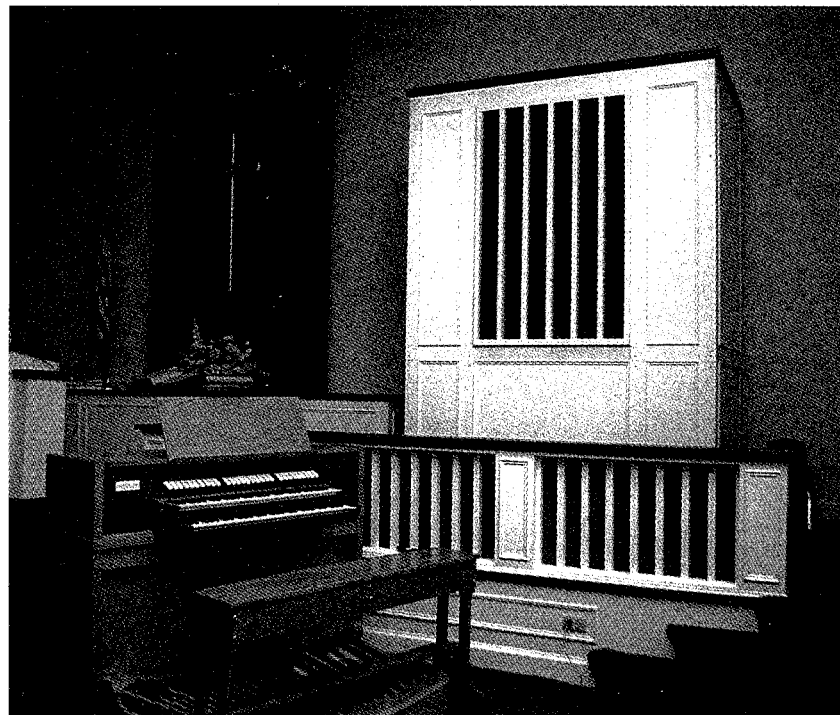
CHOIR

- 8' Geigen
- 8' Doppelflöte
- 8' Gedackt

- 8' Gemshorn
- 8' Gemshorn Celeste, TC
- 4' Principal
- 4' Spillflöte
- 2 1/2' Cornet III, TC
- 2' Octave
- 1 1/2' Quinte
- 3/4' Scharff IV
- 16' Dulzian
- 8' Clarinet

PEDAL

- 32' Resulant (from Sw Bourdon)
- 16' Principalbass
- 16' Subbass
- 16' Violone (Gt)
- 16' Bourdon (Sw)
- 8' Octavebass
- 8' Gedeckt bass
- 8' Violone (Gt)
- 4' Choralbass
- 4' Flötenbass
- 2 1/2' Mixture IV
- 32' Contra-Fagott (ext Gt)
- 16' Bombarde (ext Sw)
- 16' Fagott (Gt)
- 8' Trompette (Sw)
- 4' Clairon (Sw)
- 4' Klarine (Gt)



Faucher Organ Company of Biddeford, ME, has recently completed its Opus #12 for West Falmouth Baptist Church in Falmouth, ME. It replaced an electronic organ. The entire organ is under expression. The case for the organ matches the furnishings and

architectural style of the church. The blower, reservoir, and speaker for the electronic 16' bass are all housed inside the case. The electro-mechanical main chest has a built-in schwimmer pressure regulator. Wind pressure is 2 1/2". A solid-state switching system built by the Faucher firm controls the instrument. An umbilical cable to the console allows freedom of placement for special musical events. The organ is prepared for the future addition of a reed stop.

FREE

Planning Space for Pipe Organs an Architects Guide

offered by APOBA,
the organization dedicated to
expanding and perfecting the art of
pipe organ building in North America.

The guide includes:

- The Types of Pipe Organs
- Locating the Pipe Organ in a Building
- Optimum Acoustical Conditions
- Components of the Pipe Organ
- Electrical Requirements
- General Guidelines

For your **FREE** copy, contact:
Associated Pipe Organ
Builders of America
P.O. Box 155
Chicago Ridge, IL 60415

1-800-473-5270

MANUAL I

- 16' Brumbass (rank I)
- 8' Prinzipal (rank II)
- 8' Gedeckt (rank I)
- 4' Octav (rank II)
- 4' Flote (rank I)
- 2' Nachthorn (rank I, II)
- II Sesquialtera (rank V, VI)
- 1 1/2' Mixtur III (rank II, V)
- 8' Krummhorn (prep)

MANUAL II

- 8' Gedeckt (rank I)
- 8' Viol (rank III)
- 8' Schwebung (rank IV)
- 4' Prestant (rank II)
- 4' Nachthorn (rank I)
- 2 1/2' Nasat (rank V)
- 2' Prinzipal (rank II)
- 1 1/2' Terz (Rank VI)
- 1 1/2' Quint (Rank V)
- 8' Krummhorn (prep)

PEDAL

- 16' Subbass (elec 1-12, rank I)
- 8' Prinzipal (rank II)
- 8' Gedeckt (rank I)
- 5 1/2' Quintbass (rank I)
- 4' Choralbass (rank II)
- 4' Flote (rank I)
- 2' Mixtur IV (rank II, V)
- 16' Aliquoten (prep)
- 8' Krummhorn (prep)
- 4' Regal (prep)

A radio program for the king of instruments

- MARCH**
- #9610 **A Voice from the Past** . . . Hector Olivera, Thomas Hazleton, Robert Vickery and conductor Jahja Ling with the Minnesota Orchestra show off the legendary 10,000-pipe Kimball organ, formerly of the Minneapolis Auditorium.
 - #9611 **For Two to Play** . . . couples Elizabeth and Raymond Chenault, Anne and Todd Wilson, Jonathan Dimmock and Jane Cain, and Carlo Curley and Lynn Larsen show off the unusual repertoire for organ duet.
 - #9612 **The United States of Bach** . . . American recitalists Paula Romanaux, Peter Sykes, Wolfgang Rübsam, Jonathan Biggers, Douglas Bush and Sue Goddard find unity amidst diversity in the works of Bach.
 - #9613 **Organs Here and There** . . . instruments by Ott, Jaekel, Longmore and Redman add to the music of San Diego, Sarasota and New Orleans.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call PRI at 612-338-5000.

Calendar

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

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

UNITED STATES East Of The Mississippi

15 MARCH
Brenda Leach; Trinity Church, Boston, MA 12:15 pm
David Higgs; Peachtree United Methodist, Atlanta, GA 8 pm
James Diaz; Christ Church Cathedral, Indianapolis, IN 12:05 pm
Thomas Murray; St Luke's Lutheran, Park Ridge, IL 8 pm
John Scott; St John's Lutheran, Forest Park, IL 7:30 pm

17 MARCH
Harald Vogel; St John's Lutheran, Stamford, CT 4 pm
Iain Quinn; St Thomas Church, New York, NY 5:15 pm
Kim Heindel; Christ Lutheran, Dallastown, PA 4 pm
Dvorak, *Stabat Mater*; Wayne Presbyterian, Wayne, PA 7:30 pm
Wilma Jensen; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Mozart, *Requiem*, with orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm
Geneva & Crusader Children's Choirs; Second Presbyterian, Indianapolis, IN 7:30 pm
Durufle, *Requiem*; First Presbyterian, Evansville, IN 3 pm
Stephen Leist; Christ Church Cathedral, Lexington, KY 4:30 pm
David Bahrke, Martha Nelson, Marilyn Stulken; Our Savior's Lutheran, Milwaukee, WI 3 pm
John Scott; St Norbert's Abbey, DePere, WI 4 pm
Asbury Brass Quintet; St Giles, Northbrook, IL 7 pm
Annual Benefit Choral Concert; St Luke's Episcopal, Evanston, IL 7:30 pm
Mozart, *Mass in C*; Park Ridge Community Church, Park Ridge, IL 9, 10:30 am

19 MARCH
James David Christie; Church of the Transfiguration, New York, NY 8 pm
John Scott; River Road Baptist, Richmond, VA 8 pm

20 MARCH
Christ Church Cathedral Choir; St Joseph Church, Houghton, MI 7:30 pm
Jerome Butera; Park Ridge Community Church, Park Ridge, IL 12 noon

21 MARCH
Mary Monroe; Columbia University, New York, NY noon
American Boychoir, with orchestra; Academy of Music, Philadelphia, PA (also March 22, 23)
American Boychoir; Riordan Hall, Bella Vista, AR

22 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Christa Rakich, masterclass; Old West Church, Boston, MA 8 pm
James Lancelot; Emmanuel Church, Chestertown, MD 8 pm
Douglas Cleveland; First Presbyterian, Saginaw, MI 8 pm

