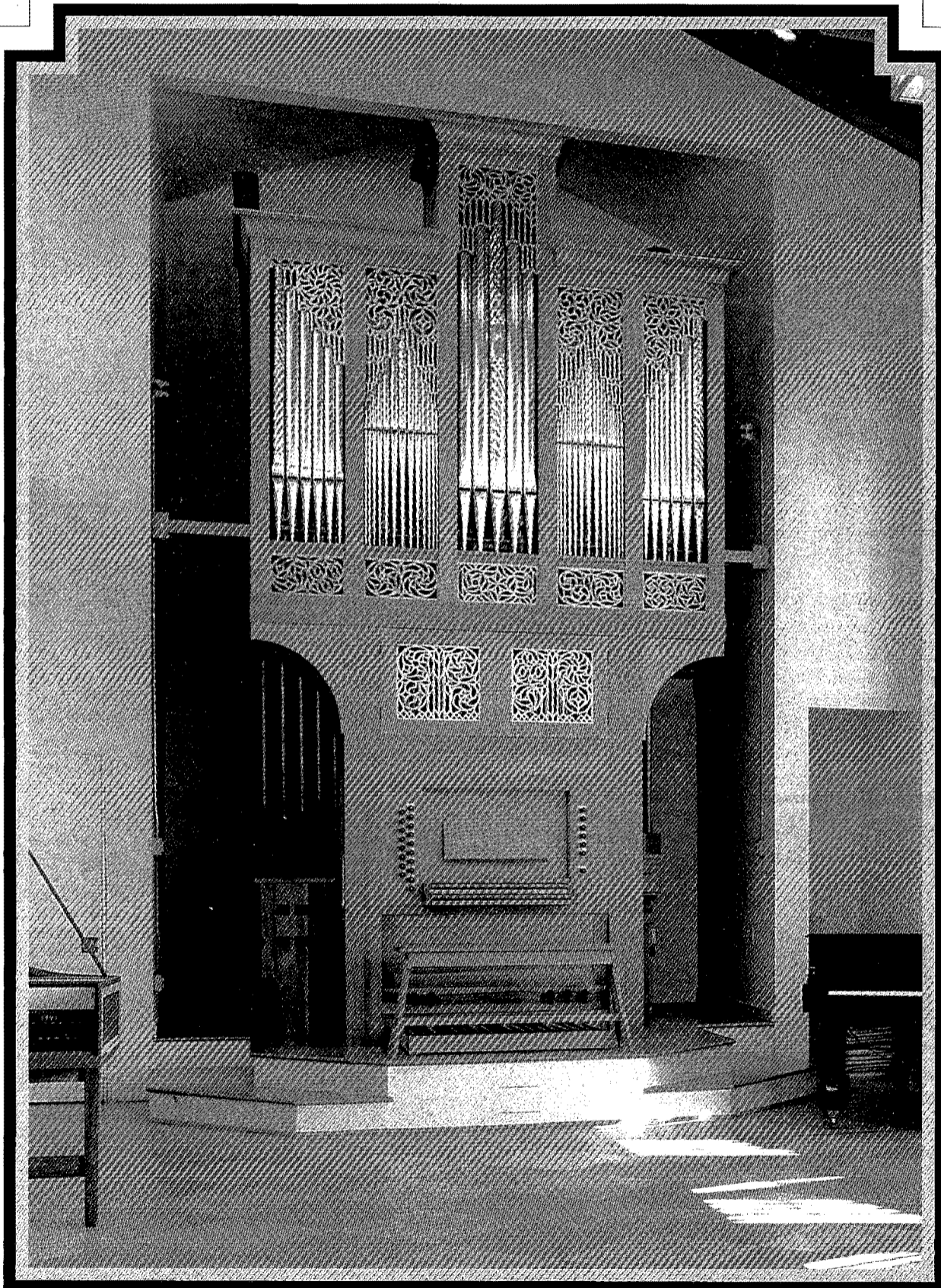


# THE DIAPASON

JULY, 1999



Kay/MacBird Residence, Brentwood, California  
Specification on page 20



# Letters to the Editor

## Porter Heaps

I just read on the Internet about the death of Porter Heaps. (See Nunc Dimittis, p. 6—Ed.)

When I was a junior in high school (over 40 years ago), Mr. Heaps was engaged to present an "Assembly" for the student body. The principal, Mr. Scott, came and got me out of a class so I could meet this famous organist. When we arrived in the auditorium, Mr. Heaps was seated at the "concert model" Hammond organ (the one that had the electronic pedal unit with stops from 32' to 1' pitches), wearing a cowboy hat on top of his head, and practicing (from memory) Dupré's *Variations on a Noël*.

Mr. Scott and I walked over to the console—Mr. Heaps kept playing, neither missing a beat or note, asking us if we thought the kids would enjoy this particular number. We both answered "yes" and the almost 1,000 kids present at the Assembly Concert later in the day rose from their seats with an instant standing ovation! He also played a piece by Messiaen (I don't remember which one), which had bird calls in it. He asked the high school audience if we could identify "which birds"; a couple of kids guessed right and he took his bill-fold out of his pocket and gave each person guessing correctly a crisp, new \$1.00 bill (that was a lot of money back in those days!).

Of course, he played some pop stuff too—including a set dedicated to his dear friend "Ethel Smith," whom he called "The First Lady of the Organ."

No doubt, Porter Heaps was, I guess, one of the "inspirations" in my life—which soon after led me to seriously pursue "The King of Instruments."

Merrill Davis III  
Rochester, MN

## Revoicing

As an organ enthusiast, I have been noting with alarm the revoicing of church organs which have served congregations for decades.

In Massachusetts, two cathedral organs come to mind. (For obvious reasons I will not name them.) One of the organs I heard only prior to the revoicing, while the other I heard only after. In both cases there was a sense of loss.

Both organs, it appears, were revoiced because either their historical style was no longer valued, or it was felt

that the organs were not versatile enough to handle a wide range of literature.

In his book, *Marcel Dupré: The Work of a Master Organist*, Michael Murray writes:

Indeed, though Dupré felt a certain fondness for some eighteenth-century organs and liked, as Jeannette [his wife] recalls, to play early music on them, he refused to countenance, refused to condone, the rebuilding of good Romantic organs to conform with eighteenth-century precepts—a trend more in evidence... as the decade of the 1940s drew to a close and commerce and art left the war behind. (pp. 193-4)

My hope is that at least some organs will escape intact.

Stephen G. Fitzgerald  
Ludlow, MA

## "Early-Ped"

Your offer to rent or own the "amazingly flat pedalboard" (May issue, Classified Miscellaneous, p. 25) might offend some die-hard AGO curved-board players as retrogressive, even though it might enable them to "practice your Bach with unparalleled authenticity." (May I suggest the more appropriate description: *paralleled authenticity*?) Even so, there is a further unseized opportunity that you have overlooked. For less-skilled players, or those who have an aversion to the keyboard black keys and prefer (or are limited to, due to inadequate training or practice habits) to play only on the white keys, a pedalboard without black keys would have a wide market, besides reducing material and construction costs. Now pedal glissandos can be executed with greater facility, and there are fewer foot crossover techniques to be mastered. Never mind the accidentals in Bach's Preludes and Fugues in C and other works, they will never be missed by most hearers if the pieces are performed at sufficiently rapid tempos. For additional visual effect—or distraction—the color-coded jumper wires could be wired—in *parallel*, not *series*—to an overhead colored-light display panel. Lord Byron's poetic line provides a most suitable description of the anticipated result: "To chase the glowing hours with flying feet" (*Childe Harold's Pilgrimage, canto III*).

Jacobus Herzmann, Organist  
St. Switftuns-auf-dem-Flachland

# Here & There

**Festival Organ: The King of Instruments**, the exhibition produced by the Westfield Center with support from the National Endowment for the Humanities, is showing in Dallas from July 1 through October 3. Designed for adults as well as children, Festival Organ offers a variety of interactive exhibits as well as photographs and drawings, pipemaking tools, and even an Estey parlor organ complete with parlor. A 20-foot "Timeline of the Organ," depicting the organ's long and varied history, is part of the touring exhibition, located at the Cathedral Santuario de Guadalupe, adjoining the Meyerson Symphony Center in Dallas.

**Organ à la Carte** is the title of a series of summer concerts at the Calgary International Organ Festival, Calgary, Alberta, Canada: July 6, Calgary's Christ Church Choir; 7/13, Clare College Choir (U.K.); 7/20, Sam Tam, Gary Tong, and Chris Fullerton; 7/27, Willie Joosen; 8/3, Maxine Thevenot with trumpeter Linda Brown; 8/10, Sarah Baldock; 8/17, students of the International Summer School; 8/24, Marnie Giesbrecht and Joachim Segger; 8/31, Tom Hazleton. For information: 403/543-5115; e-mail: <info@ciof.com>.

**St. Patrick's Cathedral**, New York City, has announced its summer organ series: July 7, David McCaffrey; 7/11, Samuel Soria; 7/14, Gary Sieling; 7/18, Olivier Ternon; 7/21, Frank Crosio; 7/25, Luciano Zecca; 7/28, John Peragallo III; 8/1, Jan van Driel; 8/4, Henri Ormieres; 8/8, Aaron Comins; 8/11, Carol Williams; 8/18, David Graham; 8/22, Patrick Aiken; 8/25, Yun-Jung Lee; 8/29, Brenda Leach; 9/1, Michael Bower. In addition, the summer choir series includes: 7/12, The Tsubaki Ensemble; 7/29, The Boys Choir of Monaco; and 8/7, Liverpool Metropolitan Cathedral Choir. For information: 212/753-2261 x245.

**The 20th St. Albans International Organ Festival** takes place July 8-17. The schedule includes the elimination, semi-final, and final rounds in the St. Albans Organ Competition, organ recitals, choral concerts, an organ exhibition, worship services, chamber music, lectures, and an art exhibition. Recitalists include Naji Hakim, Peter Planavsky, Margaret Phillips, Jane Watts, Ben van Oosten, Catherine Ennis, David Higgs, and others. For information: 44 (0) 1727 844 765; e-mail: <iofs@aol.com>.

# THE DIAPASON

A Scranton Gillette Publication

Ninetieth Year: No. 7, Whole No. 1076  
Established in 1909

JULY, 1999  
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

- The Organ in the New Millennium, Pacific Lutheran University, April 8-12, Tacoma, Washington  
by Herbert L. Huestis 14
- The Trials, Tribulations and Joys of an Organist on Tour  
by Charles Beck 16

### LETTERS TO THE EDITOR

### NEWS

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

### REPORTS

- Catharine Crozier at Illinois College  
by David W. Shane 8

### REVIEWS

- Book Reviews 10
- Music for Voices and Organ 11
- New Recordings 12
- New Organ Music 13

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

- Cover: Greg Harrold, Kay/MacBird residence, Brentwood, California 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://www.wu-wien.ac.at/earlym-l/organs>  
"Organ Links" file may be requested from:  
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER  
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone (847) 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.

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

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 ©1999. PRINTED IN THE U.S.A.

Search THE DIAPASON Index:  
[www.wu-wien.ac.at/earlym-l/organs/diapason.search.html](http://www.wu-wien.ac.at/earlym-l/organs/diapason.search.html)

**Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, 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.**

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

**The Crystal Cathedral** has announced a series of organ concerts on the Frederick Swann Aeolian-Skinner organ in the Arboretum: July 9, Janet Keulen with flutist Rhondda Dayton; August 6, J. Christopher Pardini; September 12, Kristin Ball with the California Brass; October 29, "trick or treat" concert by cathedral organists Pardini, Ball, and Keulen. For information: 714/971-4153.

**Ocean Grove Auditorium**, Ocean Grove, New Jersey, has announced its summer recitals: July 17, Gordon Turk; 7/21, Gregory D'Agostino; 7/24, Gordon Turk; 7/29, Poulenc *Organ Concerto* with Gordon Turk and the Summer Festival Orchestra, conducted by Kent Trittle; 8/5, Donald Sutherland; and 8/11, Gordon Turk. For information: 732/775-0035.

**The Cathedral of the Madeleine**, Salt Lake City, will present the 6th Annual Eccles Organ Festival this summer: July 18, Michael Radulescu; August 1, Jane Parker-Smith; 8/14 (masterclass) and 8/15 (recital), Marilyn Keiser; 8/29, John Longhurst; 9/12, Gerre Hancock. For information: 801/328-8941.

**Notre Dame Abbey**, in Mouzon, France, will present an organ recital series this summer: July 18, Pascale Rouet and Christophe Marchand (four hands and four feet); 7/25, Paul Breisch; 8/1, Raphaël Wiltgen; 8/8, Olivier Hou-

ette; 8/22, Raphaële Garreau de Labarre; 8/29, Fabrice Pitrois. The Abbey organ was built by Christophe Mouchere! in 1725 and restored by Barthélémy Formentelli in 1991. For information: 011-33 3 24 26 18 87.

**CONCORA, Connecticut Choral Artists**, will present A Tribute to Robert Shaw, a week-long choral workshop, July 25-31 at Bethany Covenant Church in Berlin, Connecticut. Conducted by Richard Coffey, the schedule includes rehearsals culminating in a public concert. Participants will learn Shaw's rehearsal techniques and many of his arrangements, as well as those of his long-time collaborator and arranger Alice Parker. For information: 860/224-7500.

**Concours L'Europe & l'Orgue** takes place in Aachen, Liège, and Maastricht, September 3-10. First prize Euro 9,000, 2nd prize Euro 4,500, and 3rd prize Euro 2,250, in addition to an international recital tour. Competition rounds take place at Église St-Jacques in Liège; the Cathedral in Aachen; O.L. Vrouwe Basiliek and St-Servaas Basiliek in Maastricht. For information: ph/fax 31 (0) 43 321 08 90.

**The 3rd Annual Improvisation Symposium** takes place September 16-18 at Eastern Michigan University, with the theme, Life & Music Making as Improvisation in Old Mexico. Presenters include Susan Tattershall and



Pamela Ruiter-Feenstra. For information: ph 734/487-1314; e-mail: pruiterrf@online.emich.edu

**The Accademia Organistica Campana** will present an organ workshop September 20-25. Courses include J.S. Bach, *Clavierübung III* (Ewald Kooiman), organ music and organ building in 17th century Naples (Emanuele Cardì), and organ improvisation in the 17th century (Eduardo Bellotti), along with recitals by the faculty on the 1995 organ by Ghilardi at Chiesa S.M. della Speranza, Battipaglia. For information: ph/fax (+39) 0817 261 235; <www.aoc.it>.

**The First Mikael Tariverdiev International Organ Competition** takes place September 23-October 1, in Kaliningrad, Russia. The schedule includes the several rounds of competition and recitals on the Rieger-Kloss organ of the Kaliningrad Concert Hall. For information: <www.musiccareer.com>.



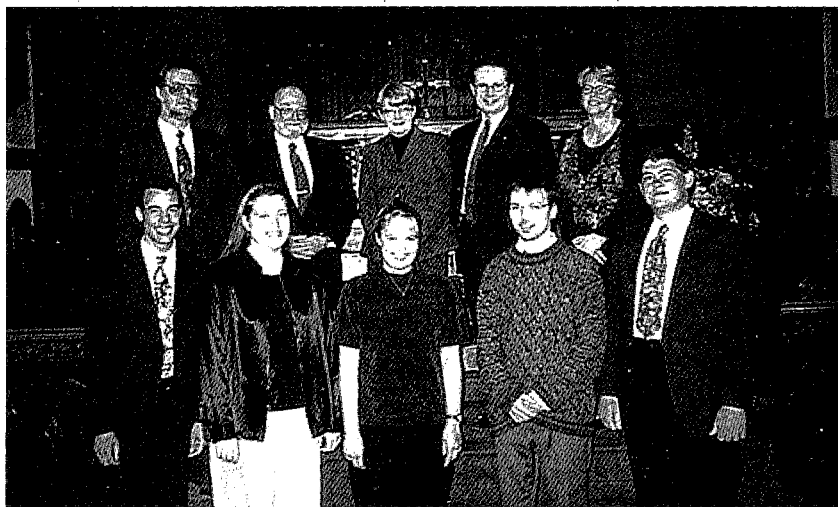
**True North Brass**

**True North Brass**, a quintet based in Toronto, Ontario, will be represented by Phillip Truckenbrod Concert Artists. The ensemble also performs with Canadian organist William O'Meara. The quintet was founded in 1997 by trumpeter Stuart Laughton, who was a founding member of The Canadian Brass. The ensemble regularly offers organ and brass performances, especially with William O'Meara, performing partner of Stuart Laughton in the trumpet and organ duo Laughton & O'Meara, also represented in the US by the Truckenbrod agency. In addition True North Brass is available to perform with host organists in church venues.

**The Choir of the Church of St. Andrew and St. Paul**, Montréal, Québec, presented Vierne's *Messe Solennelle*, Britten's *Festival Te Deum*, and Widor's *Messe à 2 Choeurs et 2 Orgues* on May 2. Bruce A. Wheatcroft is director of music; Kola Owolabi is assistant organist.

**The University of Southern California School of Music** has received a \$25 million gift from noted philanthropist and arts patron Flora L. Thornton. In recognition of the gift, the school will be renamed the USC Flora L. Thornton School of Music. The gift will significantly increase the school's endowment.

**The 1999 Ottumwa Organ Competition** took place on March 31 at First Presbyterian Church, Ottumwa, Iowa. First place went to Sarah Gran, a junior at St. Olaf College studying with John Ferguson. Second place winner was Terry Cast, a junior at the University of Oklahoma in Norman and a student of Clark Kelly. Honorable mention prizes went to Daniel Lemieux, a junior at the University of Buffalo at Amherst, New York; Lee Wright, a sophomore from the Eastman School of Music; and Stacie Lightner, a senior from the University of Kansas in Lawrence. The organ weekend began with a recital by Ronald Boud, University Organist and



**Front row (l to r): Lee Wright, Stacie Lightner, Sarah Gran, Daniel Lemieux, Terry Cast; back row: Mark Mathias, Carl Moehlman, Anita Werling, Ronald Boud, Denise Mathias**

Professor of Music at Union University in Jackson, Tennessee. Boud also presented a workshop for area AGO members. This was the 27th year for the undergraduate organ competition. Judges included Ronald Boud, Carl Moehlman, and Anita Werling. Mark and Denise Mathias are Ministers of Music at the church.

**The fourth Prix André Marchal International Organ Competition**, sponsored by the city of Biarritz, France, and organized by the Académie André Marchal, was held April 28-May 1. First prize in improvisation was withheld; second prize (10,000 FF) went to Vincent Rigot, presently choir organist of St. Eustache, Paris. The audience prize (2000 FF) also went to Rigot. The special prize offered by Mme. Jacqueline Englert-Marchal for the best improvisation on a Basque theme was withheld. First prize in interpretation (20,000 FF) went to Lázló Deák, an organ professor in Budapest, Hungary. Two candidates tied for second prize (5000 FF each): Mathieu Freyburger from France and Paul Breisch from Luxembourg. The special prize offered by Mme. Jacqueline Englert-Marchal for best interpretation of a work by de Grigny went to Mathieu Freyburger. The jury included Gilles Cantagrel, Michael Bouvard, Loïc Mallie, Gréthe Krogh, and David Titterington. The fifth Prix André Marchal will be held in Biarritz in the spring of 2001.

## Appointments



**Thomas Bara**

**Thomas Bara** has been appointed Assistant Organist of St. Thomas Church, New York City. He begins his duties this month, working with Judith Hancock, Associate Organist, and Gerre Hancock, Organist and Master of the Choristers. Fine Arts Chair, Choirmaster and Organist at the St. James School, St. James, Maryland, this past year, Bara was Director of Music Ministries and Organist at Bethany Presbyterian Church, Rochester, New York, from 1994-98. He worked as Organ Scholar at St. Thomas Church and St. John the Divine in 1991-92. Bara is a DMA can-

didate in organ at Eastman, studying with David Higgs. He studied organ at the Interlochen Arts Academy, where he was awarded the Fine Arts and Young Artist awards upon graduation in 1987. He then earned the BMus from the University of Michigan and later the MMus from the Eastman School of Music, receiving the Performance Certificate in 1997. His teachers have included Robert Glasgow, Arthur Haas, Gerre Hancock, David Higgs, Robert Murphy, and Russell Saunders. Bara won first prize in the 1993 Arthur Poister National Organ Competition and was a finalist in the 1998 National Young Artist Competition and the 1996 Fort Wayne Competition. In 1995 he was the first recipient of Eastman's Harold Gleason Emerging Artist Award.



**Stephen Farr**

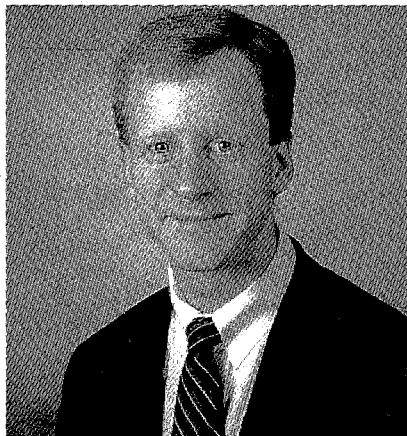
**Stephen Farr** has been appointed Organist and Master of the Choristers at Guildford Cathedral, England. For the past several years he has been the Sub Organist and Assistant Master of the Music at Winchester Cathedral. From 1990-95 he was Sub Organist and Lecturer in Music at Christ Church Cathedral, Oxford. He is represented in North America by Phillip Truckenbrod Concert Artists. Farr has toured in the U.S., Brazil, Europe, and Australia, has participated in numerous broadcasts and recordings, and is also an experienced continuo player. In 1988, he won the Royal College of Organists "Performer of the Year" competition, has also won numerous prizes in European competitions, and has twice been a prize winner at the St. Albans International Organ Festival competition. In 1993, he was a featured recitalist at the International Congress of Organists held in Montreal, the only British organist invited to perform there. Stephen Farr was born in London and educated at Eltham College and Clare College, Cambridge, where he was organ scholar. After graduation with a double first-class honors degree in music, he completed the Master of Philosophy degree on the late works of Bach. He received two Countess of Munster Musical Trust Awards and was also holder of the W.T. Best Scholarship, which enabled him to study in Denmark with Piet Kee and Hans Fagius. From 1981-92 he was a pupil of David Sanger. He makes frequent

appearances on BBC Radio 3 as soloist and accompanist, and has compact disc recordings on the Hyperion, Meridian, Nimbus, Priory, and Virgin labels.



**Stewart Wayne Foster**

**Stewart Wayne Foster** has been appointed Associate Organist/Artist in Residence at First (Scots) Presbyterian Church in Charleston, South Carolina, where he will accompany worship services, play annual recitals on the church's 80-rank Ontko & Young organ, and assist Music Director Larry K. Long in community musical outreach. He has also been appointed coordinator of Charleston's annual Piccolo Spoleto Organ Recital Series. In 1997, Foster won the gold medal and audience prize in the first Dallas International Organ Competition, which sent him on an extensive U.S. and European recital tour. Most recently he performed the world premiere of Samuel Adler's *Lux Perpetua* for organ and orchestra in a series of four concerts with the Dallas Symphony Orchestra. Other recent orchestral appearances have been with the Orchestre de Saint Louis-en-Île in Paris and with the Augusta (Georgia) Symphony. This summer he performs at Chartres Cathedral, France, as part of their international organ festival, and in the autumn will appear in recital at the Calgary International Organ Festival in Canada. Foster leaves a position as music director and organist at First Christian Church in Denton, Texas. From 1990-95 he was associate organist of the American Cathedral of the Holy Trinity in Paris, France. Stewart Wayne Foster is represented by Phillip Truckenbrod Concert Artists.



**Brent Hubbell**

**Brent Hubbell** has been appointed Director of Music Ministries at the First United Methodist Church in Marion, Virginia. He leaves positions at the New Hope United Methodist Church in Goldsboro, North Carolina, and a staff position at Mount Olive College. In the new position he is responsible for two adult choirs, a youth choir, an intermediate school age choir, a primary school age choir, two preschool choirs, and various handbell choirs. He will direct music for two worship services each Sunday and for several special services. In addition he is co-director of a community ecumenical choir. Hubbell received the BMus degree in piano and composition at Appalachian State University, Boone, North Carolina. He did graduate study at the University of Tennessee, Knoxville, as well as music education course work at East Carolina University.

No man  
can embrace  
True Art,  
Until he has  
Explored  
and cast out  
false Art.

William Blake

**SCHOENSTEIN & CO.**  
EST. 1877

**ORGAN BUILDERS**

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

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

"Your opus at Church of the Wayfarer, Carmel, is a very versatile organ that is first a church organ ... and secondly, a recital organ. We have all seen too many organs that can play Bach and Couperin, but can't accompany choir anthems, solos, weddings and funerals. I really can't think of anything I could not accompany..."

Jim Lewis

Organist

First Church of Christ, Scientist  
Pasadena, California

## Here & There

**David Burton Brown** is playing recitals in Germany this summer from July 7-27. Concerts take place in Naumburg, Weissenfels, Hohemölsen, Kollmar, Bad Liebenwerde, Augsburg, Grünstadt, Ludwigshafen, Bamberg, Ulm, and Wuppertal.

**Philip Crozier & Sylvie Poirier** will play recitals in France and Germany during July and August. Concerts take place in Alpe d'Huez, Saumur, Montpellier, Narbonne, and Prats de Mollo la Preste, France; Uelpenich, Bottrop, and Probststeierhagen, Germany.

**David Di Fiore** is featured on a new recording, *Les Amoureux de l'Orgue*, on the Ambassador label (ARC1019). Di Fiore is joined by the Auburn Symphony Orchestra, Stewart Kershaw, conductor, and tenor Mark Calvert in works of Poulenc (*Concerto in g*), Franck (*Panis Angelicus*), Vierne (*Marche Triomphale*), Gounod (*Repentir*), and Guilmant (*Première Symphonie*). The CD was recorded at University Temple United Methodist Church in Seattle, Washington. For information: 206/860-7450.



Gerre Hancock

In January of this year, **Gerre Hancock**, Organist and Master of the Choristers at St. Thomas Church, New York City, was awarded an honorary Doctor of Music degree from the University of the South, Sewanee, Tennessee. A Fellow of the AGO, Hancock has served on its national council, and is a founder and a past president of the Society of Anglican Musicians. In addition to his duties at St. Thomas Church, he serves on the faculties of the Juilliard School and the Institute of Sacred Music at Yale University, and for the past few years has taught improvisation and church music on a visiting basis at the Eastman School of Music. In 1981, he was appointed a Fellow of the Royal School of Church Music; he was appointed a Fellow of the Royal College of Organists in 1995, and awarded the Doctor of Music degree by Nashota House in 1986. Dr. Hancock is represented by Karen McFarlane Artists.

**William Kuhlman**, Professor of Organ at Luther College in Decorah, Iowa, has been spending his sabbatical leave this past year creating a computerized data base of organ literature based on sacred tunes. The data base is two-fold: one for tunes, and one for literature based on tunes. Many standard hymnbooks have been used to create an exhaustive data base of tunes. Kuhlman began with his own extensive music collection, continued with the collections of others, and consulted most of the catalogues of major publishers for the past 50 years. "J.S. Bach," for example, now brings up 1,089 entries. There are a number of sort, recall, and cross reference features in the program that make the data base especially useful and easy to manage. The goal is to make the collection available to organists, publishing houses, libraries, music dealers, and composers in a form such as a CD ROM disk.