23 MARCH
David Burton Brown; First Congregational, Madison, CT 6 pm
Mary Preston, masterclass; Cleveland Museum, Cleveland, OH 10 am
Christ Church Cathedral Choir; Christ Church, Shaker Heights, OH 4, 8 pm

24 MARCH
David Spicer; First Church of Christ, Wethersfield, CT 7:30 pm
John Davis, Jr.; Cadet Chapel, West Point, NY 3:30 pm

David Burton Brown; St Peter's Lutheran, New York, NY 2 pm
Bach, *B Minor Mass*; Trinity Church, New York, NY 3 pm

Harold Stover; St Thomas Church, New York, NY 5:15 pm

Iain Quinn; Longwood Gardens, Kennett Square, PA 2:30 pm

*French Post-Romantic Organ Concert; St Stephen's Lutheran, Lancaster, PA 2 pm
Beethoven, *Mass in C*, with orchestra; Greene Memorial United Methodist, Roanoke, VA 4 pm

Robert Parkins; Duke University, Durham, NC 5 pm
University of North Carolina-Wilmington Concert Choir; First Presbyterian, Wilmington, NC 5 pm

Todd Wilson; First Congregational, Sarasota, FL 4:30 pm

Mary Preston; Cleveland Museum, Cleveland, OH 3 pm

Eleventh Annual Organ-Fest; First Presbyterian, Arlington Heights, IL 4 pm

Chicago Pro Musica; Lake Forest College, Lake Forest, IL 3 pm

Anita Werling; First Presbyterian, Macomb, IL 8 pm

Christ Church Cathedral Choir; St Mark's Cathedral, St Paul, MN 4 pm

Robert Delcamp, with soprano; Christ Church Cathedral, New Orleans, LA 4 pm

25 MARCH
David Burton Brown; Methuen Mem Music Hall, Methuen, MA 7:30 pm

Fauré, *Messe basse*; St John's Huntingdon, Baltimore, MD 6:30 pm

William Albright; Mt Union College, Alliance, OH 8 pm

Christ Church Cathedral Choir of Men & Boys (Lexington, KY); St Mary's Cathedral, Memphis, TN 4 pm

Szu-Ping Chang; Presbyterian Homes, Evanston, IL 1:30 pm

26 MARCH
David Burton Brown; Holy Trinity Church, Boston, MA 7:30 pm

Christ Church Cathedral Choir; Trinity United Methodist, Springfield, MA 8 pm

American Boychoir; Harrison Theatre, Quincy, IL

27 MARCH
David Burton Brown; Reformation Lutheran, Williamsville, NY 7 pm

Brahms, *Ein Deutsches Requiem*, with orchestra; St Ignatius Loyola, New York, NY 8 pm

Gillian Weir; Holy Name Cathedral, Chicago, IL 8 pm

28 MARCH
David Burton Brown; Randall Baptist, Williamsville, NY 7 pm

29 MARCH
Bruce Neswick; Trinity Church, Boston, MA noon

Choral Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL

Gillian Weir; Emory University, Atlanta, GA 8:15 pm

David Burton Brown; St Michael's Lutheran, Richville, MI 6 pm

30 MARCH
The Early Music Players; St Peter's Episcopal, Morristown, NJ 8 pm

David Burton Brown; Redeemer Lutheran, Birmingham, MI

31 MARCH
Bach Choral Concert, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm

Mozart, *Requiem*, with orchestra; Church of the Holy Trinity, New York, NY 5 pm

Gerre Hancock; St Thomas Church, New York, NY 5:15 pm

Richard Van Auken, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm

Byrd, *Mass for Five Voices*; St John's Huntingdon, Baltimore, MD 10:30 am

Bach, *Cantatas 22, 82, Jesu, meine Freude*; Trinity Lutheran, Chapel Hill, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

1 APRIL
David Burton Brown; First Congregational, Western Springs, IL 6 pm

2 APRIL
Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn Heights, NY 7:30 pm

3 APRIL
Mozart, *Requiem*; St Bartholomew's, New York, NY 8 pm

Randy Neighbarger; First Baptist, Lumberton, NC 12:10 pm

PATRICK ALLEN

ST. THOMAS CHURCH
NEW YORK

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

WALLACE M. COURSEN, JR.

F.A.G.O.

Montclair, N.J. 07042

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler
RECITALS Flute and Organ Duo

ELLEN KURTZ

FUNK

M.Mus. A.A.G.O.

Concord, California

CHRISTOPHER GARVEN

Organist & Associate Director of Music
Cedar Springs Presbyterian Church
Knoxville, TN

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

JanEl B. Gortmaker

D.M.A.

Bruton Parish Church
Williamsburg, Virginia 23187-3520

A two-inch Professional Card in THE DIAPASON

Call for rates
Phone 708/298-6622
Fax 708/390-0408

robert anderson

SMD FAGO

Southern Methodist University
Dallas, Texas 75275

ROBERT CLARK

School of Music

ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

*Your Professional Card
could appear in this space*

Call 708/298-6622
Fax 708/390-0408

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

MICHAEL GAILIT

Austria
Organist St. Augustine's Church
Augustinerstrasse 3, 1010 Vienna
Pianist Hochschule fuer Musik
Lothringerstrasse 18, 1030 Vienna

John W. Gearhart III

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

Antone Godding

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

Instruction - Talks - Consulting

CARILLON

Margo Halsted
University of Michigan School of Music
Ann Arbor, MI 48109

DAVID BURTON BROWN

Organ Recitals



Contact:
Aurand
Management
19651 Hickory Leaf
Southfield, MI 48076
(313) 424-9217

THE DIAPASON

380 E. Northwest Highway • DesPlaines, IL 60016-2282

Name _____

Street _____

City _____

State _____ Zip _____

Please allow four weeks for delivery of first issue on new subscriptions

- NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$40.00—3 years
 \$30.00—2 years
 \$20.00—1 year
Foreign subscriptions:
 \$65.00—3 years
 \$45.00—2 years
 \$30.00—1 year

WILL HEADLEE

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

Harry H. Huber

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

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
School of Visual and
Performing Arts
Winthrop University
Rock Hill, SC 29733



Sue Mitchell-Wallace
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL ATLANTA, GEORGIA 30076
(404) 594-0949

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004
THE MOODY CHURCH
CHICAGO, IL 60614

VICTOR HILL

Harpsichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

*Your Professional Card
could appear in this space*

Call 708/298-6622
Fax 708/390-0408

Brian Jones

TRINITY CHURCH
BOSTON

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

Richard Litterst

M.S.M.
First Presbyterian Church
Freeport, Illinois

BETTY LOUISE LUMBY

DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William H. Murray

Mus. M F.A.G.O.

Fort Smith, Arkansas

KATHARINE PARDEE

HENDRICKS CHAPEL
SYRACUSE UNIVERSITY

Ionescu-Whitehouse

Keyboard Artists

312-868-9533 ♦ POBox 31851, Chicago, IL 60631-0851

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

**DAVID
GOODING**

St. Peter's Episcopal Church

18001 Detroit Avenue
Lakewood, OH 44107

David Burton Brown; Zion United Church of
Christ, Indianapolis, IN 7 pm

4 APRIL
Lillian Sage; Columbia University, New York,
NY noon

5 APRIL
Faure. *Requiem;* Church of the Holy Trinity,
New York, NY noon
Patrick Allen; St Thomas Church, New York,
NY 2:30 pm
David Burton Brown; Honterus Lutheran,
Youngstown, OH 7:30 pm

6 APRIL
Marc Cheban; Longwood Gardens, Kennett
Square, PA 2:30 pm (also April 7)

7 APRIL
James Johnson, with Eastman Brass; Flagler
Mem Church, St Augustine, FL 5 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

9 APRIL
David Burton Brown; First United Church of
Christ, Washington, DC 6:30 pm

10 APRIL
Calvert Johnson; Bates College, Lewiston,
ME 8 pm
David Burton Brown; St John's United
Church of Christ, Nazareth, PA 8 pm
Guildford Cathedral Choir; Cathedral Church
of the Advent, Birmingham, AL 7:30 pm

11 APRIL
David Burton Brown; St Patrick's Cathedral,
New York, NY 7:30 pm

12 APRIL
David Liddle; Trinity Church, Boston, MA
12:15 pm
James Johnson, with Eastman Brass; Christ
United Methodist, Greensboro, NC
Ladd Thomas, with orchestra; Philharmonic
Center, Naples, FL 8 pm (also April 14 at 2 & 8
pm)
The Cathedrals Gospel Quartet; Coral Ridge
Presbyterian, Ft Lauderdale, FL

13 APRIL
Colin Walsh; St Peter's Episcopal, Morris-
town, NJ 7:30 pm
Gerre Hancock, workshop; Calvary Baptist,
Roanoke, VA 1 pm

14 APRIL
Roger Kurtz; St Thomas Church, New York,
NY 5:15 pm
Gabit Nesipbaev; Cadet Chapel, West Point,
NY 3:30 pm

Calvert Johnson; University of Vermont,
Burlington, VT 3 pm
Douglas Cleveland; St Peter's Episcopal,
Albany, NY 6 pm

Elizabeth Melcher; Longwood Gardens, Ken-
nett Square, PA 2:30 pm
Gerre Hancock; Calvary Baptist, Roanoke,
VA 3 pm

William Albright; Cathedral Church of St
Luke, Orlando, FL 6 pm
Bruce Shewitz; Cleveland Museum, Cleve-
land, OH 2 pm

Christopher Young; Grace Episcopal, Sand-
usky, OH 6 pm
Stainer, *The Crucifixion;* Calvary Episcopal,
Cincinnati, OH 7:30 pm

Robert Sheffer & Martin Ellis; Second Pres-
byterian, Indianapolis, IN 6 pm
St Peter's Schola Cantorum; SS Peter & Paul,
Milwaukee, WI

Todd Wilson, with orchestra; Lawrence Uni-
versity, Appleton, WI 7 pm
Delbert Dissehorst; Pilgrim Congregational,
Duluth, MN 4 pm

16 APRIL
Calvert Johnson; Yale University, New
Haven, CT 4:15 pm
Gillian Weir; Galloway Mem United
Methodist, Jackson, MS 7:30 pm

17 APRIL
Douglas Reed; University of Evansville,
Evansville, IN 12:15 pm

18 APRIL
The Tallis Scholars; Church of St Ignatius Loy-
ola, New York, NY 8 pm

19 APRIL
Julian Wachner; Trinity Church, Boston, MA
12:15 pm

20 APRIL
David Craighead; masterclass; SUNY, Buffa-
lo, NY
William Porter; Wellesley College, Wellesley,
MA 8 pm
His Majesty's Clerkes; Grace Lutheran, River
Forest, IL 8 pm

21 APRIL
John Rose; South Church, New Britain, CT 2
pm

Haydn, *The Creation,* with orchestra; First
Church of Christ, Wethersfield, CT 7:30 pm
Mary Mozelle; St Thomas Church, New York,
NY 5:15 pm

David Craighead; SUNY, Buffalo, NY 5 pm
Peter Conte; Longwood Gardens, Kennett
Square, PA 2:30 pm

Choral Concert; Lutheran Church of the Good
Shepherd, Lancaster, PA 4 pm
Marilyn Keiser, workshop; Chevy Chase
Presbyterian, Washington, DC 10 am

Britten, *Rejoice in the Lamb;* Emmanuel
Church, Chestertown, MD 4 pm
Stephen Hamilton; Virginia Intermont Col-
lege, Bristol, VA 2:30 pm

Diane Bish; Greene Mem United Methodist,
Roanoke, VA 4 pm
Mendelssohn, *Elijah,* with orchestra; Universi-
ty Mem Auditorium, Gainesville, FL 3 pm

Jeffrey Brillhart; Calvary Episcopal, Pitts-
burgh, PA 7:30 pm
Maurice Clerc; Cleveland Museum, Cleve-
land, OH 2 pm

G. Dene Barnard; First Congregational,
Columbus, OH 4 pm
Glenn Osborne; University of Notre Dame,
Notre Dame, IN 8 pm

Simon Preston; First Presbyterian, Colum-
bus, IN 4 pm
David Heller; Cathedral of St John, Milwau-
kee, WI 3 pm

His Majesty's Clerkes; Quigley Chapel,
Chicago, IL 7:30 pm
John McCreary; Christ Church Cathedral,
New Orleans, LA 4 pm

22 APRIL
Marilyn Keiser; Chevy Chase Presbyterian,
Washington, DC 4 pm
Jerome Butera; Presbyterian Homes,
Evanston, IL 1:30 pm

Michael Farris; University of St Thomas, St
Paul, MN 8:15 pm
Texas Baroque Ensemble; Lyon College,
Batesville, AR 7:30 pm

23 APRIL
Douglas Cleveland; Rivermont Presbyterian,
Lynchburg, VA 7:30 pm

24 APRIL
Simon Preston; Church of St Ignatius Loyola,
New York, NY 8 pm

26 APRIL
Andrew Risinger; Trinity Church, Boston, MA
12:15 pm
Simon Preston; St Anne Church, Rochester,
NY 7 pm

Handel, *Coronation Anthems;* Christ Church
Cathedral, Lexington, KY 7:30 pm
Gerre Hancock; St Paul's Episcopal Church,
Milwaukee, WI 7:30 pm

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

27 APRIL
Walton Festival; Christ Church Cathedral,
Indianapolis, IN (through April 29)

28 APRIL
Pinkham, *The Tenth Muse;* King's Chapel,
Boston, MA 5 pm

The American Boychoir; South Church, New
Britain, CT 7 pm
Stephen Rapp, with soprano & orchestra; St
John's Lutheran, Stamford, CT 4 pm

Carol Williams; St Patrick's Cathedral, New
York, NY 4:45 pm

**A two-inch
Professional Card
in
THE DIAPASON**

Call for rates
Phone 708/298-6622
Fax 708/390-0408

Don Moore

ASCAP AWARD WINNING
COMPOSER • ARRANGER • AUTHOR
ROCKY RIVER, OHIO
donmoore@aol.com

Judith Hancock; St Thomas Church, New York, NY 5:15 pm
 Conference of Choirmasters & Organists; St Thomas Church, New York, NY (through April 30)
 Burdick, *And Death Shall Have No Dominion*; Trinity Church, New York, NY 3 pm
James Johnson, with Eastman Brass; First United Methodist, Plattsburgh, NY
Nancy Cooper; Longwood Gardens, Kennett Square, PA 2:30 pm
Marilyn Keiser; Trinity Lutheran, Richmond, VA 4 pm
Thomas Murray; Hollins College, Roanoke, VA 4 pm
Festival Choral Evensong; Holy Cross Episcopal, Tryon, NC 4 pm
Lee Harris; First Presbyterian, Wilmington, NC 5 pm
Simon Preston; Spivey Hall, Morrow, GA 3 pm
Jan Hora; Cleveland Museum, Cleveland, OH 2 pm
 Vaughan Williams, *Five Mystical Songs*; First Presbyterian, Evansville, IN 10:30 am

30 APRIL
David Burton Brown; University of Arizona, Tucson, AZ 7:30 pm

UNITED STATES
West of the Mississippi

17 MARCH
Thomas Murray; Chapel of Our Lady of Good Counsel, Mankato, MN
John Obetz, with brass; RLDS Temple, Independence, MO 4 pm
 St Catherine College Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; St Michael's-by-the-Sea, Carlsbad, CA 3 pm
 Descanso Players; St James' Episcopal, Los Angeles, CA 4:30 pm

22 MARCH
 Bach Birthday Organ Concert; St John's Cathedral, Denver, CO 8 pm
 Christ Church Cathedral Choir; Grace & Holy Trinity Cathedral, Kansas City, MO

23 MARCH
 Plymouth Music Series Ensemble Singers; Ted Mann Concert Hall, Minneapolis, MN

24 MARCH
Joan Lippincott; St Phillips-in-the-Hills Episcopal, Tucson, AZ 3 pm
Brunhilde Engelhardt; St Mary's Cathedral, San Francisco, CA 3:30 pm
 USC Chamber Singers; St James' Episcopal, Los Angeles, CA 4:30 pm

25 MARCH
 American Boychoir; Graceland College, Lamoni, IA

29 MARCH
 Chanticleer; St John's Cathedral, Denver, CO 8 pm

30 MARCH
 Phoenix Bach Choir; First United Methodist, Phoenix, AZ 8 pm

31 MARCH
Guillermo Martinez; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
 Texas Baroque Ensemble; Church of the Transfiguration, Dallas, TX 7 pm
 Verdi, *Requiem*; Meyerson Symphony Center, Dallas, TX 7 pm
Ann Banks, soprano, with string quartet; St Mary's Cathedral, San Francisco, CA 3:30 pm

7 APRIL
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

8 APRIL
Robert Anderson; Meyerson Symphony Center, Dallas, TX 8 pm

14 APRIL
 Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm

Joan Lippincott; First United Methodist, Phoenix, AZ 4 pm
Layten Heckman; St Mary's Cathedral, San Francisco, CA 3:30 pm
James Walker; St James' Episcopal, Los Angeles, CA 5:30 pm