David M. Lines with trumpeter Craig McKennon

**David M. Lines** presented a recital on February 26 on the recently relocated and rebuilt Farrand and Votey organ of First United Methodist Church in Ogden, Utah. The present instrument uses the original facade and pipework, which are over 100 years old. A new console and added pipework provide 35 ranks on three manuals and pedal. The program featured a variety of music, including two selections with Craig McKennon, trumpet. The recital was sponsored by the Ogden AGO chapter and by grants from the Utah Arts Council and Ogden City Arts.



Robert Sutherland Lord

**Robert Sutherland Lord** retired from the University of Pittsburgh on May 1, after 37 years of teaching and serving as university organist. His last faculty recital took place on March 21 to a standing room only audience in the Heinz Memorial Chapel. The event was reported the next day in a feature article with a photo on the front page of the *Pittsburgh Tribune-Review*. After the concert, the music department hosted a reception, at which he was presented with a certificate as Professor of Music Emeritus and a silver bowl honoring his service to the university. The department presented him with a University of Pittsburgh Captain's Chair. Not-so-serious interpretations of Dr. Lord's career were given by David Brodbeck, Don Franklin, and graduate assistants Mark Peters and Jason Grant. Two weeks later the University of Pittsburgh Chapter of Phi Eta Sigma National Honor Society included Lord among their five choices for best undergraduate teachers. In early May Dr. and Mrs. Lord traveled to England where Robert Lord played a recital at the Cathedral of Blackburn, the area where Dr. Lord's great-grandfather had played the organ prior to coming to the U.S. in 1864. Lord will continue to play for some weddings and an occasional concert at the Heinz Chapel.

**Daniel Pinkham** has had three recent world premieres. **James David Christie** premiered his *Music for a Quiet Sunday*, a 15-minute set of pieces comprising six preludes, a partita on "Slane" and a festive march. The work was performed on the 14-stop E.&G.G. Hook organ at the Follen Church in Lexington, Massachusetts, and was commissioned by the church with the support of the Louise Curtis Fund.

**John Stansell** premiered *Saints' Days*, a 20-minute work consisting of 12 preludes, a portrait in music of selected saints, one saint for each month. Performed at the First Congregational Church of Greenwich, Old Greenwich, Connecticut, the work was commissioned by Verna MacCormack and Keith Roberts. Robert Sheena and **Mark Steinbach** premiered Pinkham's *Odes for English Horn and Organ*, an 11-minute work in three movements composed in honor of Marie-Claire Alain. It was performed in Mechanics Hall in Worcester, Massachusetts.



Members of the Pittsburgh AGO chapter, with composer Joseph Wilcox Jenkins far left, Ann Labounsky and Christa Rakich, center, with score.

**Christa Rakich** was featured on The Organ Artist Series of Pittsburgh, which celebrated its 20th anniversary season. Presenting organists from England, New York, California, and New England, the series concluded in April with Ms. Rakich's concert. The program included the premiere of *Confluence*, a work commissioned for the occasion from composer Joseph Wilcox Jenkins.

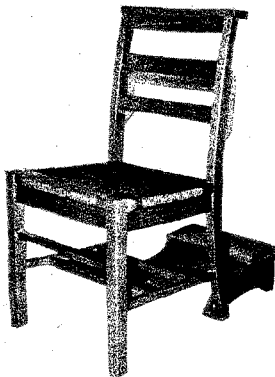


Andrew Shenton

**Andrew Shenton** commissioned a set of spirituals in jazz styles from composer **Joe Utterback** and gave the premiere at a recital in the Princeton University Chapel in November 1998. The suite, *Knockin' at Your Door*, includes three settings: "My Lord! What a morning," "Were you there?" and "Somebody's knockin' at your door." The set is published by Jazzmuze. Dr. Shenton, who is Director of Music at Trinity Church, Princeton, and holds the PhD from Harvard, made the premiere recording of two of Utterback's pieces on his debut CD. Entitled *Virtuoso* (Ethical Records ER 119), the CD was recorded on the Skinner/Mander organ in the Princeton University Chapel, and includes Utterback's settings of "Balm in Gilead" and "Swing Low" as well as music of Bach, Mendelssohn, Bonnet, and Mushel.

**Frederick Swann** is featured on a new recording, *Frederick Swann plays two Reuter organs*, on the Gothic label (G 49102). The recording was made on the two-manual Reuter organ at First German United Methodist Church in Glendale, California, and the three-manual Reuter at St. Mel Roman Catholic Church in Woodland Hills, California, and includes works of Krebs, Handel, Walther, Hanff, Bach, Karg-Elert, Vierne, Arne, Marchand, Lang, Reger, Widor, and hymn improvisations. For information: Gothic Records, 714/999-106

## 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



Take a pianist known for his Gershwin interpretations and engaging performance style. Add a vocalist who lights up the New York cabaret scene. Mix, and presto —'S WONDERFUL.

Paul Bisaccia, a favorite of audiences around the country as a recitalist and known to thousands more from his PBS all-Gershwin television special, teams up with tenor John Whitley. Here's a way to bring a refreshingly lighthearted touch to your series that will appeal across the board.

'S WONDERFUL is perfect for any audience in any setting. From *Swanee* to *I Got Rhythm*, the show covers all of the important songs in the Gershwin song book, including, of course, *'S Wonderful*. This cabaret-style show is perfect for a concert series which wants to offer something in a more popular vein.

www.concertartists.com  
email@concertartists.com  
(860) 560-7800 • fax (860) 560-7788

PHILLIP TRUCKENBROD  
CONCERT ARTISTS

Everybody Loves a Gershwin Song!



"George Gershwin would have joined the audience in the standing ovation at the conclusion of (Paul Bisaccia's) 'Rhapsody in Blue'."

—*The Hartford Courant*

"John Whitley interprets songs with understanding, heart, and understated humor"

—*This Month on Stage, New York*





# \* NEW MUSIC

## Fall~Advent~Christmas

### ◆ Choral Music:

- #3021 **It Is Well With My Soul**  
Arr., Robert Leaf SATB, \$1.35
- #802 **None Other Lamb**  
Kenneth T. Kosche SATB, \$1.20
- #803 **O How Beautiful the Sky**  
Arr., Robert Wetzler SATB, \$1.30
- #804 **Hosanna!**  
John Carter 2-Part, \$1.35
- #805 **Praise Be to God Who Reigns Above**, Dana Mengel  
SATB, \$1.35
- #806 **The Shepherds' Sign**  
Arr., Ronald Nelson SAB, \$1.35
- #808 **Sweet Was the Song**  
Kenneth T. Kosche SSA, \$1.35
- #809 **Now Is Born the Divine Christ-Child**, arr., Richard Proulx  
SATB, \$1.15
- #810 **Like the Shepherds**  
David Burks 2-Part Mixed, \$1.20
- #811 **Prayer of St. Francis**  
Robert Wetzler SATB, \$1.20
- #812 **Sleep, Baby, Sleep**  
Arr., Robert Wetzler 2-Part, \$1.20

### ◆ Handbell Music:

- HB-31 **As With Gladness**, arr. by Sharon Rogers. 2-3 Oct., \$2.95
- HB-32 **Songs of Bliss**, arr. by Sondra Tucker. 3 Oct., \$3.50
- HB-33 **Two Hymns in the Renaissance Style**, arr. by Susan T. Nelson.  
Opt. 4 Recorders. 3 Oct., \$3.50
- HB-33P **Score/Recorder Pts.** \$10.00
- HB-34 **Hymnworks II**, by Susan T. Nelson. Handbells & Instruments. \$3.50
- HB-35 **With Gladness Ring**, arr. by Katherine Larson. 3-5 Oct., \$3.50

### ◆ Packets:

**Choral:** Send \$9.95 for packet of single copies of 26 new and previous publications, plus a sample copy of our 1999 Music Christmas Card, and our new Catalog. **A \$34.95 value!**

**Handbell:** Send \$8.50 for packet of single copies of 9 new and previous publications, plus a sample copy of our 1999 Music Christmas Card, and our new Catalog. **A \$27.85 value!**

*AMS*

Art Masters Studios Inc.  
3706 East 34th Street  
Minneapolis MN 55406-2702

Call Toll Free:  
**1-800-SEE-AMS**



The Texas Boys Choir

The Texas Boys Choir will tour the upper Midwest in October with performances in Iowa, Indiana, West Virginia, Pennsylvania, and Ohio. Jerry Bier-schenk is the choir's artistic director. The choir has been a professional touring organization for over half a century and operates its own school in Fort Worth. This Grammy Award winning choir has now added changed voices to its treble choir to increase its range of performance, which includes its trademark songs of the American west and patriotic songs. The choir will travel with 32 people, 28 boys plus four adults. It has just released a new recording on the Towerhill label entitled *Montage*.

**Geddes Pipe Organs**, of Austin, Texas, has announced the retirement of owners/partners Richard M. Geddes, Jr. and Alfred Alvarez. Mr. Geddes and Mr. Alvarez will retire to the island of Hawai'i. The service part of Geddes Pipe Organs will be assumed by James Shawhan of Waco, Texas. The new firm will be called AAA/Geddes Associates and can be reached at P.O. Box 18343, Austin, TX 78760; ph 877/867-0699.

The Reuter Organ Company has renovated its Opus 323, built in 1929 in Weyauwega, Wisconsin. The significance of the project has to do with the people involved. The name A.A. Koehler appears on a pale brownish-gray contract on record in the offices of the Reuter headquarters in Lawrence, Kansas. Signed and dated the "twenty seventh day of November, 1928," St. Peter's Evangelical Lutheran Church and The Reuter Organ Company entered into an agreement to build a pipe organ to be "complete and ready for use on or about the seventeenth day of March, 1929." Years later it would be

pure coincidence that Koehler's grandson David would marry Ms. Kerry Lewin, who would serve as one of the organists and chair of the organ committee at St. Peter's from 1996-99 when the church would elect to renovate and make changes and additions to the instrument. So once again the Koehler names appears on all the correspondence in the Lawrence office—all arranged this time using fax machines instead of telegrams and photocopies instead of onion skin.

Major components to this project include a new two-manual console, new chests, added ranks, and a reworking of the electrical systems. New ranks include 8' Principal, 4' Octave, 2' Flach-flute, IV Mixture, 8' Trumpet for the Great, and 4' Spitz Principal for the Swell. The console was prepared for the 2 3/4' Nasat and 1 3/4' Tierce for the Great; future additions include a 16' Pedal reed and 4' Gemshorn for the Swell. St. Peter's Evangelical Lutheran Church is a 1200-member congregation of the Wisconsin Synod. Kerry Koehler, chair of the organ committee, shares organist responsibilities with two other members of the congregation.

**M.L. Bigelow & Co.**, American Fork, Utah, held an open house on May 6. Featured at the open house was the new 21-rank organ for All Souls' Episcopal Church, Oklahoma City, Oklahoma.

### Nunc Dimittis

**Porter Warrington Heaps** died on May 3, three weeks short of his 93rd birthday, in Palo Alto, California. A recitalist of classical and popular music,

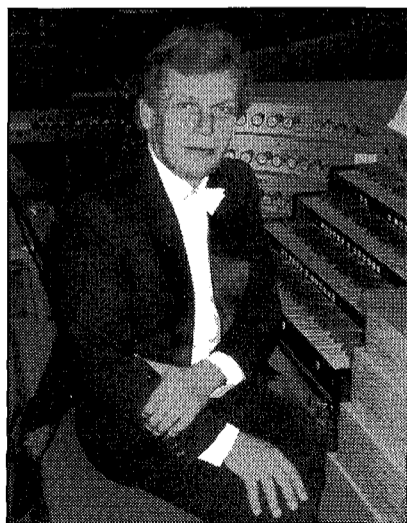
radio and television entertainer, church and synagogue organist, arranger and editor, he performed throughout the U.S. and abroad. Born in Cicero, Illinois in 1906, he began playing organ and piano at an early age and in the 1920s studied at Northwestern University, where he earned the BMus, BS, and MA degrees, spending the summers of those years in Paris studying with Marcel Dupré. For three years he was chapel organist at Northwestern, and for four years he played Vesper recitals in Rockefeller Chapel at the University of Chicago. In the 1930s he served on the organ faculty of the Cosmopolitan School of Music and Dramatic Art in Chicago, taught at Northwestern, and substituted for Arthur Poister at the University of Redlands, California. In the 1940s and 1950s he did extensive radio and television work at major Chicago stations. For over 25 years he was organist for the Chicagoland Music Festival, held in Soldiers' Field every August. During this time he also served as organist and choirmaster of St. Matthew's Episcopal Church in Evanston. His career also involved work with the Hammond Organ Company, beginning in the 1930s until his retirement in 1970. For 35 years he traveled the world for Hammond, giving seminars, programs, and concerts. In 1970 Porter and Dorothy Heaps moved to Palo Alto, where he continued an active retirement. For three years he was Dean of the San Jose AGO chapter and was involved with the Pacific Council for Organ Clubs. For many years he was organist and music director for the Unity Palo Alto Community Church. His library of organ music will be donated to the School of Music at Northwestern University. He is survived by two daughters, five grandchildren, and six great-grandchildren.

**Thomas Matthews** died on April 10 in Tulsa, Oklahoma. Born on April 1, 1915, he was appointed assistant organist at the age of 17 at the Cathedral of St. John the Divine in New York City, working under Norman Coke-Jephcott. In 1936 he moved to Philadelphia to become organist-choirmaster of St. Martin-in-the-Fields, where he founded the boy choir. During World War II he conducted the famous Blue Jacket Choir at Great Lakes Naval Training Center and arranged more than 150 works for the concerts and weekly radio broadcasts. He served as Organist-Choirmaster at St. Luke's Episcopal Church in Evanston, Illinois, from 1946 to 1960, where he refounded the Choir of Men and Boys which had been dor-

► page 8

## EURO MUSIK CORPORATION

104 West Lake Street • Bloomington, IL 60108



Volodymyr Koshuba at the Rieger-Kloss Console

Announcing an amazing new CD Release  
- *Ukrainian Organist, Volodymyr Koshuba* -  
featuring Chicago's newest Rieger-Kloss installation  
- Trinity Lutheran Church, Roselle -  
(\$16.95 postpaid)

#### Program:

- Adagio - Tomas Albinoni, arr. Koshuba
- Fantasia in G-Major (BWV 572) - J.S. Bach
- Passacaglia in C-Minor - Dietrich Buxtehude
- Introduction and Passacaglia in D-Minor - Max Reger
- Fantasia in F-Minor (KV 594) - Wolfgang Amadeus Mozart
- Concerto in D-Major - Dimitri Borntnianski, arr. Koshuba
- Andante cantabile (D-Major String Quartet) - Tchaikowsky, arr. Koshuba
- Promenade and "The Great Gate of Kiev" - Mussorgsky, arr. Koshuba
- Nocturne (String Quartet, No. 2) - Alexander Borodin, arr. Koshuba
- Toccata (Uzbek Suite) - Georgi Mushell
- Priere, (Opus 16, No. 1, Book 2) - Alexandre Guilmant

- To receive your copy of "Koshuba Konzert," write, fax, telephone or e-mail today! -  
(Visa and Mastercard accepted)

Toll-free Fax and Telephone:  
**1-800-21-ORGAN**  
(1-800-216-7426)

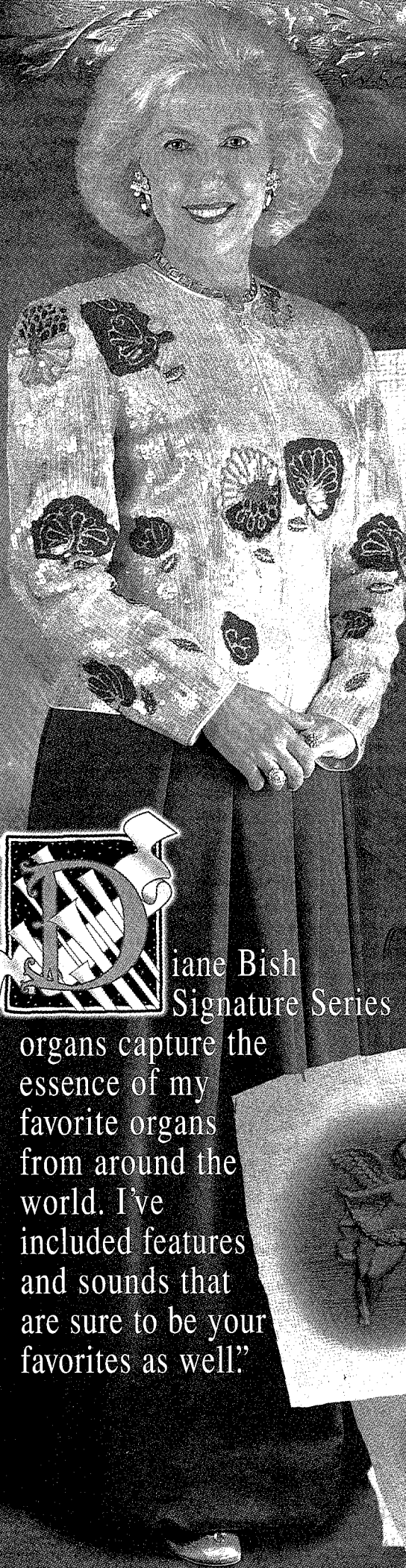
E-Mail:  
euromusik@earthlink.net  
Internet Site:  
www.Rieger-Kloss.com



WITHIN THE FRAMEWORK OF ALLEN'S RENAISSANCE™ TECHNOLOGY



# Masterworks from the First Lady of the Organ



Diane Bish  
Signature Series

organs capture the essence of my favorite organs from around the world. I've included features and sounds that are sure to be your favorites as well."



70 stop  
EDITION

63 stop and 56 stop Editions also available.

*Diane Bish*

Allen organs®

Macungie, Pennsylvania 18062-0036

Call Allen at 610-966-2202 for a free color brochure including Diane's special stoplists.

Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com • Website: www.allenorgan.com



mant since the 1920s. He also formed the St. Luke's Girls Choir and began the Bach Choir of Evanston, which still exists as the North Shore Choral Society. He also taught at Northwestern University and was director of music at Seabury-Western Theological Seminary. At about the same time he began his association with the Evergreen Conference in Colorado, serving 18 years as its Dean. He also composed more than 30 anthems, many of which are still performed throughout the country. He became the first Dean of the North Shore AGO chapter in 1957, the year of its founding. In 1960 Matthews left Evanston to become organist-choirmaster at Trinity Church in Tulsa, Oklahoma, a position he held until his retirement several years ago. He is survived by his wife Mary, daughter Sarah, and two grandchildren. His son Roger preceded him in death. Services were held at Trinity Church on April 13.

**Graham Steed** died on March 6. Born in 1913, he was the last surviving of the four founding members of the RCCO Vancouver Island Centre. Steed received his FRCO in 1937 and upon the 60th anniversary of this event the RCCO Vancouver Island Centre made him a Centre Life Member in 1997. He was organist at Christ Church Cathedral in Victoria in the 1950s, during which time he founded the Victoria Centre of the Canadian College of Organists. He retired to Vancouver Island in 1986 after a long and distinguished career as organist and choir director in the USA and Canada. For nearly two decades he presented his "King of Instruments" course in Halifax and Victoria, and continued teaching this course up until the time of his death. He was a friend and student of Marcel Dupré and a champion of the music of Hermann Schroeder. In addition to regular daily organ practice, Steed was also working on a book on Dupré and on his autobiography.

## Catharine Crozier at Illinois College

Catharine Crozier played a recital and conducted a masterclass on April 23 and 24 at Illinois College in Jacksonville, Illinois. The Friday evening program represented the 20th anniversary recital on The Hart Sesquicentennial Organ and was presented as The Ruth M. Bellatti Memorial Organ Recital. Ms. Crozier performed *Partita on the Chorale, "Was Gott tut das ist wohlgetan,"* Pachelbel; *Fugue in E-flat, S. 552b*, Bach; *Prelude and Fugue on BACH*, Liszt; *Suite Médiévale*, Langlais; *A Prophecy*, Pinkham; *Fantasy for Flute Stops and Toccata*, Sowerby.

On Saturday, Crozier led a masterclass attended by some 40 persons. Eleven participants played a variety of repertoire, including works of Bach, Franck, Langlais, Locklair, Preston, and Rorem. Four players are students of Rudolf Zuiderveld at Illinois College; the others are studying organ with Delbert Disselhorst at the University of Iowa and with Jay Peterson at MacMurray College.

During the class, Crozier supportively challenged each player to improve some aspect of his/her performance. Over all else, she stressed musicality and intense effort to communicate with the listener. Her class was laced with such comments as: "You need to sound like you mean business—I didn't hear that," "The notes are all there—now let's work on what the music is saying," "You are doing all the right things, but you need to increase your tempo," "I think you are playing each note instead of playing the line." In response to a question about listening to one's own playing, she suggested the need to cultivate a level of detachment from self sufficient to truly hear what is being communicated.

It was a great pleasure for the participants to have heard and been taught by



(l to r) Rudolf Zuiderveld, David Shane, Rainer Weissenberger, Timothy Spelbring, Homer Ferguson III; (front) Catharine Crozier

this wonderful artist whose musical career spans more than six decades. Together with her late husband, Harold Gleason, she has set a high standard for American organ playing.

—David W. Shane

## Carillon News

by Brian Swager

### Day of the American Carillonneur

*Dave Hunsberger is assistant carillonneur at the University of California in Berkeley and Organist and Director of Music at St. John's Presbyterian Church in Berkeley. He contributes the following report of activities in Utrecht.*

People have lived at the location of modern Utrecht at least since AD 47, when the Romans built a fort at exactly the site the medieval builders chose for their cathedral twelve centuries later. The tower rose first, beginning in 1254, then the choir and transepts, and finally the nave. Work stopped in 1517, and then in 1674 a tornado laid flat the inadequately-butressed nave. Only in 1826 did the city finally clear the rubble to make way for the fine *Domplein* we find today, separating the 112-meter tower from the surviving part of the church.

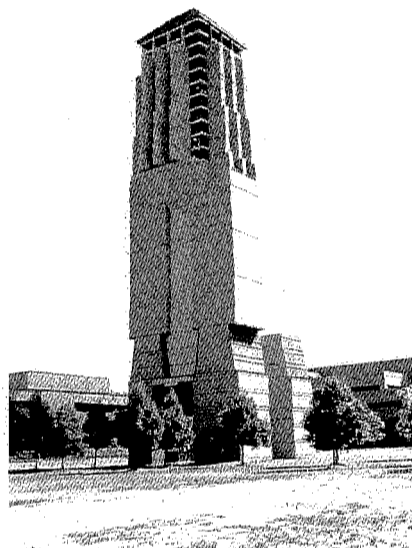
At least as early as the 1630s, Jacob van Eijck played music of some sophistication on the bells of the Dom Tower. The old bells retired from carillon service when, in 1663, the city invited Pieter and François Hemony to cast a new 35-bell instrument, whose bourdon of about 2750 kg sounded B. The Hemony carillon has grown several times, with the contributions of Melchoir de Haze, Severinus van Aerschodt, van Bergen, Taylor, and Eijsbouts. As a consequence of the 1972-74 rebuilding by Eijsbouts, today its 50 bells (16 by Eijsbouts and 34 by the Hemonys) sound clear and full, in meantone temperament, with a 7000+ kg bourdon sounding F-sharp (attached to G), and with a keyboard compass of G, B-flat, c1, d1 through 5. The carillon resides in the tower's upper bell chamber, a climb of some 70 meters from the street.

On 15 August 1998, one day after the world congress ended in Belgium, Utrecht opened its tower and its sunny sky to a Day of American Carillon Art. Host Arie Abbenes invited American carillonniers Wylie Crawford, Todd Fair, Margo Halsted, and David Hunsberger to perform. Three of their 30-minute recitals contained exclusively works by Americans, and the fourth included also two Baroque pieces arranged by Americans and a work by Kamiel Lefévere, a Belgian who spent his career in New York. The performers all remarked on the challenge of choosing representative music by composers who unquestionably and unquestioningly wrote for the possibilities and limitations of equal temperament. They then performed the chosen works on the meantone instru-

ment, tellingly revealing its particular musical beauties while sidestepping its hazards. Mr. Abbenes also played the elegant light 3½-octave instrument nearby at the Nicolaïkerk, which includes Hemony bells from 1649.

The day rang rich with other events. At the opening ceremonies the Mayor honored American composer John Couther for his contributions to carillon literature. Later, Mr. Abbenes spoke on the contrasts and the interplay between the American and Dutch carillon cultures, and Milford Myhre offered a program of slides and recordings on the art of the carillon in North America. Jan Janssen and four assistants presented a colorful concert of works by Americans using the Bätz/Van Vulpen organ in the Dom, and Stephen Taylor gave insightful readings in a program of works by composers who have emigrated, on the landmark 1957 Marcussen organ at the Nicolaïkerk, the instrument that helped set the standard for the organ reform movement of succeeding decades. The day ended with a grand barbeque in the serene Gothic cloister garden.

But for all the day's fine moments, the Dom tower itself may have provided the most unforgettable for most listeners, when the Utrecht Bellringers' Guild coaxed the 14 swinging bells (which weigh a total of about 32,000 kg) in the lower chamber to unite their bronze throats in a great Stentorian midday roar.



Lurie Tower, University of Michigan

### New carillon at University of Michigan

The Lurie Tower with its marvelous carillon is the centerpiece of the University of Michigan North Campus. Dedicated in October of 1996, the modern tower was the last work of the well-known architect Charles Moore. The carillon was cast and installed by the Royal Eijsbouts Bellfoundry of Astén, The Netherlands.

The Lurie Carillon is the first grand carillon to be installed in the United States in many years. The grand carillon tradition is a North American development that in recent years has begun to appear on other continents and refers to an instrument with an extended bass range. In the Dutch tradition, the bass range of the carillon goes to the C an octave below middle C. The Flemish add a B-flat. In insisting on having the largest carillon in the world for the Riverside Church in New York City in the 1920s, John D. Rockefeller, Jr., unknowingly sparked a new tradition in which the bass range extends to G. While these ranges refer to the keyboard range, some carillons are transposing instruments.

The Lurie Carillon is in concert pitch

► page 10

From the Lyrichord Early Music Series... <sup>2</sup> DISCS IN SLIM-LINE PACK

The World Premiere recording of these works performed on the clavichord!

## Johann Sebastian Bach: The Six Partitas (Clavierübung 1)

Richard Troeger, clavichord



This supremely clear, expressive, and colorful instrument was fundamental to keyboard players in Bach's time. Now for the first time it can be heard again.

"An impressive virtuoso and a very sensitive musician."  
—New York Times

Brand new Recordings!  
2 full CDs for the price of one!