16 APRIL
Laraine Waters; Wichita State University, Wichita, KS 7:30 pm

17 APRIL
Laraine Waters, children's concert; Wichita State University, Wichita, KS 7:30 pm

19 APRIL
Simon Preston; St John's Cathedral, Denver, CO 8 pm
Joan Lippincott; Lewis & Clark College, Portland, OR 8 pm

20 APRIL
Joan Lippincott, masterclass; Lewis & Clark College, Portland, OR 9 am
David Yearsley; Stanford University, Palo Alto, CA 8:15 pm

21 APRIL
Ann Marie Rigler; Christ United Methodist, Lincoln, NE 7 pm
Joseph Fitzer; Episcopal Church of the Ascension, Lafayette, LA 4 pm
Gillian Weir; Boston Avenue United Methodist, Tulsa, OK 5 pm
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Higgs; Vocal Arts Recital Hall, CSUF, Fresno, CA 3 pm
Frederick Swann; First Congregational, Los Angeles, CA 4 pm

23 APRIL
David Higgs; Walla Walla College, College Place, WA 7:30 pm

26 APRIL
Calvert Johnson; University of Iowa, Iowa City, IA 4, 6 pm
 St John's Cathedral Singers; St John's Cathedral, Denver, CO 8 pm

27 APRIL
Calvert Johnson, masterclass;; University of Iowa, Iowa City, IA

28 APRIL
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Gerre Hancock; Loyola Marymount University, Los Angeles, CA

INTERNATIONAL

16 MARCH
Gillian Weir, with orchestra; Cultural Centre, Hong Kong 8 pm (also March 17)

18 MARCH
Michael King; St Michael Cornhill, London, England 1 pm

19 MARCH
Stephen Disley; Town Hall, Leeds, England

25 MARCH
Gary Sieling; St Michael Cornhill, London, England

26 MARCH
Timothy Bond; Town Hall, Leeds, England

5 APRIL
 Haydn, *Lord Nelson Mass*; St Paul United Church, St Catharines, Ontario 7:30 pm

Organ Recitals

JANET AHREND, with James Barrett, piano, and Gary Plowman, oboe, First Presbyterian Church, Spokane, WA, October 22: *Prelude on Hymnody*, Haan; *La Nativité*, Langlais; *In dulci jubilo*, S. 729, *Da alte Jahr vergangen ist*, S. 614, Bach; *He comes to us as one unknown*, *We three kings of Orient are*,

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
 1000 E. Morehead Charlotte, N. C.

PREPARING ORGANISTS FOR THE 1990'S
 Workshops for Middle and High School Organists
 and New and Less-Experienced Organists

Naomi Rowley, D.M.A. Organist-Harpsichordist Teacher-Recitalist
 Rowley Music Services
 4807 Idaho Circle
 Ames, IA 50010
 (515) 296-2294

Dennis Schmidt
DMA

Executive Director
The Bach Festival
of Philadelphia

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
 Indianapolis, Indiana 46260
Recitals

KIRSTIN SYNNESTVEDT
D.M.A.

St. Mark's Episcopal Church
Barrington Hills
Studio, Glenview, IL 847/729-5829

SALLY SLADE WARNER, AAGO, ChM
Carillonneur

St. Stephen's Church, Cohasset, MA
Phillips Academy, Andover, MA
Recitals

A two-inch
Professional Card
in
THE DIAPASON

Please write for rates
 380 Northwest Highway
 Des Plaines, IL 60016

TODD WILSON

F.A.G.O., ChM.
 The Church of the Covenant
 11205 Euclid Avenue
 Cleveland, Ohio 44106
 Head of the Organ Dept., Cleveland Institute of Music
 Organ Faculty, Baldwin-Wallace College, Berea, Ohio

A two-inch Professional Card
in

THE DIAPASON

Please write for rates
 380 E. Northwest Highway
 Des Plaines, IL 60016-2282 Fax 708/390-0408
 708/298-6622

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

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

ROBERT L.
SIMPSON

Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

David Wagner
DMA

St. Paul Church
Grosse Pointe Farms, Michigan 48236
WQRS-FM Detroit

KARL WATSON

TRINITY LUTHERAN CHURCH
STATEN ISLAND

DONALD W. WILLIAMS

D.M.A.
Zion Lutheran Church
Concordia College
Ann Arbor, MI

RONALD WYATT

Trinity Church
Galveston

LARRY PALMER

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

PRESTON SMITH

DIRECTOR OF LITURGICAL MUSIC
Stella Maris Roman Catholic Church
1204 Middle Street
Sullivan's Island, South Carolina 29482
O: (803) 883-3108 H: (803) 577-5342

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

GORDON YOUNG



Mus. Doc., A.S.C.A.P.



ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA. 92020



FABRY
PIPE ORGANS

32 N. HOLLY AVENUE
FOX LAKE, IL 60020
708-587-1992 • Fax 708-587-1994

Geddes Pipe Organs

Restorations—Additions
Electronic Enhancements
Since 1957

P.O. Box 18343 Austin, Texas 78760
512-385-2710



24 Hour Service
Serving North & South Carolina

John's Pipe Organ Service

Specializing In M.P. Moller Pipe Organs
Maintenance • Tuning • Selective Rebuilding

JOHN W. BURKETT
10600 S. Hampton Dr. Charlotte, NC 28227
Phone (704) 573-2762
Fax (704) 545-1912

Repair and
Service

Tuning and
Additions

Milliman Organ Co.
ROBERT L. MILLIMAN

3300 Patricia Dr.
1-515-270-6913 Des Moines, Iowa 50322



3165 Hill Road
Eagleville, TN 37060
(615) 274-6400

CUSTOM BUILDING
&
RESTORATIONS



**martin ott pipe
organ
company
inc.**

1353 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366

Phil Parkey

AND ASSOCIATES

COMPLETE PIPE ORGAN SERVICE,
TUNING, VOICING AND BUILDING

2480-4 Briarcliff Road Box #244
(404) 315-7025 Atlanta, GA 30329
(404) 315-0126 FAX



PARSONS
PIPE ORGAN BUILDERS

OF ANDAIGUA, NEW YORK
4211 Bristol Valley Road, 14424-4839

QUIMBY PIPE ORGANS
INCORPORATED
WARRENSBURG, MISSOURI

P. O. Box 434 Warrensburg, MO 64093
816/747-3066

NOACK

THE NOACK ORGAN CO. INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833
TELEPHONE: (508) 352-6266

Burkhardt; O Lamm Gottes, unschuldig, S. 656, Bach; Fantasy on "Jesus Christ is risen today," Waters; The King of Love my Shepherd is, Stanford; Komm, Gott, Schöpfer, Heiliger Geist, S. 667, Bach; Amazing Grace, A Patriotic Suite, Callahan.

GORDON ATKINSON, Uniting Church, Daylesford, Victoria, Australia, October 26: Variations to the Sicilian Hymn, Carr; Toccata and Fugue in d, S. 565, Jesu, joy of man's desiring, S. 147, Bach; Plein jeu, Fugue sur la trompette, Récit de chromhone, Trio a 2 dessus de chromhone et la basse de tierce, Dialogue (Mass for the Convents), Couperin; Finale, anon.; Prelude on "O God of Light," Powell; Präludium, Pastorale, Finale (Das Holsteinische Orgelbüchlein), Micheelsen; Communion, op. 8, Vierne; Soliloquy, Reflections, Atkinson; Alleluia! Sing to Jesus, Manz.

DOUGLAS CLEVELAND, St. Gregory's Episcopal Church, Boca Raton, FL, October 15: Allegro, Scherzo (Symphonie II), Vierne; Plymouth Suite, Whitlock; Rhapsody, op. 17, no. 1, Howells; Allegro deciso (Evocation, op. 37), Dupré; Prelude and Fugue in c, S. 546, Bach; Shall we gather at the river, Bolcom; Air with Variations, Sowerby; Deux Esquisses, Dupré.

ROBERT DELCAMP, St. Paul's Episcopal Church, Winston-Salem, NC, October 29: Allegro (Symphony No. 6), Widor; A Fancy, Stanley; Fantasia in f, K. 608, Mozart; A Trumpet Minuet, Hollins; Harmonies du Soir, op. 72, no. 1, Karg-Elert; O Golgotha (Symphonie de la Passion, op. 20), Malein-greau; Chorale and Variations on "Veni creator," Durullé.

ROBIN DINDA & RENEAL WALIGORA, First Presbyterian Church, Flint, MI, October 1: Sonata in D, Merkel; Adagio for a musical clock, Beethoven; Prelude and Fugue in D, Dinda; Concert Variations on "Auld Lang Syne," Thayer; Danse macabre, Saint-Saëns, arr. Dickinson & Lockwood; The Ride of the Walkyries, Wagner, arr. Dickinson & Lockwood; Max Cat Rag, Dinda.

MARY GIFFORD, with Sarah Mathys, piccolo, Episcopal Church of the Ascension, Lafayette, LA, October 26: Boléro de Concert, Lefebure-Wély; Funeral March of a Marionette, Gounod, arr. Best; Funeral March (Piano Sonata, op. 35), Chopin, arr. Batiste; Gavotte (Holberg Suite), Grieg, arr. Gifford; From Olden Times, an Elizabethan Idyll, Noble; Minuet (Suite Gothique), Boëllmann; Liberty Bell, Sousa, arr. Linger; Anniversary March, Erb; The Stars and Stripes Forever, Sousa, arr. Biggs; The Slimy Viper and Other Great Moments from the Silents, Borch, arr. Gifford; Toccata and Fugue in d, S. 565, Bach.

FELIX GUBSER, Museum of Art, Cleveland, OH, October 15: Concert Variations, Bonnet; Pastorale, op. 26, Guilman; Carillon de Westminster, Vierne; In Paradisum, Dubois; Symphony No. 6, Widor.

VANCE HARPER JONES, with Barry Bauguess, trumpet, First Presbyterian Church, New Bern, NC, October 29: Toccata, Martini/Alain; Prayer of Saint Gregory, Hovhanness; Variations on "Southwell," Fedak; Suite in D, Clarke; Andante in D, Mendelssohn; Cornet Voluntary in Jazz Style, Utterback; Intrada, Ketting; Prelude, op. 5, no. 1, Bonnet; La Tranquillité, L'Armement (Douze Marches Héroïques), Telemann.

BRUCE NESWICK, with Joanna McCarty, soprano, Trinity Episcopal Church, Covington, KY, October 22: Toccata Secondo, Frescobaldi; Two Motets, Milans; Prelude and Fugue in E-flat, Bach.

NANCIANNE PARELLA, Church of St. Ignatius Loyola, New York, NY, October 29: Carillon-sortie, Mulet; Adagio (Hommage a Messiaen), Rogg; Prelude and Fugue in e, S. 548, An Wasserflüssen Babylon, S. 653, Bach; Prelude and Fugue in B-flat, op. 16, no. 2, C. Schumann; Naiades, Vierne; Choral No. 1 in E, Franck.

Scott R. Kiedel
CONSULTANT IN ECCLESIASTICAL
ACOUSTICS, MUSIC & ARCHITECTURE



11040 West Bluemound Road, Wauwatosa, Wisconsin 53226
(414) 771-8966

ROCHE ORGAN CO., INC.
BUILDERS AND RESTORERS OF PIPE ORGANS



799 West Water Street
Taunton, Massachusetts 02780-5062
Tel. (508) 823-0236
Fax. (508) 880-9390

CLASSIFIED ADVERTISING

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

POSITIONS AVAILABLE

Schantz Organ Company, Orrville, OH, seeking applicants for the following positions: Console building, requires experience with wood-working tools and equipment, and a knowledge of electronics; Voicer/finisher, requires musical knowledge and aptitude with hand tools, must be willing to travel; Reed Voicer, requires musical knowledge plus experience with metal working tools and machinery. Contact Victor Schantz, P.O. Box 156, Orrville, OH 44667.

Goulding & Wood, Inc., 823 Massachusetts Ave., Indianapolis, IN 46204. 317/637-5222, Fax 317/637-5236. Seeking full-time person experienced in pipe voicing to work with present voicer. Applicants must be experienced in all facets of organ maintenance. General shop experience desirable. Excellent pay, benefits, and work conditions. Send your resume to Thomas Wood.

Solid State Logic are seeking an experienced Organ Builder to advise our customers on the application of our products in the Organ Building Industry. A knowledge of electronics is not necessary, but proven and current experience in Organ Building combined with an ability to communicate is vital. We offer all the benefits of a large corporation but with the atmosphere of a small company. Please apply in writing to Duncan Crundwell, 37545 Schoolcraft Road, Livonia, MI 48150 or call in complete confidence. 800/272-4775.

Christ Episcopal Church, Church and Jackson Streets, P.O. Box 164, Blacksburg, VA 24063. 540/552-2411. Part-time organist-choir-master sought for a 250-member congregation in university community with outstanding music tradition. We seek a musician with a deep commitment to spreading the good news of Christ through music, to extend the existing music program into a complete music ministry. Musically-talented congregation; children's and adult choirs. Moeller organ, 1979; 2 manuals, 10 ranks. Send resume and description of your church music philosophy to the Music Search Committee at the above address.

DAVID RUMSEY, Museum of Art, Cleveland, OH, October 29: Fantasia and Fugue in g, S. 542, Bach; Der Kaffeeklatsch, Andante, Haydn; Wakefield Intrada, Plush; Ice Music, Rumsey; Three Preludes for Organ, Hanson; Gothic Toccata, Koehne.

DENNIS SCHMIDT, Wayne Presbyterian Church, Wayne, PA, September 24: Prelude and Fugue in f-sharp, Buxtehude; Allegro (Concerto in D), Felton; Resurrection, King; Toccata, Adagio and Fugue, S. 564, Bach; Fantaisie in A, Franck; Rondo, K. 617, Mozart; Requiescat in pace, Sowerby; March upon a Theme of Handel, Guilman.

STEPHEN SCHNURR, St. Paul Catholic Church, Valparaiso, IN, October 27: Prelude and Fugue in C, S. 545, Bach; Pastorale, Franck; Arietta, op. 68, no. 4, Parker; Allegro, Chorale and Fugue, Mendelssohn; Marche des Marsellots et l'air Ça-Ira, Balbastre; "God save the King" with variations, Wesley; Concert Variations on "The Star Spangled Banner," Buck.

B. RULE & COMPANY
Designing & Building
Tracker Pipe Organs of Singular Merit
P.O. Box 64 • New Market, TN 37820
615-475-9125

Frank J. Sauter & Sons
4232 West 124th Place • Alsip, Illinois 60658
708/388-3355
Repairing • Contractual Servicing • Rebuilding

POSITIONS AVAILABLE

Immediate opening for a non-smoking, experienced pipe organ technician with service sales interest and aptitude. Benefits, 401K and exceptional pay for right person. Mike Foley, Foley-Baker, Inc., 1212 Boston Tpke., Bolton, CT 06043, 1/800-621-2624.

Director of Music/Organist, training adult & children's choir. Must have a college degree and background in music, working knowledge of Catholic liturgy. Salary \$11K + 2 bdrm furnished home with utilities, cable TV, gas credit card for work, medical benefits. Will pay to relocate. Call 302/856-6451.

Christ United Methodist Church, Rochester, MN, 2,400-member congregation is seeking Director of Music/Organist for traditional and contemporary music program. Apply to Search Committee, CUMC, 400 Fifth Avenue SW, Rochester, MN 55906, FAX 507/289-3648.

Experienced pipe maker wanted. Immediate opening. Opportunity for advancement, good wage/benefit package. Send letter and resume to Austin Organs, Inc., 156 Woodland Street, Hartford, CT 06105-1284.

Editor or Exec. Sec./Editor for the American Institute of Organbuilders. Interviews April, 1996. Position begins June 1, 1996. Send letter and resume to Roy Redman, 6812 Robinhood Ln., Ft. Worth, TX 76112.

MISCELLANEOUS WANTED

Carol Book Wanted: Carols Old and Carols New (ed. Hutchins, 1916). Send price quote to Douglas E. Wagner, 7210 North Pennsylvania St., Indianapolis, IN 46240-3038.

MISCELLANEOUS

Free Information: Allow the Government to finance your music/small business. Loans/Grants to \$687,900. Call 24 hour, free recorded message: 810/825-6700, Dept. 1676.

KRUMPET! "K" reeds from PVC Associates. The new all-purpose reed at last! An organ builder's reed that can be assembled and scaled on site! The only reed that successfully imitates an electronic "voice." Here's what you get when you order a KRUMPET from PVC Associates: *6l genuine PVC screw-on reed boots, each containing our patented KAZOO shallot and tongue *Assortment of threaded socket connectors to

WILLIAM VANDERTUIN, with Steven Pettes, trumpet, Grace Anglican Church, Brantford, Ontario, October 24: Suite in c, Vivaldi; Air in d, Stanley; Gavotte in B-flat, Handel; Trumpet Concerto, Hummel; Call: Marziale (Modern Suite), Fitzgerald; Haroutium, Hovhanness; Introduction and Fugue, Intermezzo (Sonata No. 8), Rheinberger; Trumpet Voluntary, Stanley.