Lyrichord Early Music Series

141 Perry Street  
New York, NY 10014  
tel.212.929.8234 fax.212.929.8245  
www.lyrichord.com

## Richard S. Hedgebeth

Pipe Organ Architect and Builder

Consultation, Organs provided, Voicing and Tonal Finishing, Special Projects  
27 Ironwood Drive • Vernon, Connecticut 06066 • (860) 647-9470 • rhedgebeth@snet.net



## GREAT INSTALLATIONS

### Model 835 Specification

[ ] Voice Palette  
\* Lighted Piston

#### Great

Violone 16' [Bourdon 16']  
Principal 8' [Diapason 8']  
Rohrflöte 8'  
Gemshorn 8' [Harmonic Flute 8']  
Flüte Celeste II 8' [Erzähler Celeste II 8']  
Prestant 4' [Octave 4']  
Spitzflöte 4'  
Super Octave 2' [Waldflöte 2', Fifteenth 2']  
Larigot 1½' [Sesquialtera II]  
Mixture IV  
Cromorne 8' [Trompete 8']  
Chimes [Harp]  
Tremulant  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
MIDI Great A \*  
MIDI Great B \*

#### Swell

Bourdon Doux 16'  
Geigen Principal 8' [Geigen Diapason 8']  
Bourdon 8'  
Gambe Celeste II 8'  
Octave 4' [Fugara 4']  
Copula 4'  
Nazard 2½'  
Flüte à Bec 2'  
Tierce 1½' [Cymbale III, Siffflöte 1']  
Plein Jeu IV  
Basson 16' [Contre Trompette 16']  
Trompette 8' [Trumpet 8']  
Oboe 8' [Voix Humaine 8']  
Clairon 4' [Clairon 4']  
Tremulant  
Swell 16'  
Swell Unison Off  
Swell 4'  
MIDI Swell A \*  
MIDI Swell B \*

#### Pedal

Contre Bourdon 32'  
Principal 16' [Contrebasse 16']  
Subbass 16'  
Bourdon Doux 16' (SW)  
Octave 8'  
Gedackt 8'  
Choralbass 4' [Nachthorn 4']  
Mixture IV  
Contre Basson 32'  
Bombarde 16' [Basson 16']  
Trompette 8'  
Rohrschalmei 4' [Clairon 4']  
Great to Pedal 8'  
Swell to Pedal 8'  
Swell to Pedal 4'  
MIDI Pedal A \*  
MIDI Pedal B \*

#### General

Main Off  
Antiphonal On  
Flute Tremulant II  
Main Tremulant II  
All Swells to Swell  
Pipes Off  
Ancillary On  
Melody \*  
Bass \*

# SINDONE CHAPEL

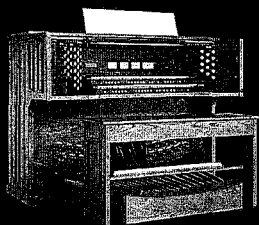
TURIN, ITALY

RODGERS 835 TWO MANUAL

One of the world's most famous landmarks, the Torino Cathedral, located in Turin, Italy, has installed a Rodgers 835 organ as part of a historical renovation of the cathedral's Sindone Chapel. Since the 1500's, Sindone Chapel has been the resting and viewing location of the Shroud of Turin. The Rodgers 835 is a comprehensive, MIDI-equipped 2 manual organ of 38 speaking stops and 9 couplers. An additional 22 voices are accessible through Rodgers' exclusive Voice Palette™ technology, while Parallel Digital Imaging (PDI™) technology creates the precise realism of a true winded pipe organ. There's really only one way to appreciate the superiority of a Rodgers—Listen. Call your nearest Rodgers dealer and ask for a demonstration.



## Recognized The World Over



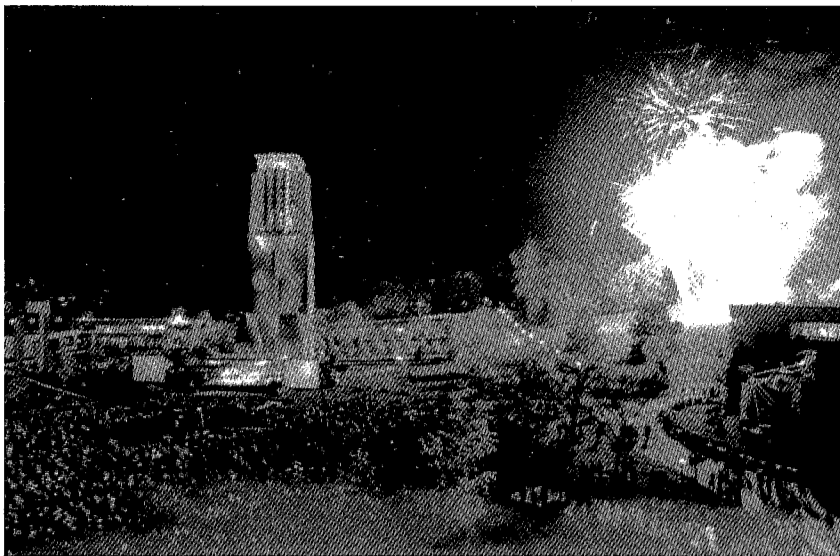
For a FREE audio CD of Rodgers 800 Series organs send us your name and mailing address to one of the addresses listed below.

**RODGERS®**  
Rodgers Instruments LLC

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124 (503) 648-4181 • FAX (503) 681-0444  
Web site: [www.rodgersinstruments.com](http://www.rodgersinstruments.com) A member of the Roland Group  
E-mail: [marketing@rodgers.rain.com](mailto:marketing@rodgers.rain.com)

©1999 Rodgers Instruments LLC





Dedication festivities of Lurie Tower, University of Michigan

and has a 60-bell, five-octave range from G to G, chromatic with the exception of the lowest semi-tone. The ten largest bells hang below the playing cabin, and the other 50 are above it. The largest 38 bells can be played automatically by means of a computer that activates hammers on the outside of the bells. The automatic system plays the Westminster Quarters as well as a short musical selection each hour while students are changing classes.

Funding for the carillon came from a gift made to the College of Engineering. Ann Lurie, now an honorary member of The Guild of Carillonneurs in North America, gave the tower and carillon in memory of her husband, Robert, a graduate of the College of Engineering. Robert's name and dates are on the bourdon bell, and the next six bells bear the six Lurie children's names.

The carillon dedication was a particularly impressive and fun affair. Following a dedicatory speech by Interim University President Homer Neal, the School of Music Symphony Band and the carillon were featured both separately and in ensemble. At the carillon were Margo Halsted, University Carillonist; and Ray McLellan, Assistant University Carillonist. Carillon works by Chip Davis of Mannheim Steamroller fame and by William Albright were premiered. The band and carillon joined forces for the finale, "Great Gate of Kiev" from Mussorgsky's *Pictures at an Exhibition*. The audience, estimated at between three and five thousand persons, was able to watch the carillon performance on two large screens. During the concert there were special lighting effects, including lasers, and the evening ended with a fireworks display. Preceding the dedication there was a dinner honoring the Lurie family, and afterward there was an "afterglow" with dancing.

Richard Giszczak, Margo Halsted, Patrick Macoska, Ray McLellan, Judy Ogden, Erven Thoma, and David Wu play the Lurie Carillon weekdays at

midday and in the early evening as well as on weekends. Thirteen carillon students play at various times. Also performing regularly are Kathleen Beck and engineering professor Bram van Leer. The annual international summer recital series, "Seven Mondays at Seven," is now held at the Lurie Carillon.

The other carillon at the University of Michigan is located about two miles away on the central campus. The Charles Baird Carillon was built by John Taylor and Company with 55 bells dating from 1936 and 1975. The carillon was cast and installed by the Royal Eijssbouts Bellfoundry of Asten, The Netherlands. The bourdon weighs 12 tons, sounds an E, and is connected to G on the keyboard. The Baird Carillon is played by the many available performers weekdays at noon and in the early evening on weekends. Both instruments are open to the public during the midday performances.

#### CarillOnLine

Welcome to CarillOnLine, a guided tour of the Internet for carillonneurs and carillon fans. World Wide Web addresses appear between the "<>" signs.

First, check out the **Domaine Louis Carillon** site to find out where you can purchase carillon wines: <<http://www.vineyardbrands.com/brandsheets/carillon.html>>. Pour a glass and start brushing up on your languages with this **web of on-line dictionaries** at <<http://www.bucknell.edu/~rbeard/diction1.html>> and <<http://www.bucknell.edu/~rbeard/diction2.html>>.

Or learn a new language on the **web of on-line grammars** at <<http://www.bucknell.edu/~rbeard/grammars.html>>, including the **Integral Dutch Course** at <<http://www.sr.net/srnet/InfoSurinam/dutch.html>>.

Many carillon composers are published by the Dutch publishing house **Donemus** which offers a site listing birth dates, death dates, and correct

spelling of the composers' names at <<http://www.netcetera.nl/donemus/lijsten/>>. Finally, see and hear Frank DellaPenna's group, **Cast in Bronze**, at <<http://www.castinbronze.com>>.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

## Harpichord News

by Larry Palmer

### Status of the Handel House Museum (London)

The establishment of a London museum to honor the life and works of George Frideric Handel has been subject to a rollercoaster series of advances and setbacks since the establishment of The Handel House Trust in 1991. Plans to purchase the early 18th-century terrace house at 25 Brook Street, Handel's home from 1723 until his death in 1759, fell through when an anticipated grant from the British Heritage Lottery Fund was withdrawn because a large matching endowment could not be raised within the required time period.

To rescue a part of the project the Co-operative Insurance Society, owners of the property, proposed that the Trust should create and run a museum limited to the upper storeys of 25 Brook Street and its neighboring house, allowing the ground floor to be used for commercial ventures. This solution would provide space not only for the historical recreation of Handel's main room on the first floor, but also allow an area for the exhibition of the ever-expanding Trust collection, a temporary exhibition space, and an area in which to perform music.

To prepare for the museum, construction work has begun: installation of an elevator, strengthening the main floors, and soundproofing the rooms. The owners have also offered significant future financial support.

The Handel House Trust has acquired the Byrne Handel Collection, consisting of several hundred objects. These include a letter from Handel to *Messiah* librettist Charles Jennens, a Thomas Hudson portrait of Jennens, an autograph leaf from the oratorio *Esther*, Mozart's handwritten arrangement of a Handel fugue, Mainwaring's 1760 Handel biography with annotations by Jennens, and many other books, scores, and works of art.

Modern replicas of Handel's harpsichords by William Smith and Ruckers have been delivered to the Trust by harpsichord makers Michael Cole and Bruce Kennedy.

A capital campaign to ensure the opening of this museum (projected for the fall of 2000) has been reinstated. I invite our readers to join in this effort by

sending contributions to The Handel House Foundation of America, Inc. c/o James B. Sitrick, Coudert Brothers, 1114 Avenue of the Americas, New York, NY 10036-7703. Gifts are tax deductible under IRS code 501(c)3.

### A surprise in the news

Dominique Alice Browning, editor of *House and Garden Magazine*, was profiled in the *Dallas Morning News* (May 17, 1998). Browning's recipe for her ideal vacation caught my eye: "A combination of hiking, reading and doing a new skill like playing the HARPSICHORD . . . by the water." Her regret: "Not having become the conductor of an orchestra."

Features and news items, as well as suggestions for topics to be featured in these columns, are welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275 or, via email, [lpalmer@mail.smu.edu](mailto:lpalmer@mail.smu.edu)

## Book Reviews

**French Masters of the Organ: Saint-Saëns, Franck, Widor, Vierne, Dupré, Langlais, Messiaen, by Michael Murray. New Haven: Yale University Press, 1998. 245 pages. \$30.00.**

Michael Murray is well qualified to undertake the portraits of seven central personalities in the development of French organ repertoire. As a youth he studied with Dupré in Paris in the early 1960s, concentrating on the works of Franck in the second year of their association (Dupré previously had studied Franck's pieces with Guilment in 1907-08). As a concert organist Murray has recorded the works of Bach and French masters, including the complete works of Franck<sup>1</sup> and pieces by Dupré.<sup>2</sup> One of his books is *Marcel Dupré: The Work of a Master Organist*,<sup>3</sup> and he had direct personal acquaintance with Messiaen and Langlais. The high expectations raised by Murray's intimate connections with several persons of his subject matter are amply fulfilled in this engaging discussion of French romantic organist-composers and the leading French organbuilder of the 19th century.

The Introduction identifies the prospective readership as student organists, and the author's personal recollections of his own student days in Paris will appeal to members of an emerging generation of young musicians as well as general readers. This section is unique in another respect in that it introduces a number of basic aesthetic questions relating to the works of the central personalities. The major focus is on the composer's intentions, a topic that has been thoroughly debated in professional journals for years: How can the composer's intentions be known? Are they more important than the ideas of interpreters? Are perform-

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

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

THE ALLEN ORGAN COMPANY PRESENTS

## Howard Goodall's ORGAN WORKS

This acclaimed video traces the birth of the pipe organ and its evolution, arriving at today's organs. Includes spectacular footage of some of the finest organs in Europe and the USA. 95 min. \$19.95.

Write: Allen Organ Co., P.O. Box 36  
Macungie, PA 18062-0036  
Check or Visa/Mastercard  
or Call 610-966-2202

© AOC 1998



ers duty-bound to respect them? How do they relate to artistic freedom? What is the connection between musical creation and re-creation? What bearing do these questions have on the topic of authenticity? Murray illuminates these philosophical problems pragmatically on a nontechnical level; he advocates a collaborative reconciliation of the performer's need for self-expression with the widest possible knowledge of the composer's stylistic biography and broader musical tradition. Other fundamental issues touch on the relative isolation of organists from the musical mainstream, expressiveness on the organ, and the definition of "romantic" and "classic" and their relation to organ playing.

An account of the career, accomplishments, and significance of the famous French organbuilder, Aristide Cavallé-Coll, constitutes the first narrative chapter. Considerable reference to this central figure is made in the ensuing discussions of the individual organist-composers, whose works were intimately related to the evolution of organbuilding at the time. Particular mention is made of the commonality of timbres in all of his instruments, as well as of some differences attributable to the personalities of the voicers. Even so, the greatest of Cavallé-Coll's skills was his scaling of pipes, in proportion to the size of the building, on "scientific" principles. His consoles were "models of convenience," designed for simplicity. His finest Parisian achievement was the four-manual, 66-stop instrument in the Palais du Trocadéro, built for the World's Fair of 1878. The tonal design of this instrument, the first to be installed in a public hall, made it ideal for the performance of French romantic works. It received enthusiastic testimonials from Liszt, Guilmant, and most of the French master performers discussed in this book.

The chapters devoted to the seven musicians generally cover the following topics, where relevant: early childhood and precocious tendencies, parental and other influences on musical development, formal musical training, youthful organist appointments, relation of personality factors to compositions, adherence to a "romantic creed," unique contributions to the romantic genre, resolution of some aesthetic problems raised in the Introduction, intensity of feeling for organ sounds, utilization of organ colors and timbres in the Cavallé-Coll context, links with that organbuilder, recitals and performing style (preparation practice, memorization, keyboard and pedal technique, registration, improvisation, execution), teaching principles (similar to the preceding), relations with and recollections of contemporaries, later years, position in 19th-century French music, and overall significance. There is a great deal of useful pedagogical information embedded in these discussions, either for performance or programmatic purposes.

Each chapter opens with a transitional section that links its subject with other musicians in the series or to other contemporary musical-aesthetic issues; these, along with some overlapping of topics, effectively contribute to the continuity and interrelation of ideas. At the same time, certain unique facets of individual organist-composers are highlighted: Franck's influence on Cavallé-Coll's organbuilding projects; the invention of the organ symphony by Widor (not Saint-Saëns); the derivation of Vierne's harmonies and rhythms from Franck and Widor, and the question of his originality; Dupré's legendary feats of memory in his Bach recitals in 1920; Langlais's distress with extremes in organbuilding; Messiaen's mystical conception of timelessness and his unprecedented color-sound synesthesia, use of bird song, and Eastern rhythms and modes.

The role of the Paris Conservatory as France's authoritative music school that set the standards for Europe and the world, and its place in the lives of the organist-composers, either as students or teachers, is a recurrent topic throughout the book (Franck's separ-

ture from the school in 1841 was a painful life event, but he became professor of organ there some 30 years later). The influential role of the Rome Prize in establishing a composer's reputation is also discussed, but it is worth noting that while both Saint-Saëns and Messiaen competed twice and failed, Dupré succeeded in 1914 with Saint-Saëns, now a member of the panel of judges, casting the deciding vote!

Some of the personalities are the subject of humorous anecdotes that illuminate their whimsical nature; for example, Saint-Saëns responded to a clergyman's reproach concerning his austere music by declaring that he would play lighter pieces only when he heard the language of the Opéra-Comique coming from the pulpit; Langlais improvised on French lullabies in dialogue with his snoring dog's pitches.

A useful bibliography for each chapter concludes the book. Instead of using a formal system of endnotes, Murray's unorthodox approach consists of a series of commentaries on relevant aspects of the main text, accompanied by the needed technical reference information. Considering that some of his material was derived from private recollections (Dupré) or taped conversations (Messiaen), this is a workable system.

This highly effective mix of biographical, practical, and pedagogical informa-

tion constitutes a strong recommendation of this book for those to whom it is intended: student organists and general readers alike.

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

#### Notes

1. Franck: *Complete Masterworks For Organ*, on the 1889 Cavallé-Coll organ in the Basilica at Saint Sernin, Toulouse, France. Two discs. Telarc CD-80234, 1990.
2. *Symphony in g*, with the Royal Philharmonic Orchestra. Telarc CD-80136, and others in collections.
3. Boston: Northeastern University Press, 1985.

## Music for Voices and Organ

by James McCray

### Medieval and Renaissance choral music

When God saw that many men were lazy, and gave themselves only with difficulty to spiritual reading, He wished to make it easy for them and added the melody to the Prophet's words, that all being rejoiced by the charm of the music, should sing hymns to Him with gladness.

St. John Chrysostom.

Do you remember the last time your church choir sang music from the Middle Ages or Renaissance? These styles tend to receive less frequent performances. The Latin text, the austere modal harmony, and general style may be less attractive to today's listeners. Yet, as professional musicians we have a duty to bring a wide range of musical expressions to our congregations.

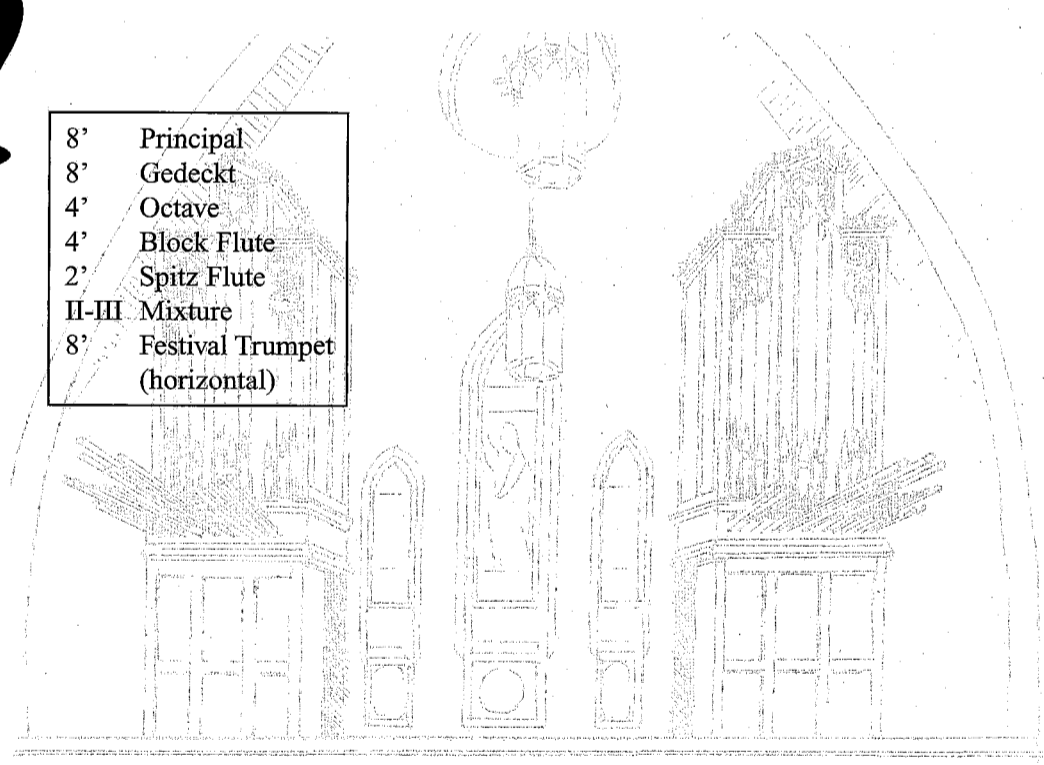
It is easy to fall into that trap of singing what the congregation/ministers want to hear. Expanding their understanding of the full range of sacred music should be a priority for professional church musicians. Having a congregation experience diverse musical styles gives them a stronger foundation. Notice how complicated it becomes when a new hymn is used on Sunday mornings . . . the congregation stumbles through it and the hymn often dies an immediate death for that church. They want to sing hymns they know and growth is stunted.

At my church, in addition to the various items of incidental service music, we sing an anthem and an offertory each Sunday. Over the 11 years I have been there that has resulted in learning and performing at least 75-80 settings a year and we try to do a minimum of 30% new pieces each year so that our library is quite substantial. Over that length of time we have developed a solid backlog

Goulding & Wood announces the signing of a contract for a new Antiphonal division for our Opus 26 (II-28) at

### St. Paul's Episcopal Church Wilmington, North Carolina

- |        |                               |
|--------|-------------------------------|
| 8'     | Principal                     |
| 8'     | Gedeckt                       |
| 4'     | Octave                        |
| 4'     | Block Flute                   |
| 2'     | Spitz Flute                   |
| II-III | Mixture                       |
| 8'     | Festival Trumpet (horizontal) |



Antiphonal division to be playable from front console or new one-manual keydesk in balcony.

## Goulding & Wood, Inc.

823 Massachusetts Avenue  
Indianapolis, Indiana 46204  
Ph. 317.637.5222 Fax 317.637.5236  
<http://gouldingandwood.cnchost.com>



# EST. 1930 SCHLICKER

1530 MILITARY ROAD  
BUFFALO, N.Y. 14217  
(716) 874-1818

of repertoire. We can pull out a work from a year ago, have it in place musically very quickly, and still have lots of time in the rehearsal to learn something new.

Doing two pieces each Sunday presents a fine opportunity for variety. The choir can sing one work which has an immediate appeal and might be familiar, then follow it with something new and less traditional, such as a Medieval/Renaissance motet. This revitalizes choir members who recognize the quality of the early music, while pacifying the congregation with a traditional melody.

Perhaps the choir could sing some brief early music as an introit. Some compositions have several sections which lend themselves to service use. Doing each of these little sections over a period of time as incidental music allows the congregation to adjust to those sounds while letting the choir learn the music and performance style. Then, later in the year, bring back that work in its entirety as an anthem or offertory.

The great medieval composer, Guillaume de Machaut, said that "Music is a science that would have us laugh and sing and dance." As conductors we have the power to choose music which moves our congregation to new levels or to merely help them remain stuck in neutral. By pushing them to hear new kinds of music we help them refocus each week.

**Messe de Notre Dame, Guillaume de Machaut (c. 1300-1377). Triplum, motetus, contratenor, and tenor, C.F. Peters Corp. #67574, no price given (D).**

Edited by Lucy Cross, this is a new scholarly performing edition of one of the most famous works of the Middle Ages. In addition to the five major movements, incipits for the *Gloria* and *Credo* movements are included. The *Ite Missa Est* is notated at the end. The vocal lines have extended melismas. There are excellent background comments on the music and its performance. Designed for an advanced male choir of sophisticated voices.

**Ave, Maria dulcissima, Don Carlo Gesualdo (c. 1560-1613). SATTB, Alliance Music Publications, AMP 0119, \$1.30 (D-).**

The Kenneth Fulton edition is structured without bar lines and with several types of notes indicating primary/secondary primal stress to achieve rhythmic independence. There is a keyboard reduction of parts. Very contrapuntal with curious Gesualdo harmonic areas.

**Why Art Thou so Heavy, O My Soul, Orlando Gibbons (1585-1625). C.I.A. Publications, G-4397, \$1.10 (M-).**

The English text is a statement from Psalm 43. This anthem has counterpoint, interesting harmonic progressions, and reasonable vocal ranges with some melismas. This edition organizes the music into varying measures to achieve its feeling of independence.

**Behold how the Just (Ecce quomodo moritur justus), Tomasco da Vittoria (1540-1611). Augsburg Fortress, 11-2510, \$.95 (M).**

Vittoria's motet has three sections with the outer two longer and more contrapuntal. The English text provided by editor Jerry Thompson appears first

under the notes. There is a keyboard reduction of the choral parts. Ranges are fine for this typical late 16th-century setting.

**Christus factus est, Estevo Lopes Morago (c.1575-1630). SATB unaccompanied, Aureole Editions, AE 62, no price given (E).**

A Latin text only is provided for the Good Friday motet. There are three pages and the complete traditional text is not used. The music is chordal, easy, generally homophonic with a few suspensions and similar escape tones. Very simple music.

**Coenantibus autem illis (While they were eating), Juan de Lienas (c.1545-?). SATB unaccompanied, Mark Foster Music Co., MF 2131, \$1.60 (M).**

This Renaissance Mexican composer's communion motet has been edited by William Bausano. Latin only is used for performance and there is a keyboard reduction for rehearsal. The contrapuntal lines move through several meters so that pulses shift. Typical music of the 16th century.

**Hodie Christus natus est (Today Christ is born), Jan Pieterzoon Sweelinck (1562-1621). SSATB unaccompanied, Roger Dean Publishing Co., 10/2142R, \$1.95, (M+).**

This scholarly edition of the famous Christmas motet has extensive notes from its editor Chester Alwes. Mensural notation, 17th-century pitch, and other performance matters are discussed. The celebrative music has shifting meters, exposed sections, contrapuntal lines, and a low alto part. Exciting music.

**Hodie nobis coelorum Rex (On this day a King from heav'n), Giovanni Nanino (1560-1623). SATB unaccompanied, G.I.A. Publications, G4396, \$1.10 (M).**

Both Latin and English versions are provided for performance. Duple and triple meters alternate throughout the predominantly homophonic textures. Ranges are good for all parts. A lovely setting that will appeal to singers and congregation.

**Ecce nunc benedicite Dominum (Hearken, bless ye the Lord), Tomas Luis de Victoria (1549-1611). SATB double choir, Concordia Publishing House, 98-3424 (M).**

Although small choirs may shy away from doing a double choir work, it is good to be reminded that these settings can be performed with two choirs or a choir of voices and one of instruments. Also, a quartet of singers could be used as an echo choir, although a balanced sound is preferred. This Victoria setting has strong Gabrieli influences with block chords which are tossed back and forth as short syllabic statements. There is a keyboard reduction, Latin and English performing texts, and brief prefatory remarks from the editor Robert S. Hines.

## New Recordings

**Majesty in Miniature. Pastor de Lasala, organist. MOA CD 002. Australian \$30.00, including postage.**

Available with Visa or Mastercard from Academy Music, Post Office, Lenswood, South Australia 5240.

MOA would appear to be de Lasala's private label. The first CD in what we hope will be a continuing series, *Goulburn's Grand Hill Organ*, played by de Lasala and Kurt Ison, was reviewed in THE DIAPASON in July 1998. In both cases, 20% of the cost will be given to the organ maintenance fund of the church involved.