WESLEY VOS, First United Methodist Church, Woodstock, IL, October 29: Fantasy, Fugue & Chorale on "Engelberg," Wright; Prelude on "Slane," Callahan; Processional (Six Pieces), Bloch; Andantino, March (The Musical Clocks), Haydn/Biggs; Adagio (Sonata I), Mendelssohn; Jesu, joy of man's desiring, S. 147, Bach/Biggs; Arioso (Six Pieces for Organ), Jenkins; Basse et dessus de trompette, Clérambault; Solemn Melody, Davies.

DAVID WHITEHOUSE, St. Paul's Cathedral, Buffalo, NY, October 15: Chase of the Trumpets, Dandrieu; Echo, Scheidt; Prelude and Fugue in D, S. 532, Bach; French Rondo, Boëllmann; Tuba Tune, Cocker.

PIPE ORGAN BUILDERS • EST. 1877
SCHOENSTEIN
SAN FRANCISCO
3101 20th ST. 94110 • (415) 647-5132

HELLMUTH WOLFF
TRACKER ORGANS
1260 rue Tellier
Laval, Québec H7C 2H2

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

MISCELLANEOUS

attach resonator tubes to the boots
*Assortment of PVC resonating tubes sized from 1/2" (indoor plumbing) to 4" (drain pipe)
*Assorted tube connectors to provide conical "steps" in resonator diameter. For example, to construct a conical KROMPETTE, resonator tubes are cut into short lengths and increased in diameter from 1/2" at bottom to 4" at top. Patented tube connectors join each size together to form a conical "telescope".

*Plenty of glue, extra tubing, and duct tape to cover up your mistakes. Each kit contains complete instructions to scale a full range of organ reeds.

*KRUMPET - English syle, with large diameter tubes

*KRUBA - English style with high pressure boot and massive scale

*KROMBA - Polite Canadian version of KRUBA

*KARAMBA - Spanish chamade style with extra buzzy 'kazoo' tongues

*KROMPETTE - Buzzy French version with extra long 'kazoo' tongues

*KROMORNE - Long straight tubes with French style tongues

*KRUMMHORN - Authentic 'water pipe' version which inspired the whole series

*KROMPETE - German style conical reed with extra thick and wide tongues

*KROMPET - Dutch version of the above with thinner tongues

*KRUMET - Regional version of the above from Friesland

Note the following:
*replacement parts readily available at your local hardware store

*please specify 'elbow' connectors for hooded version

*chamade version requires plumbing tape

*best results are obtained with 'plumber's friend' joint sealer.

ADDRESS 'BOX K, THE DIAPASON.'

PUBLICATIONS/ RECORDINGS

A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th Centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "CC" listing 772 books, 3,942 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

Inspire your congregation with "Power Postludes." A collection of 12 organ arrangements of some of the most inspiring hymns, including: "A Mighty Fortress," "Christ The Lord Is Risen Today," "Our God, Our Help in Ages Past," "Joyful, Joyful." Easily mastered by organists of any level of ability. To order send \$9.95 (check or money order) to: D. Chaves/Diamond Publ., 17 Lower Main St., Sunapee, NH 03782.

\$5 Classical Compact Discs. Includes almost all the organ and keyboard works of Bach and over 20 additional organ CDs in a catalog of over 1,000 titles (Naxos label). Many choral titles available also. S&H only \$2 per order. Send \$2 for catalog to Quality Entertainment, 1151 La Tortuga Drive, Vista, CA 92083.

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

PUBLICATIONS/ RECORDINGS

Free Audio-Video Catalog. CDs, audio & Videocassettes: Classical, 2-Organ, Gospel, Theatre, and Instructional. Write to: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-0036, or phone 610/966-2202.

Used organ music bought and sold. Extensive catalogue of standard repertoire, out-of-print and antique items (\$1.00) from Pomo D'Oro, P.O. Box 2264, Mt. Pleasant, SC 29464.

Allen organ owners: 15 MIDI performance disks are available, featuring Devon Hollingsworth, organist, playing over 125 major works. Simple connection to any MIDI-equipped Allen organ, and can be adapted to any MIDI keyboard, including pipe organs. For catalog, send \$3 to: Devon Hollingsworth, 234 58th Place, Willowbrook, IL 60514.

HARPSICORDS/ CLAVICHORDS

Zuckermann Clavichord GG-f" chromatic. Newly double strung in brass. Beautiful walnut case and stand. \$2,300. 708/848-5406.

PIPE ORGANS FOR SALE

Two-manual, 14-rank electropneumatic (16' Subbass and two strings not included) FREE; must be removed between April 8 & 15, 1996. Immanuel Lutheran Church, W61 N498 Washington St., Cedarburg, WI 53012; 414/377-4484.

PIPE ORGANS FOR SALE

Casavant 1954, 6 stops, oak console, 2 man & ped, comb. action, 16' reed in ped. Condition like new. Best offer. Call 604/792-1623 or fax 604/792-3197.

All-new, 3-manual Wicks Allegro, 14 ranks, 38 speaking stops. Available for immediate delivery. Free standing med. oak case, detached d.k. console (AGO std). Maple tilt tabs, walnut stops, 10 yr. warranty. Multiple pistons and memory levels. Independent ensembles all divisions. Factory priced \$133,433 plus shipping. Installation included. Call 1-800/444-WICK for photo and complete spec.

All-new, 2-manual, 6-rank Wicks organ available for immediate delivery. Free standing walnut case, angled towers, detached drawknob console (AGO std). 15 memory levels, 8 couplers, gen. cancel, MIDI option & more. 10 yr. warranty applies. Factory priced \$65,873.00 plus shipping. Installation included. Call 1-800/444-WICK for photo and complete spec. and add'l. info.

21-rank, two-manual, Hillgreen-Lane organ. Presently being used for services. \$25,000 or best offer. Buyer removes all. Available 4/8/96. Contact John Wingfield, Auburn United Methodist Church. 334/826-8800.

1933 Moller, 16 stops, 603 pipes, complete with facade, original condition, played weekly. Buyer to remove NLT 4-15-96. Organ Committee, Trinity United Methodist Church, Box 16, Darlington, SC 29532. 803/393-4852 (9-3).

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

John-Paul Buzard Organ Craftsmen, Inc.
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955

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

BERGHAUS ORGAN CO. INC.
708-544-4052 Fax 708-544-4058
537 South 25th Avenue • Bellwood, Illinois 60104

ORGANS BY
Gabriel Kney
137 FALCON STREET.
LONDON, ONTARIO, CANADA.
N5W4Z2 (519)451-5310

J.F. NORDLIE COMPANY
PIPE ORGAN BUILDERS
504 South Charlotte Avenue
Sioux Falls, South Dakota 57103-2612
1-800-456-0834

TAYLOR & BOODY
ORGAN BUILDERS
George K. Taylor John H. Boody
Route 1, Box 58 B, Staunton, Virginia 24401
Telephone: (703) 886-3583

Bunn • Minnick Company
Excellence in Pipe Organ Building and Service
875 Michigan Avenue
Columbus, Ohio 43215
(614) 299-7934
1-800-292-7934

LEVSEN ORGAN COMPANY
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242

ROSALES ORGAN BUILDERS, INC.
2939 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90023
(213) 262-9253

Robert M. Turner
Organbuilder, Inc.
15732 Tetley Street, #39
Hacienda Heights, CA 91745 (818) 814-1700

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	\$.50
Regular Classified minimum	8.00
Display Classified, per word	.75
Display Classified minimum	25.00

Additional to above charges:
Box Service (mail forwarding) 7.00

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 \$2.00 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 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

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

Category _____ Regular Boldface

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 21

PIPE ORGANS FOR SALE

Moller Artiste: 4 ranks, mint condition, completely reathered, separate console, solid walnut. \$10,500. William D. Manley, 4356 Highway 138 S.W., Stockbridge, GA 30281. 770/483-4450.

Complete pipe organ with 5 ranks, good condition; open boxed & shelved for inspection in heated area; ready to load up. \$1,500. Pastor Russ, Lighthouse. 219/394-2809 Indiana.

Moller Pipe Organ for sale: 3 manuals, 27 ranks, ca. 1917. Good Kinetic blower included. 607/756-5426.

Gabriel Kney 1990 chamber tracker organ, suitable for home or studio; 2 manuals, 12 stops, AGO. Fits 8'0" ceiling. Walnut case, wood carvings. \$17,000 delivered. REPLY BOX DE-1, THE DIAPASON.

Aeolian-Skinner organ, 1941, three manuals, 32 ranks, chamber installation, needs restoration. DC area. Lewis & Hitchcock, Inc. 1-800/952-7473. OrganTuner@AOL.com

1865 E. & G.G. Hook tracker, opus 359, 1/9 stops. Free standing and encased in ornate colonial pine case suitable for graining or can be painted white. 27-note flat pedalboard. Organ has been fully restored. \$65,000 FOB Lawrence, MA. Contact for complete information and stoptist: Andover Organ Company, P.O. Box 36, Methuen, MA 01844; telephone 508/686-9600; fax 508/685-8208; e-mail: ANDOVER4U@AOL.com

4-manual, 51-rank, Moller organ (1940, '53, '68) for sale, available before April, 1996. For description or demonstration, direct inquiries to Organ Committee, First Presbyterian Church, Springfield, IL 62701; tel 217/528-4311; fax 217/528-0768.

PIPE ORGANS FOR SALE

Large important Schlicker pipe organ romantically revoiced by experts. Very good condition. Main organ: 3-manual, 63 ranks, includes new French reeds in Swell, Great 8' Harmonic Flute, 8' Vox Humana, 16' Open Wood and three 32's. Asking \$89,500. Antiphonal organ: 10 ranks with portable console & Trompette-en-chamade. Asking \$15,500. Will sell either organ, or both for \$98,500. (New replacement cost/value: \$800,000 - \$900,000) Easy removal by buyer. First-Plymouth Church, Lincoln, NE. 402/476-7565, Fax 402/476-8402.

1990 mechanical action organ: one-manual, 9 ranks, 7 stops (including 16' Subbass), excellent condition, \$39,000. Day: 606/573-6311. Evening: 606/664-7047.

3-man. residence organ; 4 sets of reed and 5 sets of flues. Call 517/536-4208.

3-M Moller pipe organ: 29 rks., 3-M drawknob console, reathered, tonal additions 1985, includes blower and 21-note set of chimes; organ well maintained over the years, in storage and ready for shipment. \$35,000. 714/497-8583

Casavant 1954, 6 stops, oak console, 2 man & ped, comb. action, 16' reed in ped. Condition like new. Best offer. Call 604/792-1623 or fax 604/792-3197.

Historic Wurlitzer cabinet organ: pedals, 2 manuals, 3 ranks. All self-contained except blower. 319/394-3473 afternoons and evenings.

1892 J.W. Steere & Son tracker, 2 - 19 stops. Professionally restored. Can be seen and played. Approx. 17'W x 20'H x 13'D. Asking \$77,000 plus installation. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

PIPE ORGANS FOR SALE

1901 Bates & Culley tracker, 2 - 10 stops. Free standing and encased. Dimensions: 12'6"W x 14'4"H x 6'D. In storage. \$8,000 as is. \$60,000 restored. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

THEATRE ORGANS FOR SALE

Kimball 3/11 organ features the Capital state relay and a 16' reed. Excellent condition. A basement installation by Dave Junchen. \$22,900. 513/254-0464.

1932 RJ Wurlitzer residential reproducing player pipe organ opus 1970. Originally displayed at the World's Fair in Chicago. 6 ranks, chimes and 2 open tablets. Comes with extensive roll collection. Inquiries for detailed information package: 716/586-3811, 9-5 weekdays EST. 353 Fairport Rd., East Rochester, NY 14445.

REED ORGANS

1905 Wilcox & White symphony player reed organ; restored, playable condition (player mechanism not original). Beautiful cabinet (see bottom p.78, Encyclopedia of Automated Musical Instruments). Best offer over \$2,000. Wes, 206/485-3536 evs.

ELECTRONIC ORGANS FOR SALE

Rodgers AGO organ, model 750, with internal and external speakers; double memory, programmable capture action stops with toe studs; warranty, financing, and delivery. Hancock Piano & Organ Co., Wilmington, NC. 1-800/742-6648.

ELECTRONIC ORGANS FOR SALE

3-manual custom Allen '3C9; 60 stops (96 tabs), 3-32' stops, 3 celestes, 25 couplers, 18 toe studs, 7 channel amplification, solid state combination and keying. \$12K delivered, trade/offers. 7946 W. Oregon, Glendale, AZ 85303. 602/872-8888.

Rodgers 3-manual classical electronic church organ; 50 stops; complete speakers system for "main and echo." \$10,000 or best offer. 716/832-5720.

Allen 3 manual digital computer organ, model 903-3, drawknob, suitable for large or medium sized church, 22 speakers, 50 stops, 3 pedals, seven channel. Dark oak, card reader, transposer, fabulous sound. 201/773-1153 weekdays.

MISCELLANEOUS FOR SALE

All-new 9-bell Zimbelsterns by Wicks. Solid brass bells, solid wood base, suitable for display. Attractively-priced. Quick turnaround. Call 1-800-444-WICK for more information or to place an order.

M.P. Moller: Four-manual drawknob console; completely rebuilt in 1989 w/new Peterson key-boards, drawknobs, complete action, etc.; Harmonic Trumpet, Oboe, Manual & Pedal Bourdons w/chests, Principals, Strings & Flutes. Hook/Hastings: Trumpet, Cornopean, Principals, Strings & Flutes. Estey: (w/Haskell basses); Diapason, Open & Stopped Flutes & Strings. Offset chests, shades, chimes, regulators, cables, rectifiers, etc. Reisner 2M/key-board & stop magnets. Call for scales and prices or consult February ad in THE DIAPASON. After 4 pm EST 609/641-9422.

2-man. console, some chests and many ranks of pipes. Call 517/536-4208.



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



SEBASTIAN MATTHEUS GLUCK ORGELBAU
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS
175 FIFTH AVENUE
SUITE 2198
NEW YORK, NEW YORK 10010
TELEPHONE (212) 979-7698

Traditional Quality Craftsmanship
Electro-Pneumatic Actions • New Organs
Tracker Restorations • Electrical Renovations

P.O. Box 24 • Davidson, NC 28036
1-800-446-2647
Fax 704-292-4266



Benjamin K. Williams
Owner
Knowlton Organ Co.
Member:
American Institute of Organbuilders

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

Member
International Society of Organbuilders
Associated Pipe Organ Builders of
America

For Sale This Space
For advertising information contact:
The Diapason
380 E. Northwest Hwy.
Des Plaines, IL 60016-2282
or Fax 708/390-0408



ANDOVER

P.O. Box 36
Methuen, Massachusetts 01844
Telephone (508) 686-9600
Fax (508) 685-8208
*The World's Foremost Restorers of 19th Century American Organs
New Mechanical Organs Based on the Heritage of Great Organbuilding*

ARNDT ORGAN SUPPLY COMPANY

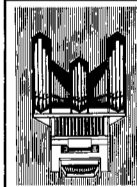
1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129
Phone/Fax (515) 964-1274

■ Engraving ■ Blowers ■ Tremolos
■ Pipe Organ Supplies ■ Solid Sate Systems

Send \$7.50 today (U.S.A.) for our catalog.
Quality Since 1966

Prestant Pipe Organs, Inc.

P.O. Box 5099 San Antonio, Texas 78201
(210) 249-9527
(210) 698-1642



Redman Organ Co.

816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY
OF ORGANBUILDERS - ASSOCIATED
PIPE ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION

T. R. RENCH & CO.

RACINE, WIS. 53403
1405 SIXTEENTH ST. • 414/633-9566



P.O. Box 486
Lawrence, KS 66044
(913) 843-2622

A. F. Schlueter Pipe Organ Sales and Service, Inc.

New Organ Sales • Rebuilding and Additions
Maintenance and Tuning
Box 838, Lithonia, Georgia 30058 • (404) 482-4845

BELLS

CHIME SYSTEMS • CARILLONS • ELECTRIFICATION
TOLL FREE 1-800-544-8820
vanBergen Bellfoundries, Inc.

Known for Quality

Manufacturer of Organparts:
OTTO HEUSS KG
POBox 1162 6302 LICH W-Germany



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 21

MISCELLANEOUS FOR SALE

Kimber Allen relay and switches for 3-man./36-rank organ; Reisner coupler switches; plus Remote Combination action (8-general; 4-each division). All good condition. \$1,200 or best offer. Contact: Brett Wolgast, First Lutheran, for information and offers. 319/365-1494.

Pipe Organ Parts: Consoles, Kilgen, Wicks Theater (2 & 3 Man), 16' Wood Diaps, chests, blowers, relays, pipes, etc. Bring your truck, must vacate warehouse for major repairs. Miller Organ Co., Box 97, 214 Main St., Cleveland, MO 64734. 816/658-3519 or 913/897-6801.