The disc (73½ minutes) includes: *Rinaldo: Overture and Concerto Grosso*, op. 3, no. 6, 1st movt., both by Handel (arr. de Lasala); *Voluntary in F major*, op. 7, no. 8, by Stanley; *Fantasia and Fugue in C Minor* (BWV 537), by Bach; *Sonata in D Major*, op. 1, no. 4, by F. X. Schnizer; *All'Offertorio in C and All'Elevezione in F*, both by Domenico Zipoli; *Noël Bourguignon*, by Balbastre; *Prelude and Fugue in B-Flat*, op. 16, no. 2, by Clara Schumann; *Prelude in F*, by Fanny Mendelssohn-Hensel; *Toccata in the Baroque Style*, by Dulcie Holland; "Tango" from *Dance Suite*, by James Jacka Coyle; *Vesper Voluntaries*, op. 14 (Introduction and nos. I, II, VIII), by Elgar; "Divertissement," "Berceuse," "Carillon" (nos. 11, 19, 21 from *24 Pièces en style libre*), by Vierne.

The catchy title is actually quite justified. The organ used is the Forster and Andrews organ at Sacred Heart Church, Mosman NSW, Australia. The well-known English builder installed the organ in St. Andrew's Presbyterian Church, Mosman, in 1882. When that church moved to larger quarters in 1925, the organ was bought by Sacred Heart and moved to its present location. The instrument was restored by Roger Pogson of Sydney in 1983-84; the specification and pipework are still original.

The tiny one-manual instrument contains seven stops, principal tone at 8', 4', and 2', plus Stopped Diapason 8', Viola d'Amour 8', and Oboe 8', plus a pedal Bourdon 16' and manual to pedal coupler. The organ does, in fact, have an amazingly majestic sound! The Oboe tops the ensemble effectively and every stop is useful both alone and as part of the ensemble. The pedal Bourdon is a fine example of a stop that seems to adjust itself to the manual stops being used with it. In the Vierne "Carillon," for example, one seems to hear a powerful pedal voice that is simply not there.

De Lasala has put together an unusual and interesting program, much of it well off the beaten track. His own Handel transcriptions, recently published, are useful additions to the repertoire. The allegro from Concerto Grosso no. 6 sounds a little dull here; it really needs a brighter registration than is available. With the help of the organ's two composition pedals and a registrant, de Lasala performs wonders in terms of varying the registration. The 18th-century pieces all work well, although the Bach Fantasia and Fugue really requires a larger instrument. De Lasala proves that it can be played on this organ, but not that it should be.

This is, after all, a 19th-century organ, and the Romantic works are very satisfying. The Elgar voluntaries are part of a set of 11, written during the composer's days as a church organist. They are useful service music, but I have never found them musically exciting. The Vierne pieces are extremely enjoyable. They come from a collection, originally intended for harmonium, that can



High quality custom organs at reasonable prices. Call today for our free color brochure.

Toll Free 888-629-1012  
www.zimmerorgans.com  
731 Crosspoint Drive, Denver, NC



AUSTIN ORGANS, INC.  
ORGAN ARCHITECTS AND BUILDERS

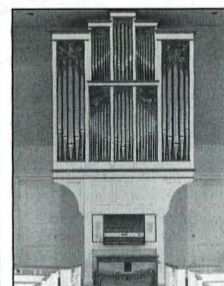
FACTORY OFFICE  
156 WOODLAND STREET  
HARTFORD, CONN. 06105  
TELEPHONE 860-522-8293  
FAX 860-524-9828



JOHNSON  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 461-9165

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.

## Bedient



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



QUIMBY  
PIPE  
ORGANS  
INCORPORATED

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

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

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



be considered a small-scale foil to the *Pièces de Fantaisie*. The organ sounds impressive in these works and the "Carillon" is really exciting.

The two Australian compositions will be new to most of us. Dulcie Holland (b. 1913) is a well-known composer; she wrote this toccata in 1986 to celebrate the restoration of the organ in her own church. It is a rather predictable work that might sound more impressive on a considerably larger instrument. Coyle (b. 1968) wrote the *Dance Suite* in 1996 for de Lasala and for this organ. The "Tango" is a catchy piece that makes one want to hear the whole suite.

Pastor de Lasala was born in Sydney in 1958 and educated in that city. He teaches French, Latin, and organ at a private school in the Sydney area and has been organist at Sacred Heart Church for 20 years. He has been extremely active in efforts to preserve and restore the many remaining 19th-century organs in Australia, but he is also known, both at home and in France, as a specialist in early French organ works. His playing here is stylish and unfailingly tasteful, but perhaps a bit lacking in flair. One disturbing mannerism may actually be the fault of the engineers. In several places, final chords are so quickly chopped off that the effect is quite peculiar. De Lasala has provided excellent liner notes, which include a great deal of information about the organ and its history.

This is a recording for those interested in hearing various kinds and sizes of organs. The small instrument at Sacred Heart is a little gem and de Lasala does a marvelous job of showing it off. No sleight of hand, however, can overcome the fact that most people would prefer to hear much of the music on a less limiting instrument. In other words, a recording for organists but probably not, despite the interesting program, for the general music lover.

—W.G. Marigold  
Urbana, Illinois

## New Organ Music

*Prelude, Fugue, and Variation*, César Franck. H. W. Gray GSTC9617, \$4.95.

H. W. Gray, through the venerable "St. Cecilia Series," has released this new edition of Franck's well-known Opus 18, written between 1860 and 1862. The music has not been simplified or arranged in any way, merely typeset in a different format from the French edition with a few editorial suggestions that are sometimes not on the mark. The printed score may perhaps be somewhat easier to read than that of the Durand edition, but that hardly seems a worthy reason to publish another edition of the work. The only criticism about this edition is that some of the markings are purely those of an unidentified editor at H. W. Gray. Occasionally, Franck's registration is given in French, sometimes in English, sometimes a mixture of both. For example, in the middle of the Prelude, there is a suggestion of G.O. to Ped. 8' and 4'. This reviewer would have appreciated the language to be either French or English; but the real problem is that Franck's suggestion in that case was for the addition of either an 8' OR 4' stop in the pedal—not the Great to Pedal 8' and 4'. A minor point? Nit-picky? Perhaps. At any rate, by working with the French edition, minor changes can be made so that this version will conform to the original. Possibly useful as a first Franck piece for beginning students who do not own the French edition.

*Prelude on Divinum Mysterium*, Edward Kerr. H. W. Gray GSTC9704, \$3.95.

This piece is another in the "St. Cecilia Series" from H. W. Gray. Edward Kerr's arrangement of the Gregorian melody "Divinum Mysterium" is one that will appeal to less-experienced organists, especially those in the begin-

ning stages of study. Almost sight-readable, it presents an uncomplicated pedal part, a few registration changes, and a fresh, modern look at the ancient seasonal tune. This will be of greatest benefit to those organists who do not wish to tackle some of the bigger seasonal literature at early stages in their development. A note to those who teach beginning adult students: this piece has been enjoyed immensely by two of my present students. They do not think of this arrangement as "kid's stuff" and they—like their teacher—say that this piece should be favorably recommended!

—Jeff Binford  
Highland Park Presbyterian Church  
Dallas, Texas

*Canzona for Organ*, Peter Schickele. Elkan-Vogel 163-00043, \$3.95.

This superb four-minute miniature was composed by P.D.Q. Bach's ghostwriter and alter-ego, Peter Schickele. Dating from 1960, it has the same suave harmonic sophistication that one encounters in the more lyrical movements of other mid-century composers, such as Persichetti and Mathias. This is a beautiful addition to college freshman repertoire lists and would be equally at home in quieter moments in church services. Let's hope to see many more pieces by Mr. Schickele under his own name.

*Partita on "Hymn to Joy,"* John G. Barr. H.W. Gray TSC9705, \$4.95.

John Barr has produced a fine set of variations on Beethoven's well-known theme that will certainly satisfy parishioners who like to hear arrangements of familiar tunes. The movements of this partita include a harmonization, processional, pastorale, scherzo and fugue and are all moderately difficult. The complete set would make an excellent prelude to a festival service, or the movements, each roughly two minutes in length, could be used separately. The concluding fugue would be especially apt as a postlude. An excellent addition to church service repertoire.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

*Short Settings of Jewish Hymns for Organ*. Emily Maxson Porter. Warner Brothers, EL96125. \$7.95.

These brief, straightforward settings of Jewish hymns apparently are to be used as accompaniments for congregational singing or as brief interludes. A two-measure introduction begins each of the 15 settings in this collection. Included are tunes such as *Adon Olam*, *Ein Keiloheinu*, *Hatikva*, *Maoz Tsur*, and *Shalom Aleichem*. Many are for manuals only; those requiring pedals are technically undemanding. Some

hymns have two settings (*Ein Adir*, *Maoz Tsur*, *Adon Olam*, *Ashreinu*); some have three (*Ein Keiloheinu*; *Halleluhu*; *Father, Hear the Prayer We Offer*). Musically these are very conservative, but they may fill a niche for organists who need service music for the synagogue.

*Organ Music for the Temple: Five Jewish Hymns*. Emily Maxson Porter. Warner Brothers, EL 96124. \$7.95.

The five hymn settings in this collection—*Ata Echad*, *Ein Adir*, *Father, Hear the Prayer We Offer*, *Hatikva*, and *Shomeir Yisraeil*—are in the same style as the preceding group. These, however, are longer and are intended as service music rather than accompaniments to singing. Unfortunately, Porter's imagination isn't quite up to the task, for although the pieces are technically polished and thoroughly within the grasp of an intermediate organist, the absence of any colorful harmonies, interesting rhythms, or even modulations, makes them tedious. These settings qualify as "wall-paper music," which may be what some congregations (Jewish or Christian) want, but those seeking more depth will need to look elsewhere.

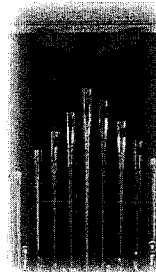
—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

# Express Yourself!



## ...With The Peterson RC-150™ Sixteen Stage Swell Shade Operator

Thousands of pipe organs use Peterson electronic swell shade operators to achieve exacting control of their expressed divisions. As the leading innovator of solid state control equipment for pipe organs, we have over twenty years of experience with shade control systems. We now proudly offer our most refined shade controller ever: the RC-150 /16! Smooth, quiet, and



powerful, this system incorporates sophisticated motion control technology to move shades quickly yet gently to precisely the desired position...every time.

To find out how you can "express yourself" like never before, contact your organbuilder or Peterson for a free brochure.

**peterson**  
ELECTRO-MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue • Alsip, Illinois 60803-2476 • U.S.A.

Phone 708.388.3311 • Fax 708.388.3367 • email@petersonemp.com • www.petersonemp.com

# The Organ in the New Millennium

Pacific Lutheran University  
April 8–12, Tacoma, Washington

Herbert L. Huestis

When an organ builder creates an instrument for his alma mater, the stage is set for a career achievement and the conception of a work of art. Such was the case when Charles Fisk built his masterpiece at Stanford University. In the same spirit, Paul Fritts created the magnificent opus that was the centerpiece of an International Symposium entitled "The Organ in the New Millennium" at Pacific Lutheran University, Tacoma, Washington.

This symposium was jointly sponsored by the Westfield Center and Loft Recordings of Seattle, Washington. It attracted organists and organ enthusiasts from all over the world. Scheduled events included four daily concerts, most of which were held at Lagerquist Hall in the new Mary Baker Russell music center at Pacific Lutheran University, Tacoma, Washington.

"The Organ in the New Millennium" embraced multiple efforts to approach a fairly difficult subject. The participants had at their disposal an organ of the highest excellence, but no crystal ball. However, they proceeded to present their views of the transition between millennia in a series of panel discussions which served as a framework for the symposium.

## Brainstorming

As one might suspect, predictions for the future were plentiful and to some extent, easy come, easy go. Despite the more predictable questions and answers, only a few panelists and participants had the courage to say they didn't know what the future might hold, and even fewer had the fortitude to admit that they couldn't be sure what the organs of the 21st century might be like. All seemed to agree that the artistic expression of the organ builder's art was here to stay and that quality far outweighed quantity as a worthy goal. Roberta Gary of the University of Cincinnati exemplified the spirit of the conference when she recalled a "5 star experience" as she discovered the John Brombaugh organ at Ashland Avenue Baptist Church in Toledo, Ohio. Martin Pasi described the first time he experienced the revival in American organ building at the Fairchild Chapel in Oberlin, Ohio. It was plain to see that a well deserved "lifetime achievement award" was in the making for John Brombaugh.

How often the wisdom of elders comes out in storytelling. John Brombaugh related, in somewhat hilarious detail, learning to sing as a child. With characteristic nonchalance, he claimed that he "never quite made it to soloist," because he "couldn't make his voice wiggle." However, he learned that the art of singing is the art of music, that the organ is a musical instrument, first and foremost, and that the organ must sing if it is to be musical. All agreed that "making pipes sing was much more important than making them hum." Hopefully, the reader will note that this was not a dry discussion of "historically informed" musicology, but a spirited outpouring of what the organ meant to these major players and builders of our time, mirth notwithstanding.

## Music making

During the four-day course of the event, some seven recitals and fifty-four compositions were played on the three-manual, 54-stop Fritts organ. (See the June issue, pp. 1 and 19 for description and specification.) The presentation of this instrument, along with important

organs of John Brombaugh in Tacoma, and Martin Pasi in Lynnwood, Washington, provided proof positive that outstanding organ building is alive and well in Washington State. Quentin Faulkner of the University of Nebraska at Lincoln commented that "the Pacific Northwest builders are in the process of creating a new organ type that will not merely incorporate, but will fuse the previous organ styles that feed into it, and thus will transcend all of them." He stated that "There is of course an element of risk in such an undertaking, but also an immense amount of excitement and adventure... in leading the organ into a new age!"

What will the organ of this new age be like? This concentration of recitals gave the symposium participants a preview of the new directions a historically derived organ might take. In this case, the sum of the concert series seemed to be greater than each part. Far from being worn down, this listener attained new heights of perception with each recital and most fortunately the last concert was as fresh as the first. The scope of musical styles was panoramic. There was an almost symphonic element to the progression of concerts as it continued over this four-day period. David Dahl's opening recital served as an overture to the week's events with an exposition of the organ's considerable capabilities. Professor Dahl's 30-year career at Pacific Lutheran University is obviously capped by the installation of this magnificent organ. His opening recital gave him the opportunity to breathe life into the week's events with a highly varied program that included "A diverse suite" of some 13 composers, spanning time periods from 1583 (Frescobaldi) to the present (Cindy McTee and the late William Albright). It is interesting to note that Dahl has served as advisor for more than 30 pipe organ projects in the last 40 years and on the eve of his retirement was able to bring about the installation of this superb instrument in his own university.

Hatsumi Miura, organist of Yokohama Mirato Mirai Hall in Japan, presented a program of 20th-century music which developed the theme of "new directions" and demonstrated the broad capabilities of this organ. She began symbolically enough, with *A Prophecy for Organ*, by Daniel Pinkham and ended with the cheerful *Salamanca* of Guy Bovet.

Margaret Irwin-Brandon, organist of the Unitarian Universalist Society in Springfield, Massachusetts, broadened the palette with fantasias and baroque transcriptions that introduced the listener to the lyric qualities of the instrument. She seemed to play the organ like a violin, rather than a Steinway and encouraged the audience to listen with their whole attention. To heighten their awareness of the sound of the organ, she invited listeners to move about the hall at will, throughout the concert program—a fairly brave thing to do, when you consider the sight of somber "ghost walkers," slowly treading from nook to



Panel on "The Future of the Organ" included Susan Ferré, Roger Sherman, William Porter, Bruce Fowkes, John Boody, Martin Pasi, and Steven Dieck.

cranny of the room. Her final presentation of Arvo Pärt's *Annum per Annum* was thwarted by the failure of one of the power supplies in the organ. This necessitated some quick thinking on her part to save the piece. It turned out that the rapid-fire computerized pyrotechnics of the "sequencer" overwhelmed a 5 cent fuse. Such is the irony of high technology when applied to an ancient form.

## An organ for all seasons—a new organ type?

After these diverse presentations of organ literature, Peter Sykes, organist of First Congregational Church in Cambridge, Massachusetts, gave a bravura performance of the Poulenc *Concerto in G Minor* and Maurice Duruflé's *Requiem*. This vocal repertoire brought additional awareness of the musical qualities of the organ. Rather than competing with the orchestra and choir, it seemed to expand tonal sonorities. Of particular note was the effectiveness of the Kellner temperament in providing a foundation for orchestra and choir. The pure chords underlying the choral passages of the *Requiem* hushed the audience and heightened the sanctity and depth of the music. Throughout this performance the listener was introduced to a kind of feminine nobility that few organs possess. Beyond power, this organ has profundity and lyricism.

Craig Cramer, of Notre Dame University, presented Bach's partitas, trios and chorales and revealed more of the intimate qualities of the organ and the hall. Again, the listener could not ignore the fact that the organ wanted to be played like a violin, rather than a megapiano. And ever mindful of the possibility of finding the best seat in the house, this lowly scribe positioned himself behind a chair that is permanently reserved for the donor of the hall, Mary Baker Russell. An amazing discovery was a sharp slap echo that could be heard there and nowhere else. Could it be that she has the worst seat in the house?

By the sixth recital, one would think that every stop in the organ would have been heard once, twice or even thrice. Nevertheless, William Porter of the New England Conservatory scored a direct hit with his improvisation on *O dass ich tausend Zungen hätte* (Oh, that I Had a Thousand Tongues). Yes, he played the thousand tongues of the rich reed choruses of the organ which, in this writer's opinion, take their place



Pacific Lutheran University Professor David Dahl and alumna Margaret Irwin-Brandon


amongst the best reeds in any organ, anywhere. There simply are not enough superlatives to describe the perfection embraced in these reeds. John Brombaugh once remarked that the best reeds contain both fire and ice—that the blaze of sound has to include some measure of restraint or reserve as well as bravado. Paul Fritts has achieved this quality in his reeds.

The stage was set for the last movement in this symphony of concerts. Martin Rost is organist of the 1659 Stellwagen organ in St. Mary's Church, Stralsund, Germany, which provided the inspiration for this organ. The Stellwagen and Fritts organs share the same lofty structure and noble authority—the Stalsund casework is enhanced with enormously imposing even magisterial statues, while the Fritts carvings display busy gargoyles, introverted sculptures and a few insects and other artifacts of the Pacific Northwest. Rost proffered a freshly revised concert featuring the music of Scheidemann, Ritter, Köhler, Brahms and Mendelssohn. He hushed the audience with the softest stops on the organ and rendered the Brahms *Chorales* with magic as well as spirituality. He closed the symposium concerts with the Mendelssohn *Sonata in C minor*, giving an air of restraint and modesty, like a Mozartean cadence. The crowd went wild with a standing ovation.

## An overview

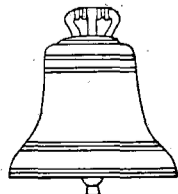
One must make the inevitable comparison with the Westfield Center sponsored "Historical Organ in America" at Tempe, Arizona in 1992. (See reports in THE DIAPASON, June, 1992, pp. 10–12, by Herbert L. Huestis, and July, 1992,

New Organs  
Rebuilding • Restorations • Tuning & Repair



AAA  
PIPE ORGANS

P.O. Box 155475 • Waco, Texas 76715  
(254) 867-0699



FREE INFORMATION ABOUT  
BELLS AND CARILLONS


The Guild  
of Carillonners  
in North America

37 Noel Drive  
Williamsville, NY 14221



Greg Harrold  
Fine Mechanical Action Organs  
Since 1979

2205 Federal Ave., Los Angeles, CA 90064  
Telephone/Fax (310) 473-0389  
email: gregharrold@earthlink.net



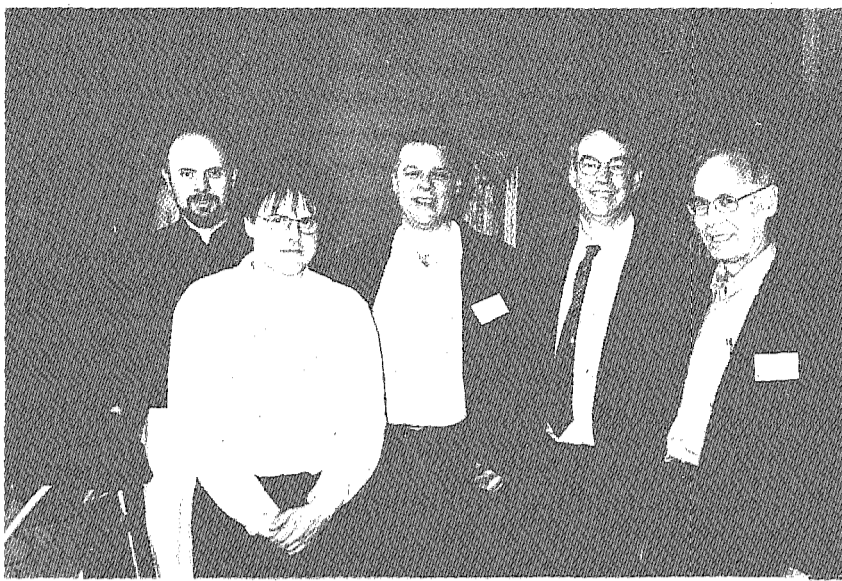
Muller  
Pipe Organ Company

2242 Tedrow Road  
P.O. BOX 14586  
Toledo, Ohio 43614

toll free (888)382-6761  
mullerpic@aol.com

Celebrating 80 years of Excellence





Paul Fritts, Martin Rost, Kristian Wegscheider, John Boody, Hellmuth Wolff

pp. 12-13, by Rudolf Zuiderveld.) What were the similarities and differences between these two gatherings? The Arizona conference featured the documented work of a dozen organ builders and opened up the lines of technical communications in an entirely new way. Trade secrets gave way to genuine "help lines" from one organ builder to another. This meeting was collegial and convivial in the same way as the Arizona conference, but lacked the documentation that was presented by the same group of organ builders seven years ago. Despite presentations made by such luminaries as Christopher Kent of the University of Reading, England and Hans Davidsson of the University of Göteborg in Sweden, there seemed to be more opinion than hard data.

However, the sheer number of concerts provided the opportunity for the organ literature to speak for itself as it related to this splendid Paul Fritts organ. An incredible variety of organ music was played during this session. It seemed that the organists who presented recitals took great care with the literature they brought to the organ. Few if any compromises were made, and almost all the music that was played worked well on the organ. (One cannot help but note the exception of César Franck.)

It seemed like a good opportunity to look at just how wide a range of music could be played on an organ that was built on a historical "platform," but was obviously an instrument of tremendous flexibility. In the space of four days, seven recitals were presented with a total of 54 selections drawn from 400 years of organ literature. It is interesting to note that of all the music performed, thirty percent was from the 17th century, another 30 percent from the 18th century, 7 percent from the 19th century and an astounding 26 percent from the 20th century. Two of the seven concerts featured music that was exclusively contemporary. This organ speaks to our own time with the same authority as

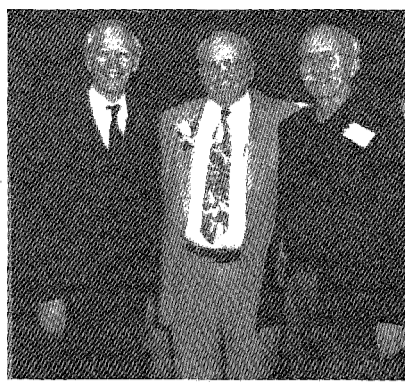
the age of J.S. Bach. This is no small accomplishment and demands a very broad flexibility in both voicing and tonal development. Another aspect of interest was the unique ability of this organ to accompany choir and orchestra. The tonal palette of the organ was every bit as varied as any orchestral color and the Kellner temperament provided a resonance that is unknown in most orchestra halls.

This symposium provided absolute proof that historically inspired organs can attain tremendous flexibility for the performance of the repertoire. The Fritts organ was not at all restrictive, as an analysis of the recital content will show. It is capable of playing a very big slice of organ literature, very well.

#### "Off-campus" concerts

Three events occurred off campus, in "must see" venues that provided some of the most inspiring music and worship experiences of the symposium. Mark Brombaugh of the United Church on the Green, New Haven, Connecticut, presented a recital on the milestone organ built by his brother John at Christ Church in Tacoma, Washington. David Dahl has spent his long career at Christ Church along with his post at Pacific Lutheran University. To a very great extent, the sublime achievement of Paul Fritts at PLU can be directly linked to the inspiration provided by John Brombaugh's milestone organ at Christ Church. It is an understatement to say that they are cut of the same cloth. Mark's recital was dedicated to his father Burlin Brombaugh, who was present at the symposium. The central feature of this recital was a commissioned work on his father's favorite *Spanish Hymn* in honor of his 90th birthday.

A joint recital by Melvin Butler and Roger Sherman, both of St. Mark's Cathedral in Seattle, provided the opportunity to hear Messiaen and Franck, among other composers, in the newly renovated cathedral space. The 1965 Flentrop organ illustrates the long



Mark and John Brombaugh honor their father Burlin on his 90th birthday.

lasting values acclaimed at the symposium. In his opening remarks, Roger Sherman recounted the time that the cathedral vestry was presented with two proposals for a new organ by Dirk Flentrop. The organ builder had suggested a modest organ as an alternative to the lofty instrument that now stands in the cathedral. The dean's reasoning for selecting the magnificent organ that has provided a musical legacy to the city for the last 30 years: they didn't have the money for either one!

A final event was the participation of the symposium group in worship at Trinity Lutheran Church in Lynnwood, Washington. This solid, working class church is the home of a new organ recently built by Martin Pasi of Roy, Washington. Rodney Gehrke, organist of St. Mark's Lutheran Church in San Francisco, presided at the organ for the service and was assisted by a vocal quartet from Pacific Lutheran University. The symposium participants were enthusiastic to be sure and were matched by parishioners note for note and word for word as they fervently sang the hymns and service music. One could not help but observe that "richening up" the music worked so much better than "dumbing it down!" The performance of all this music suggested that the impact of this symposium was not so much its forecast for the future, but the presentation of what was possible in the organ music of the 21st century. The panel discussions were infused with humor as well as platitudes and serious presentations and readings of papers. Perhaps the greatest impact was provided by the "who," as well as the "what," and "why." The closing of the international circle of organ builders was amply demonstrated in the remarks of two European organ builders present, John Mander of London and Kristian Wegscheider of Dresden. It was clear that they felt the Americans, in their revival of the historic organ, had taken knowledge gained from the European masters to new heights and that here at Pacific Lutheran University "a circle of learning" was completed when they took this information back to the continent.

All that aside, the raconteurs carried the day when it came to preparing for the new millennium. The subject of "Cincinnati" had come up in John Brombaugh's remarks, and Roberta

Gary quoted that city's most revered citizen, Samuel Clemens, who said that if the end of the world came in his lifetime, he wanted to be in Cincinnati, because everything happened ten years later there. Could it be, that like the celebrated Mark Twain, organ builders will always seek values that last longer than the fashion of the day? If this meeting is any indication, the future of the organ is in good hands in the 21st century. ■

*Note: The author wishes to thank organ builder Hellmuth Wolff for brandishing a camera at every opportunity during the symposium. It is so easy to miss shots, but Hellmuth's enthusiasm put him in the right place at the right time.*

Abbreviated content of seven recitals and 54 compositions presented on the Paul Fritts organ at Lagerquist Hall, Pacific Lutheran University, Tacoma, Washington.