Deagan Xylophone, rosewood bars, new contact plates, new hammers, reiterating actions re-leathered; makes great entertainment. \$600. Three-rank cornet 12th, 15th, 17th with electric-action chest, \$550. Three-manual console, ivory keys, excellent key action; stop-keys in wing terraces permits low music rack. Light oak wood-work enhances appearance, \$1,850. Ask for pictures. A.M. Kennedy, 128 Camelot Dr., Huntington, WV 25701. 304/522-4406.

16' Gedackt \$500: 8' Gems (12N) \$250; 12 Bourdon (12N) \$150; 8TC String/Duls \$125; 8' Stopped Flutes \$250; EM valves, other pipes, 2-man Klann \$750. 602/872-8888

2M stopkey console \$1,000; 8' Open \$500; 8' Flute d'Amour \$250; 8' Gamba \$250; Reservoirs: 2'x3' \$200, 3'x4' \$250; 3-rank unit chest \$300; Peterson relay \$400. Call 412/741-9369.

Manual chests from Skinner opus #567 (4 each), one four-manual console (1971) with ivory keys. Some pipe work and miscellaneous other parts. Buyer to remove. Contact Kathy Doyle, Parish Administrator at 810/644-521

Used organ pipes incl. 4 and 6R mixtures, parts, chests, consoles, bellows, blowers. Also new 2-man. Heuss coupler assembly. Ask for list or state your needs. Ph. 604/792-1623, fax 3179.

MISCELLANEOUS FOR SALE

Following 8' ranks for sale: Oboe by Gottfried, Diapason with Haskell basses, Salicional, Celeste, Major wood Flute, Melodia; Flute 4' Open wood; Pedal Bourdon 16', 12 pipes. \$3600 or best reasonable offer. Art Kennedy, 128 Camelot Dr., Huntington, WV 25701.

Moller pipe organ console, three-manual drawknob, 1953. Scottsdale, AZ. \$2,000. 602/994-1930.

Used pipes and organ equipment. SASE, Lee Organs, Box 2061, Knoxville, TN 37901.

SERVICES/ SUPPLIES

Organ, case and console restorations by established, professional builder. Careful adherence to OHS Guidelines for Conservation & Restoration. Unusable parts hand packed for safe storage. Precision matches to existing wood and finish. Professional pipemakers to restore damaged pipework. Ultrasonic bath for pipe cleaning. Call Wicks Organ Company at 800/444-WICK for consultation and to arrange for inspection.

Established builder, Wicks Organ Co., offers American-made zinc pipes: 8', 16' & 32'. Made from stable American zinc in our shop. Expeditious turn around times, voiced or unvoiced. No overseas shipping delays. 85+ years experience. Call Jim, John or Jack at 618/654-2191 for estimates.

Pitman chests, most compact ever made, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; fax 816/364-6499.

Antique pump (reed) organ & square grand piano restorations. The Piano & Reed Organ Shop, 125 W.S.B. St., Gas City, IN 46933; 317/674-4942.

SERVICES/ SUPPLIES

New organ pipes, produced by European craftsman. All styles and materials. Scaling, voicing, etc. to your specification. Sample pipes available. Jozef Lasota & Sons, P.O. Box 244, Highmount, NY 12441; tel 914/254-9876.

Organ Releathering. Quality workmanship guaranteed. Specializing in reservoirs. Also all types of pneumatics, pipe stoppers, valves, and tremolos. Renaissance Pipe Organ Company, 2520 Kimberly, Ann Arbor, MI 48104. 313/668-6941.

Complete professional releathering service to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. Highest quality materials used and quick turn around assured. R.G. Lent, Shenandoah Organs, 351 Chinquapin Drive, Lyndhurst, VA 22952-9404; 540/942-3056.

Columbia Organ Leathers sells the finest leathers available for organ use. We also sell pre-punched pouches and pre-assembled pouches ready for application. Call for catalogue and price list. 800/423-7003.

"The Pneumatic Works." Specializing in all types of releathering. Write: 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

MIDI COMPATIBLE MODULAR CONTROL SYSTEM for pipe & electronic organs using +10V to +17V keying, stop & magnet voltage. This modular system has been designed for small to medium size instruments. Each module uses just three types of circuit boards; Input, Output & Processor. They can be arranged to become one of any combination of the following systems: 1) Organ Keyboard to sound module interface. 2) Record-Playback using a MIDI Sequencer. 3) Sequencer to magnet drivers. 4) Eight memory level capture type combination action. Features are low cost & simplicity of wiring. All interconnections are by ribbon cable with plug-in junction strips and MIDI connectors. Phone or write Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825. 916/971-9074; fax 916/971-1926.

SERVICES/ SUPPLIES

Releathering. Burness Associates can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121.

Austin actions recovered. Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$34.00 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnkp., Bolton, CT 06043. 1-800/621-2624.

Solid State relay for pipes. Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Combination Action, capture type. Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

Low note pedal generator for pipes. Will supply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

REEDS—Extend resonators to tune Trumpet pipes at the "flip" point. Full tone and tuning that lasts! Cleaning, repair, and voicing of complete stops or single pipes. We send packing materials for safe transport. Call: Herbert L. Huestis, 604/946-3952. Shipping: 1574 Gulf Road, Point Roberts, WA 98281.

Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (213) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN
ORGAN COMPANY, INC
New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883

A & J Reed & Pipe Organ Service
ARCHIE MARCHI & JOE CORKEDALE
(914) 561-1480
36 CARTER STREET NEWBURGH, NY 12550

JULIAN E. BULLEY
New Organs — Rebuilding Service
SINCE 1906
1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

H.W. DEMARSE TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

DURST PIPE ORGAN & SUPPLY COMPANY
817 Old Boones Creek Road
Jonesborough, TN 37659
(423) 753-4521
William R. Durst
Reservoirs Chests Termolos
Swell Engines Swell Fronts
Quality from the Past Competitive for the Future

Greenwood Organ Co.
"Three Generations at Organ Building"
CHARLOTTE, NORTH CAROLINA 28218
P.O. Box 18254 704/334-3819

GUZOWSKI & STEPPE
ORGANBUILDERS INC
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
8466-A Tyco Road
Vienna, VA 22182
1-800/952-PIPE

CHARLES W. McMANIS
Voicer & Tonal Finisher
20 Cowles Road
Woodbury, CT 06798

Patrick J. Murphy & Associates, Inc.
Organbuilders
New Organs • Maintenance • Restorations • Additions
Old Reading Pike Suite 1D 610/970-9817
Stowe, PA 19464 Fax 610/970-9297

PROSCIA ORGANS
OFFICE & SHOP
P.O. BOX 547 • 168 BARR AVE.
BOWDON, GA 30108
MICHAEL PROSCIA
ORGANBUILDER, Inc.
(770) 258-3388

THE DIAPASON
380 E. Northwest Highway • DesPlaines, IL 60016-2282

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL
ENCLOSED IS
 \$40.00—3 years
 \$30.00—2 years
 \$20.00—1 year
Foreign subscriptions:
 \$65.00—3 years
 \$45.00—2 years
 \$30.00—1 year

Please allow four weeks for delivery of first issue on new subscriptions

Tel. 03404-13827
Your personal wishes are in good hands
Jacques Stinkens 3701 VE ZEIST
Organ pipe makers B.V. Holland

W. Zimmer & Sons
pipe organ builders
Nations Ford Road / P. O. Box 520
Pineville, NC 28134
704/588-1706

75th Anniversary Year

Karen McFarlane

Artists

12429 Cedar Road, Suite 29
 Cleveland, Ohio 44106
 (216) 721-9095/9096
 (216) 721-9098 (FAX)

Bernard Laberge 1921-1951
Lilian Murtagh 1952-1976
Karen McFarlane 1976-1996



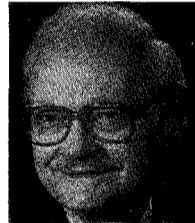
William Albright



Diane Meredith
Belcher



Guy Bovet +



David Craighead



Michael Farris



Gerre Hancock*



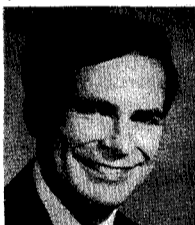
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



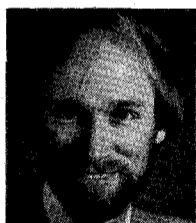
Thomas Murray



Peter Planyavsky +



Simon Preston*+



George Ritchie



Daniel Roth +



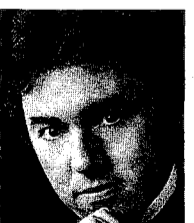
Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*

Stephen Cleobury
 George Guest
 David Hill
 Martin Neary

+ = available 1996-97