David Dahl: Buxtehude (1637-1707), *Praeludium in D. Major* (late 18th C.), *Cornet Voluntary: Do-Mage* (1674-1751), *Recit de tierce en taille*: Palmermi (1768-1842), *Rondo allegretto*: Frescobaldi (1583-1643), *Toccata per l'Elevazione*: Krebs (1713-1780), *Wir Glauben all an einen Gott Vater*: Araujo (c.1684), *Batalha de S. Tom. McLee* (b. 1953), *Aenus Dei* (1998), Schumann (1865-1856), *Fuga in B-A-C-H*, J.S. Bach (1685-1750), *Schmücke dich, o liebe Seele*, *Prelude and Fugue in G. Major*: Albright (1944-1998), *Sweet Sixteenths: A Concert Rag* (In Memoriam): Vieme (1870-1937), *Carillon de Westminster*.

Hatsumi Miura: Pinkham (b.1923), *A Prophecy for Organ*: Heiller (1923-1979), *Nun komm' der heiden Heiland Variation für Orgel*: Shimizu (b. 1961), *Universe*: Alain (1911-1949), *Variations sur un theme de Clement Jannequin: Deuxieme Fantaisie*: Boyet (b. 1942), *Salamanca* from *Trois Preludes Hambourgeois*.

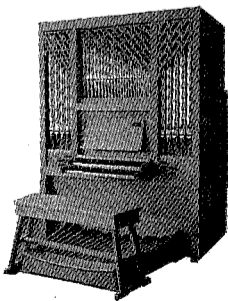
Margaret Irwin-Brandon: Bach (1685-1750), *Fantasia in G. Major, Concerto del Sigr. Luigi Manzoni*: Frescobaldi (1583-1643), *Toccata V. Book II*: Weckmann (1616-1674), *Praeambulum* (D. Minor), *Fantasia: Storage* (H. 1660), *Pasacaglia* (A. Minor), *Part* (b. 1939), *Annum per Annum*.

Peter Sykes: Durufle (1902-1986), *Prelude et Fugue sur le nom ALAIN*: Poulenc (1899-1963), *Concerto for Organ for Strings and Timpani*: Durufle, *Requiem* (Opus 9), *Craig Cramer*: Bach (1685-1750), *Prelude and Fugue in C. Major, Partita diverse sopra: Sei gegrüßet, Jesu gung*, *Trio in G. Major: Herr Gott nun schleuss den Himmel auf*, *Wir Christenleit*, *Allein zu dir Herr Jesu Christ* (3 Neumeister Chorales), *Fantasia and Fugue in C. Minor*.

William Porter: Weckmann (1616-1674), *O Lux Beata Trinitas* ("O Trinity of Blessed Light"), *Porter*: Improvisation: "Oh, that I had a Thousand Voices" (*O dass ich tausend Zungen hätte*), *Bach: Allein Gott in der Höhe sei Ehr*, *Prelude in E-Flat Major*, *Fugue in E-Flat Major*: BWV 552b.

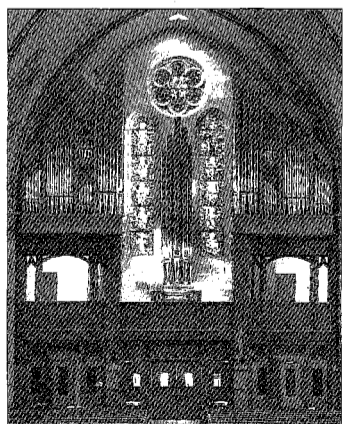
Martin Rost: Scheidemann (1595-1663), *Praeambulum in C*: Anonymous (Lüneburg Tablature, 17th century), *Toccata in C*: *O Lamm Gottes, unschuldig*: Ritter (1645/50-1725), *Sonatina in d*: Buxtehude (1637-1707), *Nun bitten wir den heiligen Geist*, *Fuga in C*: *Praeludium in g*: *Pasacaglia in d*: Köhler (1799-1847), *Fantasia on themes in Handel's Messiah*: Brahms (1833-1897), *O wie selig*, *Herzlich tut mich verlangen*, *O Welt, ich muss dich lassen*: Mendelssohn (1809-1847), *Sonata No. 2 in C. Minor*.

## Celebrating Twenty Years!



Opus 1: Conservatoire du Québec à Hull (1979)

In 1979, Fernand Létourneau started out by building a five rank practice organ. Thanks to his continuing commitment to quality and tonal integrity, Orgues Létourneau Ltée has grown to become one of the largest organbuilders in Canada today.



Opus 62: St. Ann's Catholic Church, Washington, DC (1999)

In the USA: 820 Colonial Ave., Norfolk, VA 23507  
Toll Free: (800) 625-PIPE  
Fax: (757) 625-7472  
e-mail: LetoUSA@aol.com

Orgues  
Létourneau  
Ltée



In Canada: 16355 ave Savoie  
St-Hyacinthe, QC J2T 3N1  
Tel: (450) 774-2698  
Fax: (450) 774-3008  
e-mail: LetoCDN@aol.com



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

Builders of fine pipe organs.  
Restorers of some of the most important historical organs in Italy.

Gaetano Callido, Op. 35, 1766  
restored by Fratelli Ruffatti

Via Facciolati, 166 • 35126 Padua, Italy  
Phone (39-049) 750-666  
Fax (39-049) 850-483  
www.ruffatti.com  
e-mail: organs@ruffatti.com  
In the United States: (330) 379-9682

RUFFATTI

# The Trials, Tribulations and Joys of an Organist on Tour

Charles Beck

During July, 1997, Janice Beck was scheduled to play nine organ recitals in four different European countries, a recital every three days. In fact, she played eight recitals in three countries. This account is a detailed description of that tour, its trials, tribulations and joys.

## Peterborough, England

On June 26 we left Detroit Metropolitan Airport, two hours late because of a faulty toilet that had to be repaired, arriving at Gatwick Airport, London at 10:00 a.m. the following morning. After going through Immigration and Customs, we picked up our Britrail passes, and caught a train to Kings Cross Station in London. At 1:10 p.m. we departed for Peterborough, arriving about 2:00. Although we had specific directions to our lodging in the Cathedral Precincts, the taxi driver had no idea how to get there, so he simply dropped us off, in the rain, somewhere in the vicinity of the Cathedral. After inquiring of several helpful pedestrians, we found the bed and breakfast operated by the wife of a canon on the cathedral staff. For the next four nights we enjoyed staying in their lovely old home, part of which dates from the 15th century. Although Janice's first recital, in the Peterborough Cathedral Festival, was not until July 1st, we had arrived early in order to recover from jet-lag prior to the recital.

After a pleasant chat and tea with our hostess, we took a much needed nap followed by a good, but very expensive meal in a nearby hotel. Needless to say, we went to bed early. We awoke to a dreary morning, but feeling somewhat refreshed after a good night's sleep. The weather was, to say the least, miserable with low clouds, rain and wind, and a temperature in the 50s. Unfortunately this weather was predicted to last for a week, and it did. Following breakfast, (and what a breakfast it was: grapefruit, eggs sunny side up, ham, sausage, baked tomato, mushrooms, toast, jams and tea), we walked a few hundred yards and entered the great cathedral for the first time. Although one of the largest and most beautiful of English cathedrals, Peterborough is less well known than some others. Dating from the 14th century, it is famous for the longest painted wooden ceiling in Britain.

Janice had been promised six hours practice time, but we had hoped to arrange additional time. Although it was apparent that the cathedral was vacant each day early in the morning, the festival administrator was unable to arrange additional practice time on the cathedral instrument. He did, however, allow Janice to practice on an ancient two-manual tracker instrument in another church of which he was organist about a mile from the cathedral. So for the next two days we walked in a cold rain to All Saints Church for practice. The All Saints organ, built by Forster and Andrews of Hull in 1908, and apparently in its original state, is characterized by lovely flues and reeds, and strings of remarkably French-sounding tonal qualities. It has, however, two drawbacks: 1) The pedals are very close together, the pedal board being 6 inches narrower than typical modern pedal boards, and 2) as one might expect of a tracker instrument of this vintage, it has a heavy action. But its beautiful tonal qualities in the marvelous acoustical milieu of All Saints Church compensated handsomely for these deficiencies. Whereas the opportunity for Janice to

practice in All Saints allowed her, in some ways, to maintain her program in top form, it did nothing to prepare her to use the Cathedral console, and practicing on such an unconventional pedal board may well have been a disadvantage.

On Sunday morning our hostess escorted us to the 10:30 service in the cathedral. We sat in the choir just beneath the organ which we heard for the first time. The service was beautiful. The excellent men and boys choir sang a Schubert Mass with various movements interspersed throughout the service. The organ, a Hill, Norman and Beard, renovated in the '80s by Harrison and Harrison is an excellent service instrument, but as we knew from the specification, not a very large instrument, and equipped with only 8 generals (not duplicated by toe studs) and a capture-type combination action.

Since the theme of the Cathedral Festival was "The French Connection," Janice had been asked to play a program with an emphasis on French compositions. Whereas she had planned to play the "Communion" and "Sortie" from Messiaen's *Pentecost Mass* and some short works of Vierne in her tour program, she felt compelled to add another French work to this program, and she chose the Franck *Choral No. 3 in A Minor*.

Finally on the night before the concert, we gained access to the cathedral instrument with only four hours to register a full-length recital, and to become accustomed to the console in any time that might have been left. With only 8 generals available, registering the program became a nightmare, but by using divisional pistons and assigning me the task of some manual stop-pulling during both the Franck and Messiaen, the job was accomplished. There was no time for practice, however, that being relegated to a brief period the following day.

After the 1:00 p.m. recital we were to catch the 15:37 to London which gave us very little time to retrieve our luggage from the B & B and get to the train station. Consequently, we did not tarry long after the concert. We had expected the festival administrator to present us with the agreed-upon artist's fee, but he was nowhere to be found, much to the consternation of our B & B hosts and the cathedral organist. We received a check two months later.

We arrived at London Kings Cross station just in time for the afternoon rush hour, took the Underground to Waterloo Station, arriving into a throbbing mass of humanity, all, like us, trying to get to the proper platform for their respective trains for home or, in our case, for Windsor. With two large suitcases, a large brief case containing scores, and a mid-sized carry-on, we finally made our way to the proper platform, boarded the 17:42 for Windsor, collapsed, exhausted, in our seats, and arrived one hour later. Our "overnight" stay in a B&B turned out to be a half-night's stay, only, since we were required to appear at Heathrow Airport two hours prior to our 6:50 departure for Copenhagen. So we pulled ourselves out of bed at 3:45 a.m., dressed, had some tea and ate a soggy sandwich. The taxi arrived on time at 4:30 for the 20 minute drive to Heathrow.

## Poland

The flight to Copenhagen was excellent, with an efficient and very polite crew, and a delicious breakfast. We

arrived in Copenhagen at 10:00 a.m., changed planes and left at 11:00 for Szczecin, Poland, a city of about 500,000 population. As we approached the Szczecin airport we were surprised at the lack of activity and any evidence of commercial development in the vicinity. Upon landing it became apparent that our plane was the only one there except for a few derelict World War II fighter planes parked alongside a taxi strip. And no other planes arrived during the time it took to go through customs and immigration. The small, antiquated terminal building, probably dating from the 1940s, had obviously not been improved or expanded since it was built. We had just had our first glimpse of the legacy of communist domination in Poland for over 40 years.

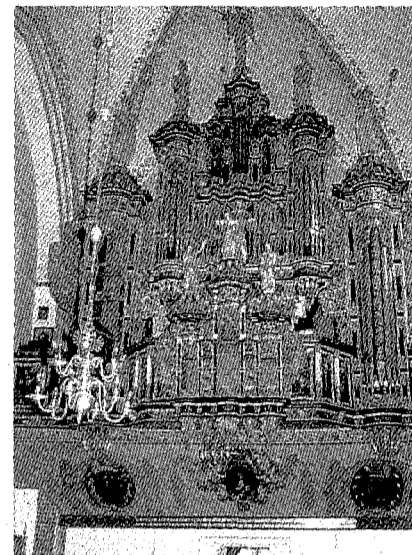
After being frisked with metal detection devices, we were interrogated by an official who spoke only halting English. We were taken aback when he asked, "You go to Santa Monica?" After a pause, Janice replied, "We have been to Santa Monica in California." He seemed as surprised by that reply as we were by his question. But after a few seconds and a quizzical look, he waved us on.

## Kamien

We joined our hosts, Bogdan and Laura Marcinkowski, who drove us to Kamien Pomorski, about 60 kilometers away. As we approached a park-like area of the town we drove under an arch that bore in large letters, in English, the name, Santa Monica Institute. We soon learned that our lodging was a hospice where persons, many from Scandinavian countries, went to rest and recuperate from serious illnesses, or to spend their last days! Perhaps, because of our lack of sleep the previous night, we appeared terminally ill to the immigration official at the Szczecin airport. Although our room was immaculately clean, we felt somewhat uncomfortable in the Santa Monica Institute among the many ill inhabitants.

The elegant 12th-century cathedral in Kamien, built by Germans and used for many centuries by Lutherans, is characterized by an acoustical milieu of indescribable beauty. The Michael Berigel organ, of north German style dating from the latter part of the 18th century, is characterized by beautiful, brilliant mixtures, glorious flues, several excellent solo stops, and reeds so terribly out of tune that their character could not be accurately assessed. The instrument was, however, very difficult to play because of a very heavy tracker action, and a flat pedal board of unusual dimensions and placement—narrow from side to side as well as from front to back, and set back at least six inches from the front of the console. To play the pedals the bench had to be placed so far from the console that it was almost impossible to reach the top manual without losing one's balance. An even greater hindrance to Janice, however, in playing the program she had planned, was the fact that, unknown to her, the entire Positiv division had been removed for renovation as had about half of the pedal pipes. With some creative registrations, however, the program was successful. And what beautiful, ethereal sounds in that marvelous acoustical environment. One would die for a Koppelflöte like that used as a solo stop in the *Vierne Arabesque*.

The concert in Kamien Pomorski as well as the following concert in Szczecin were part of the International Festival of Organ and Chamber Music. Each concert consisted of both organ works and works performed by a chamber group. In Kamien, the organ works alternated with works played by an excellent trombone quintet, whereas in



The Michael Berigel organ in the Cathedral, Kamien Pomorski, Poland

Szczecin the organ works comprised the first half of the concert with the second half consisting of choral works by a Swedish choir. In Kamien, as well as in every other venue in Poland and Slovakia, there were large audiences, with most venues filled to capacity.

## Szczecin

From Kamien, we travelled by train to Szczecin. Kamien is at the southern end of a spur, about twenty kilometers from the main rail line across northern Poland. The little train arrived about 10 minutes prior to departure time. The metal seats, without cushioning, were painted bright red. To say they were uncomfortable would be a gross understatement. The train departed on time, chugged along slowly for a few minutes and stopped at a country lane to pick up several passengers. During the next half hour the train stopped several more times for passengers who were simply standing by the track in the countryside. Once we joined the main line, however, the train continued on to Szczecin without another stop.

We were met in Szczecin by a guide from the Castle of Pomeranian Princes, driven to the castle, and escorted to our rooms—a very fine guest suite consisting of a bed room, a sitting room and a marvelous, large and luxurious bathroom. There were no glasses, no bath mats, no telephone, and no television in our suite; and more significantly, no door key. Of these, we considered the absence of a television set an asset, but we were not prepared to leave our possessions, especially Janice's valuable scores, in an unlocked room. The concierge informed us that the last guest had failed to return the key before leaving, but since he could see the door to our suite he would keep watch on it for us. Nevertheless, we insisted, much to his consternation, on having a key. Finally, a locksmith arrived, and replaced the entire lock.

The Castle, dating from the 12th century, was the residence and site of government of the ruling princes of Pomerania until the early 17th century. By 1577 the castle had attained its present form and at that time was one of the most beautiful Renaissance castles in Europe. In 1944 it was severely damaged during air raids. Reconstructed after the second world war, it is today a center of cultural activity in Szczecin.

After lunch we visited the concert hall in the castle with its relatively new instrument built by the Kaminski firm of Warsaw. Finding someone to turn on the instrument proved most difficult, and then we had to decipher the eastern European combination action, essentially an exposed setter board consisting

Charles Beck is Professor Emeritus of Botany and Geology at the University of Michigan, Ann Arbor. He is an ardent supporter of the pipe organ and organ music, and travels with and assists his wife, Janice, during her tours and other playing engagements.



of four rows of different colored pins, each color representing a different division of the organ and each pin representing a stop.

This instrument is characterized by loud, raucous reeds, shrill mixtures, and tight sounding flues. The tonal characteristics of the instrument and the expressed lack of knowledge of the western organ world by the castle organist is, no doubt, a reflection of the isolation imposed on Poland under Communist domination. Other instruments that Janice played in Poland and elsewhere in eastern Europe were quite beautiful although several were in bad condition, but they had been built in the 18th, 19th or early twentieth centuries.

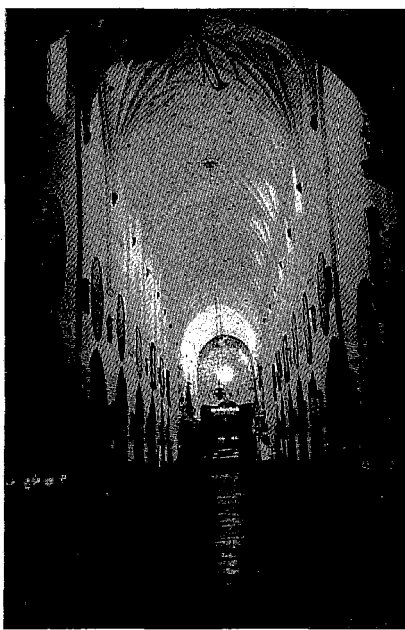
Tired after practicing all afternoon, we had dinner and went to bed early. As we returned from the restaurant we noticed that the courtyard of the castle had been set up with chairs and that people were filing in in great numbers. A stage backed by colorful banners occupied one end of the courtyard, and we guessed that there was to be some sort of entertainment. Shortly the entire courtyard was packed to capacity, and the concert began. From our bedroom adjacent to the courtyard the music was very audible, and we lay in bed enjoying a symphony orchestra, chorus and soloists presenting music from Mozart operas. Dead tired, we dropped off to sleep before the concert ended, and were awakened, suddenly, from a deep sleep by what sounded like a war: the loud booms and flashing lights of a spectacular fireworks display. We were treated to a repeat performance of both the concert and the fireworks the following night.

The organ recital, at twelve noon on Sunday, July 6, actually went very well, but provides examples of the unexpected with which an organist must cope. As Janice walked on stage, I as page turner trailing behind, the house lights were dimmed and very bright flood lights were turned on the organ console. These lights came from only one side of the hall, and because of the angle of the console, Janice's body cast a very dark shadow on the pedal board which, as a result, was hardly visible. Seeing the pedal board was made all the more difficult by the great contrast between the brightly illuminated score and the darkened pedal board. She played the initial work on the program, by J. S. Bach, without any problem. The second work, however, was a new, unpublished composition entitled *Kairos*, by Pamela Decker which contained some virtuoso pedal passages. Janice had no alternative but to ask in English that the lights be adjusted so she could see the pedal board. Fortunately, some helpful person in the audience understood, made the appropriate request to the stage hands, and the lights were duly adjusted. The performance of *Kairos* was going well when, unannounced, a television camera crew walked on stage and began videotaping Janice (and me) from various angles. You can imagine how distracting that could be, but Janice, undaunted, maintained her concentration and completed the performance without incident.

A lasting memory of this tour will be of the wonderful people whom we met and who in various ways assisted us. We had tried repeatedly to make several telephone calls to the United States from Kamien Pomorski without success, and in Szczecin we did not have easy access to a telephone. We informed a new Polish friend, a physician and organ buff, who had attended Janice's recitals in both Kamien and Szczecin, of our difficulties, and he most graciously invited us to have dinner in his home from which we were able to make our calls.

## Gdansk

The following morning, July 7, we took a taxi to the train station to begin our journey to Gdansk. Understanding no Polish, and with no English or German directions in the Railroad station, we were apprehensive about determining the platform from which to board the train. The taxi driver turned out to



Oliwa Cathedral, Gdansk, Poland

be another "angel" to whom we will always be in debt. Of Greek descent and speaking some English, he recognized our dilemma. Upon arriving at the station, he insisted on accompanying us into the station and onto the proper platform. Rather than leaving us there, however, he stayed with us until the train arrived, raced to the far end of the train to the correct car with Janice's luggage, took it on board, and found seats for us. Needless to say, he received a large tip from me. He also received a hug from Janice, the only time, to her knowledge, she has ever hugged an angel, or for that matter, a taxi driver.

In the Gdansk suburb of Oliwa we were housed in a seminary for priests associated with the great cathedral there. Upon arrival, a young priest escorted us to our dormitory room which, even by college dormitory standards, was spartan. We had arrived in late afternoon, and soon went to the dining hall for dinner which consisted of thin cold cuts of cheese and salami, bread and tea. We were seated at a table some distance from those occupied by the young priests, not only for this, but for all meals. None of the priests took the initiative to speak to us or to engage us in conversation. We were perplexed by this isolation and still do not know the reason. Perhaps it resulted either from a lack of knowledge of English, or a lack of confidence in speaking it by those who did know some English. We, of course, could speak no Polish, so were in no position to be critical. Furthermore, although free of Russian domination for nearly 10 years, there is still very little opportunity to interact with English speaking people from the west. Tourism has simply not caught on, at least in Northern Poland, and we saw no evidence of any effort to encourage it. In fact during our entire stay in Poland (6 days), we saw only two or three Americans.

The following morning, breakfast consisted of cold cuts, bread and tea, identical to the previous night's supper. We were becoming discouraged, to say the least, and began to joke about what to expect for the noon meal which, fortunately, turned out to be the main meal of the day with meat, two vegetables, bread, a small dessert, and tea. But for the following supper and breakfast? you guessed it!

Oliwa cathedral, constructed of red brick, and showing Dutch influence in its exterior architecture, is equally surprising on the interior. The long and very high nave and chancel are painted white, resulting in an unusually bright interior.

The large, 5-manual organ, dating from the last century, is contained in a dramatic case with spectacular carvings of angels holding gilded horns that can move from side to side, and two cymbelsterns. The instrument has been converted from tracker to electro-pneumatic action, and, in recent years, has been fitted with a solid-state combination action and sequencer, the only instru-

ment we saw in eastern Europe so modernized.

The people of Gdansk are very proud of the Oliwa organ which is demonstrated every afternoon to large crowds including many children who are especially fascinated by the moving golden "trumpets" and the rotating cymbelsterns.

Janice had access to the organ only on the evening before the day of the recital and one hour on the day of the recital. Consequently, she had to take good advantage of her one evening for registration and practice time. As we arrived in the organ loft, we smelled an unusual odor. I thought it might be stale incense, but Janice demurred, saying she had never smelled incense with that "fragrance." I sat in the nave to assist with balance. After about two hours in the organ loft, Janice began to play wrong notes, and complained that she was not thinking well and was becoming dizzy. But she had to try to continue registering her program, which became progressively more difficult. We finally found the source of the odor: an unvented toilet near the organ loft from which sewer gas was escaping in large quantities. By closing the door to this lavatory and by stuffing an old, discarded flag under the door, we largely solved the problem. Unfortunately, by this time Janice was feeling quite ill, but continued to work for several more hours. By noon the following day she felt much better, and by recital time that evening she was, fortunately, back to normal.

## Olomouc, Czech Republic

At 4:30 the next morning we were taken to the airport for a 6:30 flight to Prague. We arrived at the Prague airport 30 minutes early, and went directly to the train station to catch a train for Olomouc where Janice was to play a recital in St. Michael's Church. Since we had a two-hour wait, we sat in a park just outside the station and enjoyed people-watching on a beautiful, cool, sunny morning. We had purchased rail tickets in the United States. Consequently, we went directly to the platform to board our train just 15 minutes prior to departure time. The train was destined from Prague to Warsaw, via Olomouc, or so we thought. As we were looking for the coach in which we had reserved seats, I asked a member of the train crew to help us. He looked at our tickets and immediately threw up his hands and waved them back and forth excitedly as if to indicate that we could not go on that train, at the same time speaking to us in Czech which we could not understand. A train for Germany was about to depart on an adjacent track. I was literally pulled over to the conductor of the German train who said, "Der Zug fährt nicht nach Olomouc. Olomouc liegt unter wasser." I understood, but was perplexed and obviously showed that by my puzzled expression, so the conductor repeated what he had just said, even more emphatically: "That train does not travel to Olomouc. Olomouc lies under water!" The German train left, as did the Czech train, with us standing forlornly on the platform wondering what to do.

During the entire time we had been in Poland, we had not had access to a television set, and had not purchased a paper which, of course, we could not have read. We had, therefore, heard nothing of the severe floods in southern Poland and Moravia. We eventually learned that much of Olomouc, centrally located in Moravia, was literally inundated by the flood waters, there was no electric power, and no hotels and restaurants were operating. We learned also that three railroad bridges between Prague and Olomouc, had been destroyed, and thus that there was no rail service from Prague to Olomouc, or for that matter into Slovakia, the site of our next concert. If we had gotten on the train as intended, we would have gone back to Warsaw from which we had flown a few hours earlier.

Fortunately, telephones in Olomouc were still operating. We called our host there, and his wife said he had gone to

Prague to meet us. Not expecting him there, we had simply walked out of the terminal without seeing him, or he us. He looked for us at the railroad station, but could not find us because we were sitting outside in the park. We found a hotel near the old city, and the following day our host again drove to Prague which required a long, circuitous route to avoid the flood waters. He thought it still possible that electricity would be restored in time for the recital. He explained the use of the Prague Metro (subway), and showed us the best way to gain access to the Karlovy Bridge over the Vltava (formerly the Moldau) which leads to the Mesto (the old, central city). He also made airline reservations for a flight to Kosice, Slovakia, the nearest airport to Bardejov, our next destination. Unfortunately, the flooding became worse, power was not restored in Olomouc for many days, and the recital there had to be cancelled.

## Prague

Although disappointed to miss playing in Olomouc, we were pleased to have four days in the beautiful city of Prague. The following day, after breakfast of cold cuts and yogurt, we set out to see the palace (the site of the Czech government) and St. Vitus Cathedral, nestled together on a high hill overlooking the city. The day was very hot, and we proceeded slowly up the long, steep hill to the palace and St. Vitus cathedral. Although very tired, upon entering the magnificent gothic cathedral, we knew it had been worth the climb. We rested in this stunningly beautiful church and marvelled at the golden glow of the choir and the elegant stained glass windows throughout. We bought some CDs in the Palace shop and walked back down the hill to the Malostranska Metro station. Back at the hotel, we collapsed and slept for several hours before supper, washed some clothes and went to bed.

The following day (Saturday, July 12), after finding an ATM and replenishing our funds, we visited Prague's largest music store where Janice purchased organ music by Czech composers.

Afterward, we found our way to the Mesto, the center of the old city, and what a magnificent area it is with many beautiful churches. Also thousands of tourists. Walking through the narrow streets and across the several squares, we were frequently charmed to see young people dressed in period costumes and to hear the music of Mozart floating across the area heralding a Mozart Festival. Mozart was a frequent visitor to Prague, and his opera, *Don Giovanni*, received its premiere here in 1787. Near the famous Tyn Church with its distinctive twin towers we had lunch in a quiet restaurant, after which we visited the beautiful baroque church of St. Nicholas across the square.

## Bardejov, Slovakia

After a long day, we packed for our flight to Kosice, Slovakia, watched Bill Cosby (speaking Czech) for a few amusing minutes, and retired for the night. We arrived at the Prague Airport terminal about 9:00 a.m., picked up our tickets and were told to look for our flight number on TV monitors to determine the proper check-in desk. By 10:00 a.m. our flight number had not appeared, so becoming concerned, I inquired about the problem at an information desk. We were told to go immediately to one of the "common" check-in counters of which there were seven. All had very long lines, and we were quite apprehensive about getting to the counter in time to catch our flight. Finally, about 10 minutes before flight departure time, we were checked in and made our way as quickly as possible to the designated gate, arriving with very little time to spare.

Upon arrival in Kosice we were met by our host, grandson of Josef Gresak, the Slovak composer who is honored by the Gresak Organ Festival. A former conductor of the Slovak Symphony Orchestra in Kosice, our host now imports and distributes frozen fish. He



Detail of the console of the Rieger organ in St. Egidius Church, Bardejov, Slovakia

drove us the 86 kilometers to Bardejov, located in the southern edge of the Carpathian Mountains, and only about 50 kilometers from the Ukrainian border. We thoroughly enjoyed driving through the beautiful, hilly countryside reminiscent of the foothills of the Blue Ridge Mountains of western Virginia.

In Bardejov we were deposited in a city-owned apartment consisting of a large living room, dining room, kitchen, three bedrooms and a bathroom. This beautiful, modern facility was made even more appealing by having a high-quality stereo sound system plus a collection of CDs and cassette tapes. Before he left, our host, suggesting that we might not have any Slovakian currency, presented us the entire promised honorarium in cash! This very gracious and thoughtful gesture was most surprising, and nothing like it was repeated elsewhere.

Our apartment was conveniently located directly across the street from St. Egidius (St. Giles) Church in which Janice was to play. This gothic building, dating from the 15th century, has a fine organ installed by the Rieger firm of Budapest in 1909. This two-manual instrument of 35 registers has an eastern European style combination action with two "free" combinations and a flat pedal board of 27 keys. The combination action of this instrument differs from those of more recent instruments in having two rows of tabs instead of colored pins by which to set individual stops. These two combinations could be activated by pistons below the lower manual. Of interest to me was the original blower switch, integrated with a huge rheostat by which the voltage was increased to obtain appropriate wind pressure. The wind supply could also be provided by two men pumping a large bellows with their feet.

As in other cities in eastern Europe, ordering food here was a real problem although the one restaurant we patronized had a menu with English translations. Nevertheless, as we soon discovered, we rarely received what we thought we had ordered! By western standards, the cost of prepared food was remarkably low. We could obtain an adequate meal for two for only about \$5.00. Breakfast here was a problem, however. The only place we could find open prior to 9:00 a.m. sold only submarine sandwiches, so for three days our breakfasts consisted of submarine sandwiches.

On our first full day in Bardejov Janice worked out registrations in the morning and practiced for three hours in the afternoon. We then bought a bottle of very good Hungarian red wine, some peanuts and pretzels, had a little party before dinner and went to bed early. The following day, after practice

in the morning and a long nap in the afternoon, we arrived for the 8:00 p.m. recital about 7:45. As we approached the open church door we could hear none of the expected sounds of people on the interior, and were thus shocked upon entering to find a packed church, but not a sound from the audience, not even a cough. We tip-toed up to the organ loft and began the recital throughout which there was deathly silence from the audience, almost as if the people could not speak. This eerie quiet was, to say the least, somewhat disconcerting, and I hoped that Janice was not playing to an audience of deaf mutes. At the end of the program, following the Bach *St. Anne Fugue*, there was still no sound for a few seconds, then enthusiastic applause. As the audience departed there was still no talking in the church. To this remarkable audience in Bardejov, the church was, apparently, a sacred place, one in which to meditate, and to hear great music without the distraction of gossip or chit-chat about mundane secular events.

#### Bury St. Edmunds

Wednesday, July 16: we arose at 6:30 a.m., ate a submarine sandwich for breakfast, packed and were ready to leave for London at 9:30. We were driven to Kosice where we were hosted by members of the Slovak Symphony Orchestra administrative staff, one of whom took us to lunch and showed us beautiful St. Elizabeth's Cathedral. We left Kosice at 4:10 p.m., changed planes in Prague and arrived in London about 8:00. Getting through the immigration maze at Heathrow airport was a nightmare, with thousands of people in long queues. When finally we made it through immigration, found our luggage, and left the terminal building, it was nearly dark. Our taxi arrived 30 minutes later and delivered us, totally exhausted, to our B & B in Windsor about 10:00 p.m.

The next day we were up by 7:00 a.m., had a good English breakfast, and left Windsor on the 9:40 for London, Waterloo Station. We went by taxi to Liverpool Street Station, grabbed some sandwiches for lunch and took the 12:00 noon train to Ipswich, changing there to the 1:55 to Bury St. Edmunds, arriving at 2:30.

In Bury we stayed at the Chantry Hotel, a very nice accommodation with moderate rates that included breakfast. Since Janice had played a recital in St. Edmundsbury Cathedral in 1995, we were familiar with the town, and a lovely town it is. We met our host in the cathedral after choir practice and worked on the instrument until 11:30 p.m. On the following day, we browsed in the cathedral shop and enjoyed perusing their book collection by which

we learned something about St. Edmunds and the ancient Abbey, the ruins of which are adjacent to the cathedral. The Abbey dating from the 700s, which was sacked and destroyed in the 1500s, was larger than the present cathedral. We also visited beautiful St. Mary's Church which is the largest Parish Church in the United Kingdom, almost as large as the cathedral. Although somewhat off the beaten-path, Bury St. Edmunds is a lovely and interesting town very much worth a visit.

Practice in the evening was interesting, but not entirely productive. The cathedral organist and a priest heard Janice practicing Pamela Decker's piece, *Kairos*, and were so impressed with the work that they ascended to the organ loft to ask about it. In addition to *Kairos*, Janice played for them some of Dan Locklair's suite, *Rubrics*, about which they were also very enthusiastic. We found most interesting their expressions of dismay that they had such difficulty learning about new American compositions for organ. Because of this pleasant "interruption" Janice practiced until 12:30 a.m.

Saturday, July 19: Following the 4:00 p.m. recital, we walked to the nearby Angel Hotel bar to celebrate. We ordered Manhattans, and after carefully explaining to the bartender how to make them, we enjoyed two delicious American-style cocktails made with (very expensive) Kentucky bourbon. Later we were joined for dinner by the cathedral organist and his friend who we learned is one of only two female organ scholars in the English cathedral system.

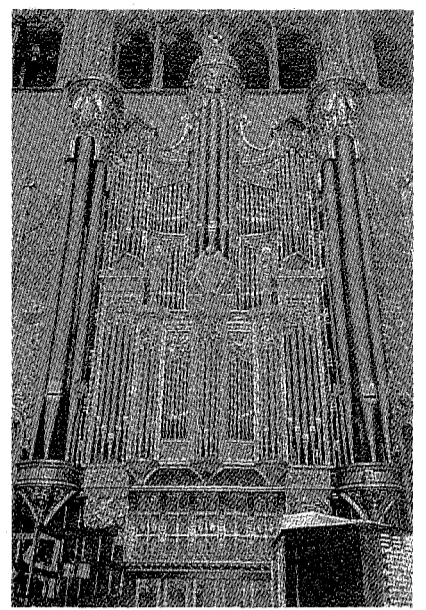
#### All Saints Collegiate Church, Maidstone

The following day, Sunday, July 20, we caught a morning train to Cambridge, changing there to a train for London, King's Cross; we then went by Underground to Victoria Station where we arrived just 7 minutes prior to departure at 1:22 for Maidstone. Arriving in Maidstone at 2:25, we were met by a warden of All Saint's Church who took us to the church, showed us how to turn on the organ, took us to tea, and finally deposited us in our very nice B & B. After resting for two hours, we walked back into the center of town, had supper and went to the church for practice from 7:30 until 10:30 p.m.

All Saints Collegiate Church, Maidstone, dating from the 13th century, is very handsome, and provides a wonderful acoustical environment for organ music. Unfortunately, the organ console has only preset divisional pistons, and no generals. Although Janice had planned originally to play "Communion" and "Sortie" from the Messiaen *Pentecost Mass* she realized that it would be impossible to give them meaningful performances on this instrument, so she decided to replace them with several short works by Vierne.

On July 22, following supper of sandwiches and tea provided by our landlady, we dressed for the recital. The taxi was expected at 7:30. When, by 7:40, it had not arrived we called again, and another taxi finally arrived, about 7:50. By this time we were pretty tense. We arrived at the church at 7:56. The concert started, on time, at 8:00 p.m.!

Since Janice's next recital, in Westminster Abbey, was not until the 27th, we decided to stay in Maidstone until Saturday. This 3-day respite was much needed and most enjoyable. On Wednesday, we found a laundromat, Janice had her hair cut, and we took a short, pleasant cruise on the Medway river. The Medway is navigable through several locks from the English Channel to London by way of the Thames. We passed several Dutch barges on the



The north case of the Harrison and Harrison organ in Westminster Abbey

river and others anchored alongside wharves in Maidstone, all bedecked with flowers in hanging baskets, making a beautiful sight.

On Thursday, we went by train to Canterbury to see the famous cathedral, home of the Archbishop, head of the Anglican Church. Canterbury is a very attractive town, but on this day in July it was overrun by tourists. Like most other British cathedrals the nave and choir of Canterbury are separated by a dense "screen," and at Canterbury the nave, choir and Trinity Chapel are on successively higher levels. The organ console is out of sight on top of the screen, and the Father Willis organ in the triforium is nearly invisible.

Of the many works of art, plaques, and other memorabilia in the cathedral, one plaque was especially meaningful for us. It bore the following message: "Remember the thousands of the combined allied forces who lost their lives during the invasion of western Europe on the 6th of June 1944. The assault on Normandy was launched at Sword, Juno, Gold, Omaha & Utah beaches. Thus began the return of freedom to Europe. Greater love hath no man than this, that a man lay down his life for his friends."

One of our most enjoyable days in Britain was spent at Leeds Castle, just a few miles east of Maidstone which we reached by bus on Friday. One of the most famous and certainly one of the most beautiful of all English castles, with magnificent grounds and gardens, Leeds Castle was the home of kings and queens, including Henry the Eighth as well as Lord Culpepper who was governor of Virginia and Lord Fairfax who owned 150,000 acres of land in Virginia prior to the Revolution. It is no surprise that the town of Culpepper, and Fairfax County, Virginia were named for these illustrious early residents of the state. This Virginia connection with Leeds Castle was of particular interest to us since both Janice and I are Virginians by birth.

The castle was an early site of negotiations between Egypt and Israel that led to the Camp David Accords and the beginning of the on-going peace negotiations between Israel and the Arab nations of the Middle East.

#### Westminster Abbey

Saturday, 26 July: Today we travelled to London for the last recital of the tour, in Westminster Abbey. We left Maidstone by train at 10:00 a.m. and arrived in Victoria Station at 11:00. We took a taxi to Hotel 176 on Old Brompton Road in South Kensington. We were shocked to learn that there was no room

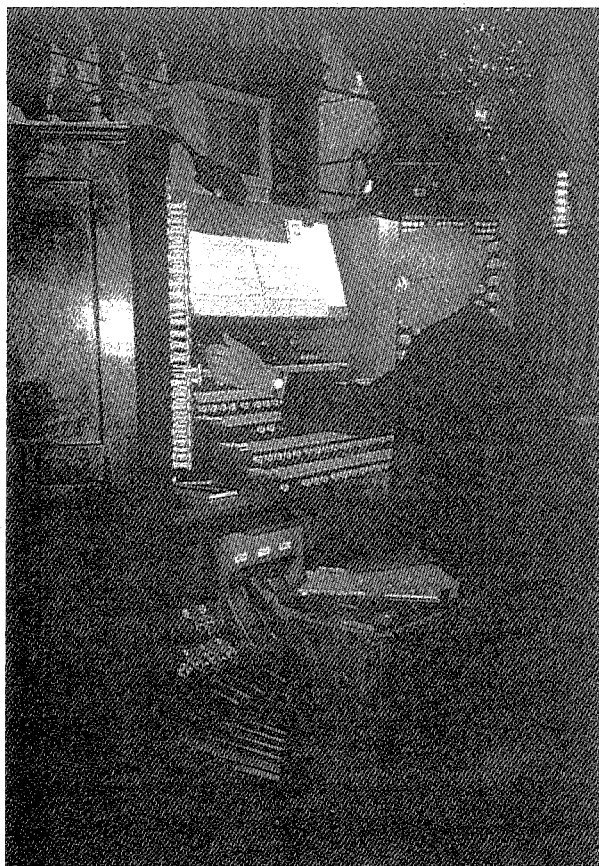
## Is Our Old Pipe Organ Worth Anything?

1-877-pipeorg

Get the Facts!

www.pipeorgans.com





Janice Beck at the Harrison and Harrison console in Westminster Abbey

reserved for us although the hotel had a record of our credit card number, and we had a fax confirming our reservation. The desk clerk was most apologetic, but re-iterated that there were no rooms available. Fortunately, the Swiss House Hotel, next door, had one double room available which we were delighted to take.

After a long nap in the afternoon, we went by Underground to Westminster Abbey for practice at 5:45. We found the organ scholar without difficulty who escorted us to the organ loft atop the screen separating the nave from the choir and showed us the organ console.

The Harrison and Harrison organ, installed in 1937, includes some re-voiced pipes from an earlier Hill organ. The instrument was restored and enlarged in 1982 and 1987 with the addition of a new console. In 1994 the combination action was expanded with the addition of a sequencer.

The five-manual console by Harrison and Harrison has several unusual features. There is a separate setter button for every general and every divisional piston. Unlike other English organs which Janice had played, the general pistons are not above the top manual, but below the manual for the solo division. Since the setter buttons for the general pistons are above the top manual, Janice had to be very careful not to push a setter button when she intended to push a general piston! We worked for the allotted 2½ hours and made our way back to our hotel, very tired and went

immediately to bed.

After sleeping late on Sunday, and a long nap in the afternoon, at about 4:00 we went to the nearby Gloucester Road Underground station to catch a train for the Abbey. Unfortunately the only reasonable route was not available because of work on the line. After deciding we did not have time to take a round-about route to the Abbey, we hailed a taxi and arrived just 15 minutes prior to recital time. We were relieved to observe that all tourists, except those who were seated for the recital, had been removed from the church; how this was accomplished we do not know. Two minutes prior to recital time, the Organist and Master of the Choristers arrived to greet us—a gracious gesture on his part, but not the most opportune time for the recitalist!

Following the recital, the sub-organist and several other organists in attendance, rushed up to the organ loft to ask about the contemporary American works on the program. As at St. Edmundsbury they were very interested in both *Kairos* and *Rubrics*.

After a pleasant dinner with friends who were in the London area on vacation, we packed for our return trip to Ann Arbor. Our flight from Gatwick to Detroit Metropolitan Airport was uneventful, and it was wonderful to be met by our daughters. It is always good to return home after a trip, but after having been away for nearly five weeks, homecoming this time was an unusual pleasure. ■

## New Organs



In 1996, the Lutheran Theological Seminary in Gettysburg, Pennsylvania, contacted the **Andover Organ Company** to build a small organ to supplement its three-manual, 26-stop Andover opus 84, built in 1980. The seminary needed a portable organ for continuo and accompaniment. Jay Harold Zollner, organ designer for Andover, designed and built the portable organ. In the interests of cost effectiveness, he built two identical small organs. The twins are four-stop positiv organs, with a 54-note compass. The keyboard shifts one note for early music at A-415. The style is colonial Georgian, white with mahogany trim, to match the decor of the Church of the Abiding Presence at the seminary. The organs are equipped with casters and folding doors for moving, and measure 57 inches wide, 33 inches deep, and 50 inches high, with a blower built into the case.

The Gettysburg organ was installed in 1998 in a rückpositiv position near the larger opus 84 organ. The two organs are connected by an "Orgamat" system from Laukhuff, allowing the organist to

play the small organ from the main console if desired. The orgamat, designed for tuning, sits on the keyboard of the small organ, and is activated by optoelectronic contacts on the chamade keyboard. In addition, the bottom 20 notes of the existing 16' Bourdon of the Pedal were relocated to new electric chests and extended to 32' pitch by adding 12 electronic notes to the bass.

Meanwhile, the second twin remained in the Andover shop, waiting for a home, traveling occasionally to nearby churches for special occasions. In the summer of 1998 the organ was purchased by Trinity Lutheran Church in Reading, Pennsylvania for its downstairs chapel, replacing a three-rank Wicks from the 1960s. The organ is also used as a continuo organ in the main sanctuary.

### Andover Opus 110 and 110A

<b>MANUAL</b>	
8'	Gedeckt
4'	Chimney Flute
2'	Principal
1½'	Quinte



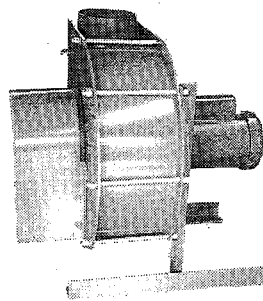
A radio program for  
the king of instruments

- JULY #9927 - *Going On Record* . . . a summer survey of recent organ recordings.
- #9928 - *From the Lahti Festival* . . . highlights from Finland's famous international summer organ celebration, including guest soloists and winners of the international competition.
- #9929 - *Calgary Revisited* . . . young finalists from Korea, England, Estonia and the United States perform during the 1998 Calgary International Organ Competition, recorded at Jack Singer Concert Hall.
- #9930 - *Pages from a Montreal Organ Book* . . . music and instruments from Provence Quebec, featuring Canadian artists.

PIPEDREAMS is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-5000, or access [www.pipedreams.mpr.org](http://www.pipedreams.mpr.org).

## White Blower Mfg. Co.

2540 Webster Road • Lansing, MI 48917



### Single Stage Blowers

Priced From

\$949.00

Single Phase to 10 H.P.

1-800-433-4614 or (517) 323-6907 Fax

Call today for a 1999 Catalog





# 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 JULY  
**Matthew Jones**; Old Dutch Church, Kingston, NY 12:15 pm

16 JULY  
**Amy Heebner**, carillon; Yale University, New Haven, CT 7 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 7:30 pm

17 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 4 pm  
**Liesbeth Janssens**, carillon; Culver Academy, Culver, IN 4 pm  
Association of Disciple Musicians Convention; New Orleans, LA (through July 22)

18 JULY  
**Ellen Espenschied**, hymn festival; Simsbury United Methodist, Simsbury, CT 6 pm  
**Amy Heebner**, carillon; Simsbury United Methodist, Simsbury, CT 7 pm  
**Olivier Ternon**; St Patrick's Cathedral, New York, NY 4:45 pm  
**David Herman**; National Cathedral, Washington, DC 5 pm  
**Alison Luedecke**; Cathedral of St Columba, Youngstown, OH 2 pm  
**Bruce Neswick**; Trinity Episcopal, New Orleans, LA 5 pm

20 JULY  
**Albert Melton**; First Parish Church, Brunswick, ME 12:10 pm  
Zwicky Duo; Union Chapel, Oak Bluffs, MA 8 pm

21 JULY  
**Douglas Rafter**; City Hall, Portland, ME 7:30 pm  
**Robert Barney**; Union Chapel, Oak Bluffs, MA noon  
**David Chalmers**; Mem Music Hall, Methuen, MA 8 pm  
**Frank Crosio**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Gregory D'Agostino**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Todd Wilson**, workshops; Virginia Wesleyan College, Norfolk, VA 9 am

22 JULY  
**Boyd Herforth**; Old Dutch Church, Kingston, NY 12:15 pm

23 JULY  
**Ellen Espenschied**, carillon; Yale University, New Haven, CT 7 pm

24 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 4 pm  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

25 JULY  
**Susan Ferré & family**; Randolph Church, Randolph, NH 3 pm  
**Jennifer Lester & Julian Wachner**; Mary Keane Chapel, Enfield, NH 4:30 pm  
Tribute to Robert Shaw-Concora Workshop; Bethany Covenant Church, Berlin, MA (through July 31)  
**Ellen Espenschied**, lecture/presentation; Simsbury United Methodist, Simsbury, CT 6 pm  
**Ellen Espenschied & Chris Eberly**, carillon; Simsbury United Methodist, Simsbury, CT 7 pm  
**Luciano Zecca**; St Patrick's Cathedral, New York, NY 4:45 pm  
Christmas in July; United Methodist Church, Painesville, OH  
**Lorraine Brugh**; Cathedral of the Holy Angels, Gary, IN 3 pm

27 JULY  
**Nancy Wines-DeWan**; First Parish Church, Brunswick, ME 12:10 pm  
Camerata, Czestochowa, Poland; St Paul Catholic Church, Valparaiso, IN 7:30 pm

28 JULY  
**Berj Zamkochian**; City Hall, Portland, ME 7:30 pm  
**Bob Gant**; Union Chapel, Oak Bluffs, MA noon  
Zwicky Duo, organ & piano; Union Chapel, Oak Bluffs, MA 8 pm  
**Donald Dame**; Mem Music Hall, Methuen, MA 8 pm  
**John Peragallo**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Alison Luedecke**; Cathedral of Christ the King, Atlanta, GA 7:30 pm

29 JULY  
Boys Choir of Monaco; St Patrick's Cathedral, New York, NY 1:30 pm  
**Jean Hattersley**; Old Dutch Church, Kingston, NY 12:15 pm  
**Gordon Turk**, with orchestra; Ocean Grove Auditorium, Ocean Grove, NJ 8 pm

31 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 8 pm

1 AUGUST  
**Jan van Driel**; St Patrick's Cathedral, New York, NY 4:45 pm

3 AUGUST  
**John Weaver**; City Hall, Portland, ME 7:30 pm  
**Ray Cornils**; First Parish Church, Brunswick, ME 12:10 pm  
**Bruce Neswick**; National Cathedral, Washington, DC 7 pm

4 AUGUST  
**Ann Labounsky**; Mem Music Hall, Methuen, MA 8 pm  
**Kathy Collins**; Union Chapel, Oak Bluffs, MA noon  
Yale Summer Chorus; Battell Chapel, New Haven, CT 8 pm  
**Henri Ormieres**; St Patrick's Cathedral, New York, NY 1:30 pm

5 AUGUST  
**Ray Cornils**; City Hall, Portland, ME noon  
**Joseph Bertolozzi**; Old Dutch Church, Kingston, NY 12:15 pm  
**Donald Sutherland**; Ocean Grove Auditorium, Ocean Grove, NJ 8 pm

6 AUGUST  
**Janet Tebbel**, carillon; Yale University, New Haven, CT 7 pm  
**Susan Armstrong**; North Congregational, Portsmouth, NH 12:10 pm

7 AUGUST  
**Paul Bisaccia**, piano; Lakeridge Association, Torrington, CT 8 pm  
Liverpool Metropolitan Cathedral Choir; St Patrick's Cathedral, New York, NY 5:30 pm

8 AUGUST  
**Tom Trenney**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Aaron Comins**; St Patrick's Cathedral, New York, NY 4:45 pm  
**Olivier Latty**; Sacred Heart Co-Cathedral, Charleston, WV 2:30 pm

9 AUGUST  
**Charles Huddleston Heaton**; Trinity Lutheran, Frankfort, MI 7:30 pm

10 AUGUST  
**Walt Strony**; City Hall, Portland, ME 7:30 pm  
**Kevin Birch**; First Parish Church, Brunswick, ME 12:10 pm  
Zwicky Duo, organ & piano; Union Chapel, Oak Bluffs, MA 8 pm

11 AUGUST  
**Bruce Neswick**; Mem Music Hall, Methuen, MA 8 pm  
**Rosalind Mohnsen**; Union Chapel, Oak Bluffs, MA noon  
**Carol Williams**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 4 pm

12 AUGUST  
**Merilyn Gallagher**; Old Dutch Church, Kingston, NY 12:15 pm

13 AUGUST  
**Adrian Tien**, carillon; Yale University, New Haven, CT 7 pm  
Musical: Forever Plaid; United Methodist Church, Painesville, OH (through August 15)  
\*Summerfest Variety; St Luke's Episcopal, Mobile, AL 7:30 pm

15 AUGUST  
**Carol Williams**; Mary Keane Chapel, Enfield, NH 4:30 pm

**PATRICK ALLEN**  
INDEPENDENT PRESBYTERIAN CHURCH  
BIRMINGHAM

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

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

**WILLIAM P. CROSBIE, DMA**  
ST. JAMES CATHEDRAL  
CHICAGO

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

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

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

**JOHN FENSTERMAKER**  
GRACE CATHEDRAL  
SAN FRANCISCO

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

**MICHAEL GAILIT** *Beckgasse 17/1/1 A-1130 Vienna, Austria*  
Organist *St. Augustine's Church Vienna Conservatory of Music*  
Pianist *Vienna University of Music*

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

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

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

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

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

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

**A two-inch Professional Card**  
in

**DAVID BURTON BROWN**  
Organ Recitals

**THE DIAPASON**  
Call for rates  
Phone 847/391-1045  
Fax 847/390-0408

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



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

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

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

NEW SUBSCRIBER  
 RENEWAL  
**ENCLOSED IS**  
 \$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

## VICTOR HILL

Harpichord and Organ  
Williams College  
Williamstown, Mass. 01267

## MICHELE JOHNS

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

## KIM R. KASLING

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

## GALE KRAMER

DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

## David Lowry

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



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

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

## LEON NELSON

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

## Harry H. Huber

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

## Brian Jones

TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

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

## Richard Litterst

M.S.M.  
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

## Charles Page

Old First Church, Court Square  
Springfield, MA 01103

## MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

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

## SYLVIE POIRIER

## PHILIP CROZIER

### ORGAN DUO

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

## DAVID GOODING

### St. Peter's Episcopal Church

18001 Detroit Avenue  
Lakewood, OH 44107

## Aaron David Miller

1996 AGO Nat'l  
Improvisation  
Competition:  
Top Prize

1998 Calgary Int'l  
Competition:  
Bach and  
Improvisation  
prizes



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

*Don Moore*

ASCAP AWARD WINNING  
COMPOSER • ARRANGER • AUTHOR  
ROCKY RIVER, OHIO  
donmoore10@aol.com

16 AUGUST  
Quentin Lane; St Mary the Virgin, New York,  
NY 5:30 pm

17 AUGUST  
Scott Dettra; City Hall, Portland, ME 7:30 pm

18 AUGUST  
Lorenz Maycher; Mem Music Hall, Methuen,  
MA 8 pm  
Kimberly Hess; Union Chapel, Oak Bluffs,  
MA noon  
David Graham; St Patrick's Cathedral, New  
York, NY 1:30 pm  
Susan Armstrong; Ocean Grove Auditorium,  
Ocean Grove, NJ 7:30 pm

19 AUGUST  
Harold Stover; City Hall, Portland, ME noon  
Sue Quinn; Old Dutch Church, Kingston, NY  
12:15 pm

20 AUGUST  
Todd Fair, carillon; Yale University, New  
Haven, CT 7 pm

22 AUGUST  
Gordon Turk; Mary Keane Chapel, Enfield,  
NH 4:30 pm  
Patrick Aiken; St Patrick's Cathedral, New  
York, NY 4:45 pm

24 AUGUST  
Fred Hohman; City Hall, Portland, ME 7:30 pm

25 AUGUST  
David Fuller; Mem Music Hall, Methuen, MA  
8 pm  
Alexandra Turner; Union Chapel, Oak Bluffs,  
MA noon  
Yun-Jung Lee; St Patrick's Cathedral, New  
York, NY 1:30 pm  
Karel Paukert, with flute; Cleveland Museum,  
Cleveland, OH 7:30 pm

26 AUGUST  
Robert Palmatier; Old Dutch Church,  
Kingston, NY 12:15 pm

29 AUGUST  
George & Donna Butler; Mary Keane  
Chapel, Enfield, NH 4:30 pm  
Brenda Lynne Leach; St Patrick's Cathedral,  
New York, NY 4:45 pm

31 AUGUST  
Peter Conte; City Hall, Portland, ME 7:30 pm

### UNITED STATES West of the Mississippi

18 JULY  
Michael Radulescu; Cathedral of the  
Madeleine, Salt Lake City, UT 8 pm  
Alsterspatzen Children's Choir (Hamburg,  
Germany); St Mary's Cathedral, San Francisco,  
CA 3:30 pm

19 JULY  
Marilyn Keiser; Spreckels Organ Pavilion,  
San Diego, CA 8 pm

20 JULY  
Robert Scoggin, with oboe; Christ United  
Methodist, Rochester, MN 12:20 pm

25 JULY  
Raymond Garner, with tenor; Cathedral of  
the Immaculate Conception, Denver, CO 3 pm  
Angela Kraft-Cross; St Mary's Cathedral,  
San Francisco, CA 3:30 pm

26 JULY  
Peter Sweeney; Spreckels Organ Pavilion,  
San Diego, CA 8 pm

27 JULY  
Maria Bucka; Christ United Methodist,  
Rochester, MN 12:20 pm

1 AUGUST  
Jane Parker-Smith; Cathedral of the  
Madeleine, Salt Lake City, UT 8 pm

3 AUGUST  
Sue Fortney Walby; Christ United Methodist,  
Rochester, MN 12:20 pm

6 AUGUST  
Christopher Pardini; Crystal Cathedral, Gar-  
den Grove, CA

7 AUGUST  
Old Spanish Days' Fiesta; Trinity Episcopal,  
Santa Barbara, CA 3 pm

8 AUGUST  
Marilijn Thoene; St Paul's Episcopal, Bak-  
ersfield, CA 4 pm

10 AUGUST  
Robert Tewes; Christ United Methodist,  
Rochester, MN 12:20 pm

14 AUGUST  
Marilyn Keiser, masterclass; Cathedral of  
the Madeleine, Salt Lake City, UT 10 am

15 AUGUST  
Marilyn Keiser; Cathedral of the Madeleine,  
Salt Lake City, UT 8 pm

17 AUGUST  
John A. Schultz; Christ United Methodist,  
Rochester, MN 12:20 pm

24 AUGUST  
Kent Bates; Christ United Methodist,  
Rochester, MN 12:20 pm

29 AUGUST  
John Longhurst; Cathedral of the  
Madeleine, Salt Lake City, UT 8 pm  
Abendmusik; Trinity Episcopal, Santa Bar-  
bara, CA 3:30 pm

31 AUGUST  
Merrill N. Davis; Christ United Methodist,  
Rochester, MN 12:20 pm

### INTERNATIONAL

15 JULY  
Sylvie Poirier & Philip Crozier; Eglise  
Paroissiale St-Juste et Ste-Ruffine, Prats de  
Mollo la Preste, France 5 pm

16 JULY  
David Burton Brown; St Nikolaikirche, Bad  
Lieberwerde, Germany 8 pm

17 JULY  
Bernhard Schneider; St Jakobskirche,  
Rothenburg, Germany 8 pm  
Sylvie Poirier & Philip Crozier; Cathédrale  
Saint-Pierre, Montpellier, France 5:45 pm  
Nicholas Page; Parish Church, Halifax, Eng-  
land 7:30 pm  
Peter Wright; St George's Parish Church,  
Doncaster, England 7 pm  
Gillian Weir; St Dunstan's Church, Mayfield,  
England 8 pm

18 JULY  
David Burton Brown; Heilig-Geist-Kirche,  
Augsburg, Germany 4 pm  
Sylvie Poirier & Philip Crozier; Cathédrale  
Saint-Just et Saint-Pasteur, Narbonne, France  
9:30 pm  
Pascale Rouet & Christophe Marchand;  
The Abbey Church, Mouzon, France 6 pm

19 JULY  
Thomas Murray; All Souls Langham Place,  
London, England 7:30 pm

20 JULY  
David Burton Brown; Matthauskirche, Grün-  
stadt, Germany 7:30 pm  
Christopher Lorenz; Grosvenor Chapel, Lon-  
don, England 1:10 pm  
Bridget Chatterley; St James United Church,  
Montréal, Québec, Canada 12:30 pm  
Sam Tam & Chris Fullerton; Jack Singer  
Concert Hall, Calgary, Alberta, Canada 12:10  
pm

21 JULY  
David Burton Brown; Apostelkirche, Lud-  
wigshafen, Germany 8 pm  
Southern Cathedrals Festival; Winchester  
Cathedral, England (through July 25)  
Steven LaPlante; St Joseph's Oratory, Mon-  
tréal, Québec, Canada 8 pm

23 JULY  
Sylvie Poirier & Philip Crozier; St Kunibert  
Kirche, Uelpenich, Germany 7:30 pm

24 JULY  
David Burton Brown; BambergerDom, Bam-  
berg, Germany noon  
Kay Johannsen; St Jakobskirche, Rothen-  
burg, Germany 8 pm  
Joseph Sentance; St George's Parish  
Church, Doncaster, England 7 pm  
Gillian Weir; Norwich Cathedral, England 8 pm

25 JULY  
Sylvie Poirier & Philip Crozier; Liebfrauen  
Kirche, Bottrop, Germany 6 pm  
David Burton Brown; UlmerMuenster, Ulm,  
Germany noon  
Paul Breisch; The Abbey Church, Mouzon,  
France 6 pm

26 JULY  
Gillian Weir; Ampleforth College, Ampleforth,  
England 8 pm  
David Briggs; All Souls Langham Place, Lon-  
don, England 7:30 pm

27 JULY  
David Burton Brown; Andreaskirche, Wup-  
pertal, Germany 8 pm  
Paul Jessen; St James United Church, Mon-  
tréal, Québec, Canada 12:30 pm  
Willie Joosen; Jack Singer Concert Hall, Cal-  
gary, Alberta, Canada 12:10 pm

28 JULY  
Gillian Weir, harpsichord; Fishguard Festival,  
Fishguard, Wales 7:30 pm  
Willibald Guggenmos; St Joseph's Oratory,  
Montréal, Québec, Canada 8 pm



29 JULY  
9th Annual Conference of Brazilian Organists; Ito, São Paulo, Brazil (through August 1)

30 JULY  
IAO Weekend Congress; Birmingham, England (through August 1)  
**Olivier Latry**; Église St-Jean-Baptiste, Montréal, Québec 8 pm

31 JULY  
**Barbara Kraus**; St Jakobskirche, Rothenburg, Germany 8 pm  
**Mark Laffin**; St John the Evangelist, Islington, England

1 AUGUST  
**Raphaël Wiltgen**; The Abbey Church, Mouzon, France 6 pm

3 AUGUST  
Lahti Organ Festival; Lahti, Finland (through August 8)  
**David Di Fiore**; St Egidius Church, Bardejov, Slovak Republic 7 pm  
**Gillian Weir**; St Bavo Kirk, Haarlem; Holland 7:30 pm  
**Dominique Joubert**; St James United Church, Montréal, Québec, Canada 12:30 pm  
**Maxine Thevenot**, with trumpet; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

4 AUGUST  
**Arthur LaMirande**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

5 AUGUST  
**Nicholas Page**; Central Methodist Church, York, England 12:30 pm

6 AUGUST  
**David Di Fiore**; Church of the Transfiguration, Drozdenko, Poland 7 pm  
**Daniel Roth**; Très-Saint-Nom-de-Jésus, Montréal, Québec 8:30 pm

7 AUGUST  
**David Di Fiore**; Church of St Laurentius, Gozdnica, Poland 7 pm  
**Christian-Markus Raiser**; St Jakobskirche, Rothenburg, Germany 8 pm

8 AUGUST  
**David Di Fiore**; Church of Christ the King, Ilowa, Poland 7 pm  
**Sylvie Poirier & Philip Crozier**; St Katharinenkirche, Probststeierhagen, Germany 8 pm  
**Olivier Houette**; The Abbey Church, Mouzon, France 6 pm

10 AUGUST  
**Gillian Weir**; Westminster Abbey, London, England 6:30 pm  
**Yves Préfontaine**; St James United Church, Montréal, Québec, Canada 12:30 pm  
**Sarah Baldock**; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

11 AUGUST  
**Sylvain Caron**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

14 AUGUST  
**Halgeir Schiager**; St Jakobskirche, Rothenburg, Germany 8 pm

17 AUGUST  
**Catherine Todorovski**; St James United Church, Montréal, Québec, Canada 12:30 pm  
Calgary Organ Academy Students; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

18 AUGUST  
**++Sylvie Poirier & Philip Crozier**; Église Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada  
**Winfried Böning**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

21 AUGUST  
**Albert Schönberger**; St Jakobskirche, Rothenburg, Germany 8 pm

22 AUGUST  
**Raphaële Garreau de Labarre**; The Abbey Church, Mouzon, France 6 pm

23 AUGUST  
Ethics & Organs: Conservation and Restoration of the Organ in Britain; St George's Hotel, Liverpool, England (through August 26)

24 AUGUST  
**Roger Fisher**; Franziskanerkirche; Rothenburg, Germany 6 pm  
**Kola Owolabi**; St James United Church, Montréal, Québec, Canada 12:30 pm  
**Marnie Giesbrecht & Joachim Segger**; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

25 AUGUST  
**Bruce Wheatcroft**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

27 AUGUST  
Association of British Choral Directors Convention; Homerton College, Cambridge, England (through August 29)

28 AUGUST  
**Martin Schiffl**; St Jakobskirche, Rothenburg, Germany 8 pm

29 AUGUST  
**Fabrice Pitrois**; The Abbey Church, Mouzon, France 6 pm

30 AUGUST  
**Simon Lindley**; Liverpool Cathedral, Liverpool, England 11:15 am  
**Janice Beck**; Lincoln Cathedral, Lincoln, England 7 pm

31 AUGUST  
**Philip Crozier**; St James United Church, Montréal, Québec, Canada 12:30 pm  
**Tom Hazleton**; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

## Organ Recitals

JAMES E. BARRETT, with Robert Beaumier, cellist, Cathedral of Our Lady of Lourdes, Spokane, WA, March 3: *Sonata No. 6 in G, Marcello; Prière*, op. 158, Saint-Saëns; *Romance sans paroles*, op. 17, no. 3, Fauré; *Romance in a*, Scriabin; *Andante and Rondo in F*, Mozart; *Petite Ballade*, op. 12, no. 1, Arensky.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, March 14: *Stations of the Cross*, op. 29, Dupré.

JOHN BROCK, Tennessee Valley Unitarian Church, Knoxville, TN, March 7: *Grand Choeur Dialogué*, Gigout; *Andante sostenuto (Symphonie Gothique)*, Widor; *Rhapsodies on Breton Songs*, op. 7, nos. 1 and 2, Saint-Saëns; *Canon in b*, op. 56, no. 5, Fugue on the Name BACH, op. 60, no. 2, Schumann; *The Last Rose of Summer*, op. 59, Buck; *Introduction and Passacaglia in d*, Reger.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, March 3: *Prelude and Fugue in d*, S. 539, Bach; *Fantaisie in A*, Franck; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

PETER RICHARD CONTE, Trinity College, Hartford, CT, February 7: *Paeon*, Chuckerbutty; *Night on Bald Mountain*, Mussorgsky, arr. Conte; *Prelude in g*, op. 23, no. 1, Rachmaninoff, arr. Federlein; *Aria, Sunshine*, Swinnen; *Concerto in G*, Bach; *Elfes*, Bonnet; *The Socerer's Apprentice*, Dukas.

DAVID CRAIGHEAD, Peabody Conservatory, Baltimore, MD, March 7: *Variations on "America"*, Ives; *Air with Variations*, Sowerby; *What a friend we have in Jesus*, Bolcom; *Toccata and Fugue in F*, S. 540, Bach; *Choral No. 2 in b*, Franck; *Fantaisie on the chorale, "Hallelujah! Gott zu loben"*, Reger.

MATT CURLEE, Palmer Memorial Episcopal Church, Houston, TX, March 5: *"Ikarus" (Sagas)*, Guillo; *Passacaglia in c*, S. 582, Bach; *Lady Hunsdon's Puffe*, Mr. Knight's Galliard, Sir John Smith—His Almain, Dowland; *Pièce*, Franck; *Children's Songs* Nos. 11, 10, 6, 8, 20, Corea; *Suite*, op. 5, Duruflé.

LYNNE DAVIS, Lutheran Church of the Holy Trinity, Lancaster, PA, February 21: *Suite du Deuxième Ton*, Clérambault; *Allein Gott in der Höh sei Ehr*, S. 662, *Prelude and Fugue in C*, S. 547, Bach; *Chorale No. 1 in E*, Franck; *"Rosace"*, "Tu es Petra" (*Esquisses Byzantines*), Mulet; Theme and Variations on "Puer natus est" (*Symphonie Gothique*), Widor; *Toccata*, Vierne.

ROBERT DELCAMP, St. Peter Catholic Church, Memphis, TN, March 1: *Le Chemin de la Croix*, Dupré.

JOHN DILL, St. David's Episcopal Church, Austin, TX, March 10: *Vater unser im Himmelreich*, Bach; *Bénédiction nuptiale*, op. 9, Saint-Saëns; *Three Short Pieces for Organ*, Dill; *Chorale and Variations on "Veni Creator"*, op. 4, Duruflé.

DELBERT DISSELHORST, University of Iowa, Iowa City, IA, March 28: *Toccata in C*, S. 564, *O man, bewail your great sins*, S. 622, Perpetual canon in two voices at the double octave, Retrograde canon at the unison, Canon at the unison, Inversion canon at the lower fourth, Ricerar à 6 (*Musical Offering*, S. 1079), *Diverse variations on the chorale "Hail, kind Jesus, gentle beyond all*

## RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church  
1000 E. Morehead Charlotte, N. C.

Your Professional Card  
could appear in this space

Call 847/391-1045  
Fax 847/390-0408

## Dennis Schmidt, DMA

The Bach Festival of Philadelphia  
St. Stephen's Lutheran, Wilmington, DE

## ROBERT L. SIMPSON

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

## MARCIA VAN OYEN DMA, AAGO

GLENVIEW COMMUNITY CHURCH (UCJ)  
GLENVIEW, ILLINOIS

## 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

## LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas  
75275

Musical Heritage Society recordings

## Carol Williams British Concert Organist

52 Clark St., Apt. 8D  
Brooklyn Heights  
New York 11201  
Tel/fax 718/222-3017

## 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

## KIRSTIN SYNNESTVEDT D.M.A.

Assistant, Christ Episcopal  
Winnetka  
Studio, Glenview, IL 847/729-5829

## David Wagner DMA Madonna University

Livonia, Michigan 48154  
313/886-3259 Fax 313/886-6467  
Email: davewagner@ameritech.net

## KARL WATSON

ST. MARY'S, CASTLETON  
STATEN ISLAND

## DONALD W. WILLIAMS D.M.A.

First United Methodist, Chelsea, MI  
Concordia College  
Ann Arbor, MI

## RONALD WYATT

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

## DAVID SPICER

First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

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

measure," S. 768, *Prelude and Fugue in e*, S. 548, Bach.

MARIO DUELLA, Fourth Presbyterian Church, Chicago, IL, March 14: *Toccata and Fugue in E, O König, dessen Majestät*, Krebs; *Sonata in d*, op. 120, no. 6, Rheinberger; *The loveliness of that summer*, Sallonen; *Scherzo in g*, op. 49, no. 2, Bossi; *Melodia*, Capocci; *Alléluia*, Roseta.

MARY FENWICK, St. Francis of Assisi Cathedral, Metuchen, NJ, March 14: *Entrée (Sonata No. 7)*, Guilman; *Pange lingua gloriosi*, Edmundson; *O Lamm Gottes, unschuldig*, S. 656, Bach; *Spheres*, Falcone; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Suite*, op. 5, Duruffé.

FAYTHE FREESE, St. David's Episcopal Church, Austin, TX, March 3: *Choral in a*, Franck; *Crucifixion, Resurrection (Passion Symphony)*, Dupré.

RAYMOND GARNER, Cathedral of the Immaculate Conception, Denver, CO, January 10: *"Cathedrals" (Suite IV)*, Pastorale, Andante, Final (*Symphony I*), Vieme; *Ricer-care*, Frescobaldi; *Chorale I in E*, Franck; *Allegro cantabile (Symphony V)*, Widor; *"Chapelle des morts," "In paradisum," "Tu es Petra" (Byzantine Sketches)*, Mulet.

ROBERT GLASGOW, Southwestern Missouri State University, Springfield, MO, February 22: *Noël: Basse de Trompette, Noël*

*Poitevin: Duo, Musette; Noël: Trio sur les Flûtes; Noël: Tambourin en Grand jeu*, Dandrieu; *Chorale No. 1 in E*, Franck; *Sonata in D*, K. 288, *Sonata in C*, K. 258, Scarlatti; *Pageant of Autumn*, Sowerby; *Sketch in c*, op. 58, no. 1, *Fugue on BACH*, op. 60, no. 3, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Choral, Allegro ma non troppo, Finale (Symphonie VII)*, Widor.

SUSAN GOODSON, with Gene Goodson, baritone, First Congregational Church, Ann Arbor, MI, March 10: *We all believe in one true God*, S. 680, *Christ, Our Lord, to Jordan came*, S. 684, Bach; *Allegro moderato e serio*, Adagio (*Sonata No. 1 in f*), "Draw near, all ye people," "O rest in the Lord" (*Elijah*), Mendelssohn; *Now thank we all our God*, op. 65, no. 59, Karg-Elert.

STEPHEN HAMILTON, Wayzata Community Church, Wayzata, MN, February 7: *Prelude and Fugue in c*, S. 546, Bach; *Victimae paschali laudes*, Tournemire; *Pastorale*, op. 20, Franck; *Passacaglia*, S. 582, Bach; *Le Chemin de la Croix: I, VIII, XI, XII, Prelude and Fugue in B*, op. 7 no. 1, Dupré.

DAVID HIGGS, Holy Trinity Lutheran Church, Akron, OH, February 12: *Sinfonia (Cantata 29)*, Bach; *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Pièce Héroïque*, Franck; *Soliloquy*, Conte; *Comes Autumn Time*, Sowerby; *Andante in D*, Mendelssohn; *The Ninety-Fourth Psalm*, Reubke.

DAVID HURD, St. Mark's Lutheran Church, Kansas City, MO, February 28: *Phantastie Ein feste Burg ist unser Gott*, op. 65, Karg-Elert; *Jesus Christus, unser Heiland*, S. 665, *O Mensch beweine dein Sünde gross*, S. 622, *Aus tiefer Not schrei ich zu dir*, S. 686, Bach; *Sonata VI*, Mendelssohn; *Prelude and Fugue in E-flat*, S. 552, Bach; *Arioso & Finale*, Hurd; *Sombere Muziek over Psalm 103, vers 8, Fantastie ober het Lutherlied "Een vaste Burg is onze God"*, Zwart; Improvisation on submitted themes.

WERNER JACOB, Cleveland Museum of Art, Cleveland, OH, March 26: *Improvisation sur E.B.*, Jacob; *Toccata monumentum*, Hambræus; *In the stillness of time*, Heider; *Interpolation for Organ*, Becker; *Etude No. 1 "Harmonies"*, Ligeti; *Three Metamorphoses on the themes of Max Reger's Fantasy and Fugue in d*, op. 135b, Jacob.

CALVERT JOHNSON, Eckerd College, February 28: *Obangiji, Yoruba Lament, Joshua fit de battle ob Jericho*, Sowande; *Impromptu in a*, op. 78, no. 3, Coleridge-Taylor; *Sweet Sixteenths*, Albright; *Elegy*, Still; *Toccata on "Veni Emmanuel"*, Hailstork; *Spiritual Set, Da Costa; Three Spirituals for Palm Sunday*, Greenlee; *Suite No. 1*, Price.

GRETHE KROGH, Cleveland Museum of Art, Cleveland, OH, January 31: *Allegro marcato (Sonata in g)*, op. 58, Hartmann; *How brightly shines the morning star*, Gade; *Nestor-passacaglia*, Larsen; *Pedal Games*, Meyer; *Prelude in g*, BuxWV 149, Buxtehude; *Commotio*, Nielsen.

DANIEL LAMOUREUX, St. Peter Catholic Church, Cambridge, MA, February 7: *The Washington Post March*, Sousa, arr. Linger; *Three Carols from Provence*: *Alas!*, Daybreak on this holy day, In a rustic barn, Morancon; *Humoresque*, Yon; *Suite from the Music for the Royal Fireworks*, Handel, arr. Biggs; *Swanee River*, Foster, arr. Lemare; *Barcarole (Tales of Hoffman)*, Offenbach, arr. Lemare; *Finale (Symphony No. 6)*, Widor.

JOAN LIPPINCOTT, with the Philadelphia Brass, Asylum Hill Congregational Church, Hartford, CT, February 19: *Grand Choeur Dialogue*, Gigout; *Pièce d'Orgue*, S. 572, Bach; *Fantasy on Old 100th*, Diamond; *Salvum fac populum tuum*, Widor; *Suite of Dances*, Campra, arr. Sorenson; *Clair de lune, Carillon de Westminster*, Vieme; *I got rhythm variations*, Gershwin, arr. Hyman; *Poème Héroïque*, Dupré.

ROBERT SUTHERLAND LORD, University of Pittsburgh, PA, March 21: *Fanfare, Mathias; Prelude and Fugue in e*, S. 548, Bach; *"Meditation," "Acclamations on a Carolingian Theme" (Medieval Suite)*, Langlais; *"Paraphrase and Double Chorale" (Dominica Resurrectionis)*, Tournemire; *Variations on "Adeste, fideles"*, Lord; *Tuba Tune, Cocker*; *Final (Symphony No. 1)*, Vieme; Improvisation on "Ein feste Burg ist unser Gott."

KEVIN MCKELVIE, Presbyterian Homes, Evanston, IL, February 22: *Toccata and Fugue in d*, S. 565, Bach; *Rhosymedre*, Vaughan Williams; *Sonata No. II*, Hindemith; *Prelude and Fugue in D*, S. 532, Bach.

BRUCE NESWICK, Westminster Presbyterian Church, Charlottesville, VA, March 12: *Praeludium in E*, Buxtehude; *Fantasia*, Byrd; *Toccata, Adagio and Fugue in C*, Bach; *Sonata I in f*, Mendelssohn; *Partita on "Nun komm, der Heiden Heiland"*, Distler; Improvisation on a submitted theme.

WILLIAM O'MEARA, with Stuart Loughton, trumpet, Wisconsin Lutheran College, Milwaukee, WI, February 19: *Heroic Music*, Telemann; *Prelude and Fugue in G*, S. 541, Bach; *Aubade*, Irvine; *Sonata for Two Trumpets*, Franceschini; *Dance Suite from "Pygmalion"*, Rameau, arr. O'Meara; *Prince of Denmark's March*, Clarke; *Two Dances*, Susato; *Hornpipe*, Handel; *Napoli*, Bellstedt; *With faith never failing* (Cantata 68), *Gigue Fugue*, S. 577, Bach; *Suite in D*, Handel.

LARRY PALMER, organ and harpsichord, Texas Christian University, February 16: *Joie et clarté de corps glorieux*, Messiaen; *Adagio for Strings*, Barber; *March of the Night Watchmen*, Widor; *Liebest Jesu, wir sind hier*, S. 731, Bach; *Pièce Héroïque*, Franck; *Passacaille in b (Ordre 8)*, *L'âme-en-peine (Ordre 13)*, Couperin; *Prelude and Fugue in D*, S. 874, Bach; *Menuet lent mélancolique*, Massenet; *Dance for Harpsichord*, Delius; *Gavotte (from Capriccio)*, Strauss; *Concerto in D*, S. 972, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, March 7: *Concerto in G*, Bach; *Tierce en taille*, Marchand; *Toccata*

and *Fugue in d*, Bach; *Prélude, Fugue et Variation*, Franck; *Prélude circulaire (Symphony No. 2)*, Widor; *Moto osinato*, Eben.

WILLIAM PETERSON, Calvary Episcopal Church, Pittsburgh, PA, March 21: *Prelude and Fugue in b*, S. 544, *An Wasserflüssen Babylon*, S. 653, *Nun danket alle Gott*, S. 657, *Duetto I*, S. 802, *Duetto IV*, S. 805, *Allein Gott in der Höh sei Ehr*, S. 662, *Aus tiefer Not schrei ich zu dir*, S. 686, *Wir glauben all' an einen Gott*, S. 681, *Sonata No. 5 in C*, S. 529, *Prelude and Fugue in E-flat*, S. 552, Bach.

WILLIAM F. PICHER, Cathedral Church of St. Peter, St. Petersburg, FL, March 3: *Greensleeves*, Purvis; *Fanfare*, Lemmens; *The Virgin Mary had a baby boy*, Toccata on "God, Father, praise and glory," Picher; *Pièce Héroïque*, Franck; *Granada*, Lara, arr. Picher.

CHRISTA RAKICH, First United Methodist Church, Little Rock, AR, March 9: *Prelude in b*, S. 544, *Trio Sonata III in d*, S. 527, *Fugue in b*, S. 544, Bach; *Partita on the chorale "Heut triumphieret Gottes Sohn"*, Weyrauch; *Sonata III*, Hindemith; *Prelude and Passacaglia in f in festo Pentecostes*, Woodman.

MCNEIL ROBINSON, Erwin First United Methodist Church, Syracuse, NY, February 6: *Passacaglia and Fugue in c*, S. 582, Bach; *Benedictus*, op. 59, Reger; *Sonata II*, Hindemith; *Final in B-flat*, Franck; *Chorale Prelude on "Llanfair"*, Robinson; *Fugue sur le thème du Carillon des heures de la Cathédrale su Soissons*, Duruffé; *"Souvenir" (Sept Pièces)*, *Prelude and Fugue*, op. 7, no. 3, Dupré; Improvisation on submitted themes.

JOHN SCOTT, Luther Memorial Church, Madison, WI, February 28: *Concerto in B-flat*, op. 4, no. 2, Handel; *Vater unser im Himmelreich*, Böhm; *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott Heiliger Geist*, S. 671, Bach; *Danse macabre*, Saint-Saëns, arr. Lemare; *Variations de Concert*, Bonnet; *"Pilgrims' Chorus" (Tannhauser)*, Wagner; *Prelude and Fugue in C*, op. 36, no. 3, Dupré; *Chanson de Matin*, Elgar; *Toccata*, Prokofiev, arr. Guillou.

ANN ELISE SMOOT, St. Mary's Cathedral, Cheyenne, WY, March 2: *Variations on "Est-ce Mars"*, Sweelinck; *Toccata and Fugue in F*, S. 540, Bach; *Basse de trompette*, Marchand; *Elevation*, Couperin; *Sonata II in c*, Mendelssohn; *Andante in F*, Smart; *Partita sopra "Nun freut euch"*, Rogg; *Prière après la communion*, Messiaen; *Carillon de Westminster*, Vieme.

HASKELL THOMSON, organ and piano, Cleveland Museum of Art, Cleveland, OH, February 14: *Prelude and Fugue in C*, S. 547, *Ich ruf zu dir, Herr Jesu Christ*, S. 639, *Vater unser im Himmelreich*, S. 636, *Wer nur den lieben Gott lässt walten*, S. 642, Bach; *Drop, drop, slow tears*, op. 104, Persichetti; *"Chants d'Oiseaux" (Livre d'Orgue)*, Messiaen; *Bénédiction de Dieu dans la solitude*, *Prelude and Fugue on BACH*, Liszt.

WILLIAM TINKER, St. David's Episcopal Church, Austin, TX, March 31: *From deepest woe I cry to Thee, Wilt Thou forgive that sin*, Ross; *Sonata*, Noehren; *O sacred head, From deepest woe*, Bach.

RICHARD TRUDELL, Cathedral of Our Lady of Lourdes, Spokane, WA, March 17: *Fugue in g*, S. 578, *Adagio in a*, S. 564b, Bach; *Pièce Héroïque*, Franck.

CHIEMI WATANABE, with Kiyo Watanabe, Floral Heights United Methodist Church, Wichita Falls, TX, March 28: *Toccata and Fugue in d*, Bach; *Great is thy faithfulness*, Bish; *Rescue the perishing*, Jones; *God of grace*, Manz; *Windows of Comfort: Book I*, Locklair; *Ragtime*, Callahan; *Pageant*, Sowerby; *The Ride of the Valkyrs*, Wagner.

JANE WATTS, Christ Church, Westerly, RI, February 28: *Prelude and Fugue in G*, S. 541, Bach; *Passacaglia in d*, Buxtehude; *Allein Gott in der Höh sei Ehr*, S. 676, *Nun komm der Heiden Heiland*, S. 659, *Christ, unser Herr, zum Jordan kam*, S. 684, *Jesus Christus, unser Heiland, der von uns*, S. 665, Bach; *Sonata in A*, Mendelssohn; *Toccata Giocosa, Canzonetta*, Mathias; *Trumpet Minuet, Song without Words, Elegy*, Lloyd Webber; *Concert Piece*, op. 52a, Peeters.

GILLIAN WEIR, Westminster Presbyterian Church, Buffalo, NY, March 2: The world awaiting the Savior (*Passion Symphony*), Dupré; *Sonata in C*, Schnizer; *Prelude and Fugue in C (9/8)*, Bach; *Sonata on the 94th Psalm*, Reubke; *Carmelite Suite*, Francaix; *Toccata*, Vieme.

#### ORGAN BUILDERS



L. W. BLACKINTON  
and associates, inc.

380 FRONT ST.  
EL CAJON, CA. 92020



RANDALL DYER & ASSOCIATES

PIPE ORGANS OF QUALITY AND DISTINCTION

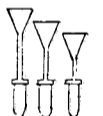
BOX 489 JEFFERSON CITY, TENNESSEE 37760 423-475-9638

MEMBER FIRM:  
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

NEW INSTRUMENTS  
MAINTENANCE • RESTORATIONS

FABRY  
PIPE ORGANS

32 N. HOLLY AVENUE • FOX LAKE, IL 60020  
847-587-1992 • Fax 847-587-1994



24 Hour Service  
Serving North & South Carolina  
John's Pipe Organ Service

Specializing In A.P. Miller Pipe Organs  
Maintenance • Tuning • Additions  
Selective Rebuilding

JOHN W. BURKETT  
14213 Woodhurst Ln.  
Charlotte, NC 28227

Phone (704) 573-2762  
Fax (704) 573-1511

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

A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS

HC 69 Box 6, North Pomfret, Vermont 05053

802/457-3914



WALKER

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



martin ott pipe  
organ  
company  
inc.

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

Phil Parkey  
AND ASSOCIATES

Distinguished Pipe Organs

2480-4 Briarcliff Road, #244 (770) 454-1100  
Atlanta, Georgia, 30329 FAX (678) 530-9104  
www.thwgraphics.com/parkeyorgans



Scott R. Riedel & Associates, Ltd.

Organ Consultation • Acoustical Consultation  
• Sound System Design Consultation • Organ Tuning

11040 West Bluemound Road  
Wauwatosa, WI 53226-4154  
e-mail: RiedelAssoc@worldnet.att.net  
Phone: 414-771-8966 Fax: 414-774-1407 or 414-771-0138



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

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.

The Noack Organ Co., Inc.

MAIN AND SCHOOL STREETS  
GEORGETOWN, MA 01833  
PHONE (978) 352-6266  
FAX (978) 352-8535  
NOACKORGAN@AOL.COM

Member: Associated Pipe Organ Builders of America



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below.

## POSITIONS AVAILABLE

**Are you looking for the opportunity** to supplement your income? Would you like to practice the art of planning and selling fine pipe organs and custom digitally augmented organs? Please send your resume to Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249, Attention: Scott Wick.

**Organbuilder** with a motivated and take charge attitude with at least 10 years experience in case work, chest work and console construction. Salary commensurate with experience. Reply to QLF, 240 Energy Blvd., Rocky Mount, VA 24151. Phone 540/484-1133, FAX 540/489-1177.

**Service Technician/Voicer.** Increased demand for quality service and tuning compels us to enlarge our staff for additional qualified service technicians. Strong organizational skills, congenial personality and a desire for the best professional care of pipe organs are required. Experience and appreciation for both electric and mechanical action, voicing skills a plus. Please mail your resume to: Patrick Murphy & Assoc., Inc., 300 Old Reading Pike, Ste. #1D, Stowe, PA 19464 or e-mail at PMurphy129@aol.com

**Shop Worker.** Experienced committed individuals interested in joining our team of vibrant creative craftspeople willing to produce the best in windchests, consoles, and casework. Our well-equipped workshop and commitment to our workers and clients alike offers room for growth and security within a small teamwork environment. Competitive wages, health insurance, retirement plan. Located 45 minutes from metropolitan Philadelphia. Please mail your resume to: Patrick Murphy & Assoc., Inc., 300 Old Reading Pike, Ste. #1D, Stowe, PA 19464 or e-mail at PMurphy129@aol.com

## POSITIONS AVAILABLE

**Organ Position:** The Eastman School of Music of the University of Rochester seeks an artist/teacher/scholar in organ. Rank open. Candidate must have national recognition as performer. DMA or significant record of scholarship in organ literature required. Duties will include studio teaching of undergraduate and graduate organ majors, as well as teaching organ literature. Professional experience in church music also desirable; the successful candidate will contribute to implementation of a certificate program in Sacred Music. Position begins 1 July, 2000. Send letter of application, curriculum vitae, and a list of references (no CD's, tapes or letters of reference at this time) to Professor Daniel Harrison, Chair, Organ Search Committee, c/o Dean of Academic Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Review of applications will begin by 15 September, 1999. The Eastman School of Music of the University of Rochester is an Equal Opportunity Employer.

**The Fourth Presbyterian Church of Chicago,** 126 E. Chestnut Street, Chicago, IL 60611-2094, 312/787-4570. Twenty-five hour assistant organist position available fall, 1999. Candidate responsible for accompanying professional and volunteer choirs at two Sunday morning services and two weekly rehearsals. Responsible for playing and conducting Sunday Vespers rehearsal and service. In addition, this person will accompany occasional concerts, services and funerals. Applicant responsible for planning and playing nearly one hundred weddings per year. Other duties include developing and managing year-round Friday noonday concert series. Four-manual, 126-rank Aeolian Skinner organ. Base salary \$20,000. Send resume to above address c/o John Sherer. Resume and references due by August 15, 1999.

## POSITIONS AVAILABLE

**Faculty Appointment in Church Music.** San Francisco Theological Seminary seeks a full-time faculty person in the field of music. Primary teaching responsibilities will be in the M.Div. curriculum with additional possibilities in the D. Min. program and in the GTU including the Ph.D. program. He or she will also have opportunity to teach beyond the classroom in facilitating or directing musical groups which perform on campus and in the churches, and in other forms of continuing education. The successful candidate will understand well, be able to articulate, and demonstrate the increasing diversity of musical expression in churches today. We are seeking a church musician and conductor with strong keyboard skills. She or he should demonstrate training and experience in a variety of musical genres, both traditional and modern. The professor of music will work closely with the Chaplain of the Seminary in coordinating daily worship. He or she will also work with the Professor of Homiletics in developing courses in worship and music. The new professor will teach students, both in the classroom and in Chapel, how music and worship are central to congregational ministry. Qualifications include an advanced degree in music plus congregational experience. Preference will be given to a person informed by the theological perspective and values of the Reformed tradition. Rank and salary commensurate with education and experience. A tenure-track position. SFTS is an equal opportunity employer; women and racial ethnic minorities are strongly encouraged to apply. An introductory letter, curriculum vitae and three letters of recommendation should be sent by September 15, 1999 to Dean Ronald C. White, San Francisco Theological Seminary, 2 Kensington Road, San Anselmo, CA 94960.

## POSITIONS AVAILABLE

**C.B. Fisk Organbuilders,** 18 Kondelin Rd., Gloucester, MA 01930; cbfisk@cove.com. We are expanding and seeking apprentices and experienced organ builders. Organists and musicians with keyboard skills and an interest in instrument making are also encouraged to apply. Our training program includes excellent benefits and working conditions, and a great opportunity for job security. Please send a resume to Greg Bover at the above address.

**Position Available:** John-Paul Buzard Pipe Organ Builders. Experienced Service Technician with all around organbuilding and general business skills wanted to direct the Service Department of Buzard Pipe Organ Builders. Manage the long-term growth and daily operation of this important arm of our business. Ability to work independently and coordinate the Service Department with the production staff is important. Competitive salary, percentage of profits, excellent benefits, appreciative clients, collegial atmosphere, handsomely appointed air-conditioned workshop. Cosmopolitan mid-western university community with excellent fine arts and live music opportunities. Apply to John-Paul Buzard, 112 West Hill St., Champaign, IL 61820. 217/352-1955.

**Excellent opportunity** for experienced Allen Organ or Pipe Organ salesperson to join Organ Division sales staff of distinguished 52-year Illinois corporation. Position available due to death of 34-year veteran with company. Good character, organist skill, positive attitude, proven sales record, favorable references required. Unlimited commissions with guaranteed base draw, health plan, life/disability insurance, flex plan, 401K participation. Send cover letter with resume in confidence to: Joy Collins, The Beautiful Sound, Inc., 6475 Joliet Road, Countryside, IL 60525.

**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

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

**J.F. NORDLIE COMPANY**  
PIPE ORGAN BUILDERS  
504 South Charlotte Avenue • Sioux Falls, SD 57103-2612  
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843  
email:jfnordlie.com http://www.jfnordlie.com

**TAYLOR & BOODY ORGANBUILDERS**  
George K. Taylor John H. Boody  
Route 10 Box 58B Phone: 540-886-3583  
Staunton, Virginia 24401 Fax: 540-886-3584  
e-mail: taylorandboody@rica.net  
http://home.rica.net/taylorandboody

**Bunn - Minnick Company**  
Excellence in Pipe Organ Building and Service  
875 Michigan Avenue  
Columbus, Ohio 43215  
(614) 298-7934  
1-800/292-7934

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

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

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

## CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word \$ .60  
Regular Classified minimum 10.00  
Display Classified, per word .80  
Display Classified minimum 25.00

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

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$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, SUITE 200 • DES PLAINES, IL 60016

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

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

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

**PAYMENT MUST ACCOMPANY ORDER**

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25.

## MISCELLANEOUS

**Visiting London?** Bed and Breakfast accommodation available in large parish house minutes away from Westminster Abbey, the Thames, St. James's Park and the Underground. Modern kitchen and laundry available. For information write: St. Matthew's House, 20 Great Peter Street, Westminster, London, SW1P 2BU. Tel. 0171 222 3704, FAX 0171 233 0255, e-mail PAE222@aol.com

**Spend Labor Day at Holiday at the Paramount.** ATOS Fall '99 Regional Convention, 9/2-5. New York Paramount Wichita Wurlitzer, four other venues, ten players incl. Peter Conte. Contact Great Planes Chapter, c/o WTO-D, 6141 Fairfield Rd., Wichita, KS 67204; CoupMK@aol.com

## PUBLICATIONS/RECORDINGS

**FREE for cost of shipping:** "The Stopt Diapason," newsletter of the Organ Historical Society, Midwest Chapter—February, 1982 (Vol.3, No.1, Whole No.13) to October, 1987 (Vol.8, No.4, Whole No.44) inclusive, all in good condition, 33 issues total. REPLY BOX JL-1, THE DIAPASON.

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016; or FAX 847/390-0408.

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

## PIPE ORGANS FOR SALE

**Pipe organ;** beautiful sounding church organ; 14 ranks; \$49,000. Serious organ buyers will not want to miss this one. May be played by appointment. Call Fran Schafer 517/655-3092.

**1970 Walcker 2-manual (Austin)** 27 ranks, plus chimes. Peterson S.S. relay, new slider motors. In playing condition. Available August 15. Best offer. Buyer must remove. Contact Dick Thompson, Clarks Green United Methodist Church, Clarks Summit, PA 570/586-5356.

**A 4-rank Reuter,** beautiful condition. Ph 248/471-1515, FAX 248/471-9968.

**Moller Artiste, 2/3, attached console,** \$7,000; Wicks 2/3, detached console, \$9,000; Demonstration organ 1/4, 44-note, \$21,000. Marceau & Associates, 503/231-9566 or marceaupob@aol.com

**Exceptional three-manual Austin 1947.** Designed by Jamison and Purvis. Five 16' stops including open wood. 34 ranks. Free standing, no facade. Moveable console. Thomas-Pierce, Inc., P.O. Box 2562, Palm Beach, FL 33480. 561/833-2087.

**1926 Kilgen 4-rank unit organ;** chests, pipes, blower, rectifier (no console), \$2,200. Two-manual drawknob console w/pedalboard & bench \$850. Church Music Service 773/631-3999.

**1963 Moller double artiste:** 26 stops, 6 extended ranks, chimes, excellent condition, \$39,000 installed in Southeast. 615/274-6400.

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

## PIPE ORGANS FOR SALE

**Antique Italian Organ.** Built in Naples by Vicidomini in 1748. One manual, 7 stops, no pedal. For details contact Greg Harrold, 2205 Federal Ave., Los Angeles, CA 90064, Tel/Fax 310/473-0389, gregharrold@earthlink.net.

**1978 Moller organ, 3-manual, 35 ranks,** excellent condition in daily use. Buyer to remove Fall 1999. \$55,000. Holy Innocents' Episcopal, Atlanta. Contact Organ Clearing House at P.O. Box 104, Harrisville, NH 03450-0104. Phone 603/827-3055.

**1932 Aeolian Skinner Duo-Art,** Opus 899 Player Organ; 11 stops with chimes and harp. Two manuals with pedal. Ideal residential organ. Recently re-leathered, pipework in mint condition. Organ is crated and currently in storage. Buyer moves. \$30,000 OBO. Contact for specification and dimensions. Direct inquiries to Patricia Schrock, Holy Trinity Church Parish Office, 1000 Potomac St., N.W., Suite 250, Washington, DC 20007.

## ELECTRONIC ORGANS FOR SALE

**SAVE \$\$, Great values, trades welcome.** Buy, sell, trade Church & Theatre Organs. Hammonds/Leslie's Wanted. Visit our web site for current inventory. Most models in stock or special ordered. Keyboard Exchange Int. Tel/FAX 407/671-2272. 6914 Hanging Moss Rd., Orlando, FL 32807. B3World@aol.com www.B3world.com

**Hammond C-3 organ & PR 40 speaker,** excellent condition. Best offer. Call 8-11 a.m. 815/459-3747.

**Rodgers Model 110,** 4 external speakers, incl. Leslie; new keyboards; mint condition. \$5,000 OBO. 501/868-8705.

## REED ORGANS FOR SALE

**Estey reed organ, 2/11 with pedalboard,** \$1,200 OBO. Marceau & Associates, 503/231-9566 or marceaupob@aol.com

## THEATRE ORGANS FOR SALE

**3/22 Wurlitzer** with large Kimball theatre console. All late model equipment. Instrument will be completely reconditioned and readied for installation by Foley-Baker. A special organ for a special project. Foley-Baker, Inc. 800/621-2624.

## THEATRE ORGAN PARTS


**Theatre organ parts,** toys and church Wurlitzer organ, 5 ranks plus 16' tuba. No console, motor, or blower. Retiring organbuilder. Total price \$8,000 or best offer. Phone or FAX 305/649-2194. Address 450 N.W. 39th Ave., Miami, FL 33126-5661.

## MISCELLANEOUS FOR SALE

**Hook-Hastings tracker organ bench** Opus 1592; new Peterson Dynatrem tremolo; Billhorn folding reed organ. Make offers. 206/363-1130.


**Console cabinet** with 2 manuals & pedals. 1920's Moeller "Antique" style, oak, folding lid, mostly refinished. Keys/pedals rebushed, new keytops/pedal caps, slotted stop board. Ready for new "insides." \$850.00 OBO. 757/627-7744, leave message.

**Pipes (Casavant, Estey, Moller, Kimball, Wicks, OSI),** consoles, reservoirs, rectifiers, blowers, windchests and more. Marceau & Associates. 503/231-9566 or marceaupob@aol.com

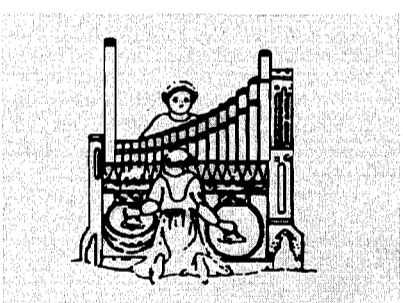


**ORGAN SUPPLY INDUSTRIES**

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



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



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

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

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

**ANDOVER**  
P.O. Box 36  
Methuen, MA 01844-0036  
Telephone: 888-ORGAN CO  
Fax: 978-685-8208  
Web Site: <http://www.tneorg.com/andover>

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

**Prestant Pipe Organs, Inc.**  
P.O. Box 2128, Boerne, Texas 78006  
(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

**Reuter**  
Preferred Pipe Organs  
P.O. Box 486 Lawrence, KS 66044  
785/843-2622

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

**If It's Bells, It's van Bergen.**  
**vanBergen**  
Established 1790  
1-800-544-8820  
[www.vanbergen.com](http://www.vanbergen.com) • e-mail: [van@vanbergen.com](mailto:van@vanbergen.com)

**Known for Quality**

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

**HEUSS**  
ORGELTEILE



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25.

## MISCELLANEOUS FOR SALE

**Organ Parts.** 16' Gottfried Tuba 8", Wurlitzer relays (one presently in use), regulators, tremolos, very nice 8' Principal and 16' Gedeckt 5"; much more. Lake Tahoe Community Presbyterian Church, Anne Johnson 530/544-7206 or 530/544-3757.

**Approx. 25 OSI ranks available;** mid 60's vintage. Several Skinner chests, shutter fronts, many other misc. parts. Write or call for current listing. Quality Organ Service, Inc., 5005 Baltimore Ave., Ste. 11, Kansas City, MO 64112. 816/756-2123.

**Austin 3-man console;** 46 stops, 23 couplers. \$3,000 OBO. Also Solid State Logic switching system, 3-man full couplers BO. 603/774-7586. e-mail toc@mediaone.net

**Austin windchests, swell boxes, & misc.,** 16' Quintaton, Reinsner relays & switches, 3rk. Kilgen complete organ, exc. blower, old consoles. 816/232-2008 or 660/446-2082.

**Beautiful 16' Double Open Wood,** 31sc/32 lacquered Yellow Cedar, with e.p. chest, 5"wp: \$6,000; beautiful, large scale 16' Tibia (2'c i.d.=47mm x 59mm/73, lacquered Yellow Cedar, with e.p. chest, 5"wp: \$2,500; 2' Mixture III, 49sc @ 8', with e.p. chest, 4" wp: \$2,000; 8' Principal, 44sc/85, with e.p. chest, 4" wp: \$1,000; beautiful 16' Lieblich Gedeckt, 97 pipes, lacquered Yellow Cedar, 4"wp: \$2,000; 16' Viola, 43sc/97, & 8' Celeste, t.c., 68sc/49, 4" wp: \$800 pr.; 8' Trumpet, 3" @ 8'c/73, 4"wp: \$1,000; 8' Oboe voicing flaps, 3 3/4" @ 8'c/73, 4"wp: \$1,000; 8' Clarinet 1 1/2" @ 8'c/61, 5"wp: \$350; 8' Open, 44sc/61, 4" wp: \$450; 8' Open, 46sc/73, 4" wp: \$450; 8' Open, 46sc/73, 4" wp: \$450; 8' Gamba, 60sc/61, 5" wp: \$350; 8' Salicional, 59sc/73, \$350; 25-note Deagan Chimes with mechanism & transformer, no keyboard: \$1,000. Assorted cast flanges, two keyboards \$200, oak pedalboard \$200. Volume discounts. 831/335-0810.

**KD KAPS.** Mixture tuning simplified. Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

## MISCELLANEOUS FOR SALE

**Organ pipes and parts.** Send legal size SASE to A & J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 914/561-1480.

**Zimbelsterns,** Chamber, Deluxe, and Grande models. Start at \$385. 12-16V, DC, AC avble. 9 bells, 2 or 3 strikers. Variable speed controls avble. Over 100 satisfied customers. Chapel Music Co, Box 838, Lithonia, GA 30058. 800/836-2726.

**Organ façade** w.18th cent. carvings polychrome and gilt, newer elements faux marble, inc. chest and polished-tin pipes (Prinzpal 8' from C) approx. 13'w x 13'h. Gober Organs, Inc. 416/588-0064, FAX 416/588-0660; e-mail: goberorg@interlog.com

**Atlantic City Pipe Organ Company:** New inventory: 1958 Tellers 4"WP—8' Capped Oboe, \$950; 4' Clarion, \$800; 8' Dolce + Unda Maris, \$1,000pr; Deagan Class A chimes w/action, \$1,500. OBO; M.P. Moller #3806. Reed voicer E.H. White; 16' Tuba Profunda/Mirabilis 10"sc @ 16', sleeved & mitered, 5 1/2"sc @ 8' - Harmonic, 85 pipes 66 reeds, 10" WP w/chests, 5" WP Capped Oboe - 3 1/2"sc/73, \$1,100; Clarinet, 1 1/2"sc/73, \$750; 8' Gottfried domed top French Horn, 6"sc/73, mint, \$2,300 OBO; 16' Open Wood w/chests, 12" x 14", \$1,000; 4' Harm Flute 65sc/73, \$375; 8' Viole d'Gamba, 58 sc/73, \$400; 8' Dulciana, 56sc/73, \$400; Unda Maris, 56sc/61, \$300; VDO, 66sc/73, & Vox Celeste TC 61, Block tin, \$600 pr; 8' Muted Violin, 67sc/61, 4" WP, \$500; Kinetic blower, 5" & 10" WP, \$600; Hail 4" WP 8' Erzähler, 73, \$850; Reed Voicer, W.V. Elliott, 8' Harm Tuba, 5"sc/73, \$800; 8' Harm Cornopean, 4 1/2"sc/73, \$750; 8' Oboe, open bells, 3 3/4"sc/73, \$800; Vox in Box 1 1/2"sc/61, \$500; 21-note Deluxe Mayland Chimes & action, \$600; OSI - 1980, 3" WP 8' Capped Bourdon 1-12 wood, 60 sc@TC, Misc. 8' Gamba, \$400; 8' Oboe, \$800; Spencer blower 1450 CFM, 3.5" WP, 1.5 HP, \$750; Misc. Stopped Flutes, \$100; Strings, \$200; 2-rank DE Chest, \$500. Volume discounts, shipping e-mail: jbeddia@bellatlantic.net Phone 609/641-9422.

## SERVICES/ SUPPLIES

**Complete professional re-leathering 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, Lynchburg, VA 22952-9404; 540/942-3056.**

**Pitman chests, custom built, compact,** 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. e-mail jonberts@swbell.net

**REEDS—And Other Things.** The Reed Doctor specializes in voicing vintage pipework for improved tone and tuning stability. We repair, replace, and renovate single pipes, partial sets, or complete sets of reeds. Consult on special problems by e-mail. Packing materials sent to site to facilitate shipping. 2-manual exchange console. For Sale: 1948 Moller two-manual walnut console, fully rebuilt with electronic key and combination action. Great: 12-14 stops, Swell: 14-16 stops, Pedal: 10-12 stops. Eight memory levels in combination action. Modifications may be made to suit any individual installation so that the old console may be exchanged with very little downtime. Call for more information. Herbert L. Huestis, 1574 Gulf Rd., #1502, Point Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

**Re-leathering. Burness Associates** can provide all your re-leathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121. FAX 215/361-1850. attn. Charlie. e-mail:Charlie@organre-leathering.com Visit us at www.organre-leathering.com

## SERVICES/ SUPPLIES

**Top Quality Releathering.** Pouch rails, primaries, reservoirs and any other pneumatic action. Removal and installation service available. Full warranty. Skinner, Casavant and Kimball specialty. Spencer Organ Company, Inc. Call, Fax or e-mail for quotation and information 671/965-7193 voice, 617/965-4691 fax. Spencerorg@aol.com

**Austin actions recovered.** Over 30 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$42.50 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnkp., Bolton, CT 06043. 1-800/621-2624.

**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.

**Flue pipes in metal and wood—Mixtures and upperwork are available from stock or specify custom orders to meet your exact requirements. Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter. These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.**

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.

# Harris Precision Products

Builders of high quality  
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (310) 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 CORKEDEALE

(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

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



**Norman A. Greenwood**

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218  
P.O. Box 18254 704/334-3819  
fax 704/544-0856

## GUZOWSKI & STEPPE

ORGAN BUILDERS 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

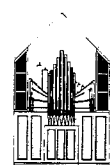
## CHARLES W. McMANIS

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



Tel: 030-6913827  
Fax: 030-6920620

Your personal wishes  
are in good hands

Jacques Stinkens 3701 VE ZEIST  
Organ pipe makers B.V. Holland

## W. Zimmer & Sons

pipe organ builders

P.O. Box 520  
Pineville, NC 28134  
(803) 547-2073

## THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

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

NEW SUBSCRIBER  
 RENEWAL

ENCLOSED IS

\$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

# Karen McFarlane

## Artists

12429 Cedar Road, Suite 29  
 Cleveland, Ohio 44106  
 (216) 721-9095/9096  
 (216) 721-9098 (FAX)  
 E-mail: KmcFarl23@aol.com  
 www.concertorganists.com



Diane Meredith  
Belcher



Guy Bovet +



David Craighead



Gerre Hancock



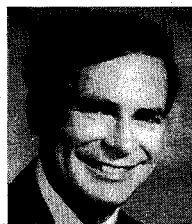
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell



Jane  
Parker-Smith +



Peter  
Planyavsky +



Simon Preston



George Ritchie



Daniel Roth +



Donald Sutherland



Frederick Swann



Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

St. Thomas Choir, New York City (1999-2000)  
 Westminster Abbey Choir, London (2000)

+ = European artists available 1999-2000