

# THE DIAPASON

JANUARY, 2000



Valparaiso University, Valparaiso, Indiana  
Cover feature on pages 18-20

# Editorial

## 2000 and beyond

If you are reading this, then we have survived the turn of the century and, as some maintain, have entered the new millennium (though we acknowledge the lack of consensus on when the millennium begins). In the December 1999 issue, we celebrated the 90th anniversary of THE DIAPASON, and took a moment to look back on the history of this journal and of the pipe organ in the course of the century. The previous hundred years certainly witnessed an amazing number of stylistic and technical changes for the organ, but what have we learned in that time? What will characterize organbuilding in the coming years?

One must be encouraged by the high level of organbuilding today. The pipe organ world is far different than half a century ago. Yes, there may have been more organs produced in the 1950s post-war boom years; but there were also many poor organs built in those days, many of which have been ignored or replaced. Today, the order books of the leading organ builders are very full; the backlog is often two, three or more years for a large instrument from a prominent shop. Will there be fewer organs built? Yes. Will there be better organs built? We are seeing increasing levels of technical and tonal sophistication. Builders are continuing to respect various historical traditions while exploring technical advances in many areas. The finest mechanical action organs today feature key actions of great sensitivity and control. The various means of utilizing assisted actions also continue to show refinement and improvement.

Some may see the organ as an endangered species, feeling the pressure of economic, cultural, and theological challenges of this post-modern age. One would agree that the climate of worship in many churches is far different than a generation ago, and that the church growth phenomenon often marginalizes (of even dismisses) the organ as a viable instrument for worship music.

There will always be a need, a desire for the pipe organ—for fine pipe organs. People will continue to recognize and respond to quality, to integrity, to things of substance. Pipe organs are expensive to build and maintain; they have always been expensive. Large organs may be beyond the reach of smaller congregations, but fine smaller organs can be obtained when there is a commitment to quality and to authenticity in worship.

Each of us must help promote the organ. We can continue to win friends for the organ in our congregations and our social circles. If we truly believe in the wonderfulness of the organ, we need to help ensure its future. I am reminded of my friend Jane at the church I serve in Park Ridge, Illinois. A highly educated and cultivated person, Jane loves good music, loves the organ, and always has something insightful to share each week after the worship service. A student at the University of Chicago in the 1920s, she has vivid memories of recitals at Rockefeller Chapel by such famous organists as Louis Vierne and Marcel Dupré, and will sometimes relate, "I remember hearing Dupré play that piece; it's great isn't it?" Our efforts can help increase the circle of lovers of the pipe organ, and we must accept the challenge.

Thanks to our readers and advertisers for your faithfulness during our first 90 years. Let us look ahead to our 100th anniversary and beyond.

—Jerome Butera

## Letters to the Editor

We read with interest the announcement in the November issue of THE DIAPASON that Dobson Pipe Organ Builders has been selected to build a new organ for the new Cathedral of Our Lady of the Angels in Los Angeles. Certainly this is true; however, the misinformation which follows in the article should be clarified.

Austin Organs, Inc. did not rebuild the Wangerin organ in 1988 as stated in the article. The instrument built by our firm in 1988 was a new Austin organ, with the Opus number of 2721. Select ranks from the Wangerin were reused. The chests, most pipework, expression boxes, shutters, airboxes, console, etc. were all newly built by Austin.

In point of fact, when the earthquake virtually shut down St. Vibiana's, the plan was to move the very new Austin

organ to the new cathedral—and, naturally, to enlarge it, as the space was to be much larger than St. Vibiana's. Ultimately, Austin was given an ultimatum by the cathedral's consultant: "... either provide slider chests for the Great, Swell and Positiv... or the organ project will go to Builder X or Builder Y." Austin, of all builders, could not ever discard new Universal Air Chests to satisfy the whims of one individual. We declined to bid the job in such a manner. We note with a bit of amusement that it ended up at Builder Z.

The fine Austin mechanism has been "parted out," and, we imagine, the balance made it to the dumpsters. Hardly a joyous occasion, in our estimation.

Kimberlee J. Austin, President  
Austin Organs, Inc.

## Here & There

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: January 9, Epiphany Feast of Lights service; January 28, organ students showcase; February 25, University of Alabama-Birmingham Concert Choir; March 19, Choral Evensong; April 28, Felix Hell. For information: 205/251-2324.

**All Saints' Episcopal Church**, Beverly Hills, California, continues its series of music events: January 14, Musica Angelica Baroque Orchestra; 1/23, Chamber Music in the Chapel; 2/6, Choral Evensong; 2/25, Los Angeles Chamber Singers; 3/5, Chamber Music in the Chapel; 3/19, Zephyr: Voices Unbound; 4/2, Choral Evensong; 5/5, 6,

7, Celebration of American Music with David Craighead, choir and orchestra. For information: 310/275 2910.

**Trinity Episcopal Church**, Ft. Wayne, Indiana, continues its music events: January 21, Marilyn Keiser; 2/13, Trinitatis; 3/12, Evensong; 5/7, Musica Trinitatis; 5/19, Eleganza Baroque Ensemble. For information: 219/423-1693.

**St. Paul's Episcopal Church**, Augusta, Georgia, presents its series "Music in the New Millennium": January 22, Keith Shafer and the Boston Brass; April 14, The Choir of Wells Cathedral. For information: 706/722-6855.

# THE DIAPASON

A Scranton Gillette Publication

Ninety-first Year: No. 1, Whole No. 1082  
Established in 1909

JANUARY, 2000  
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

- Project 2000: The Diapason Index enters Y2K Part 1  
by Herbert L. Huestis 14
- French Organ Music Seminar  
July 5-17, 1999  
by Kay McAfee 15
- Cover Feature: The Fred and Ella Reddel Memorial Organ at Valparaiso University  
by Lorraine Brugh, John Panning & Michael Friesen 18

### EDITORIAL

### LETTERS TO THE EDITOR

### NEWS

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

### REVIEWS

- Music for Voices and Organ 11
- New Recordings 12
- New Organ Music 12

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

### 1999 IN REVIEW—AN INDEX

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.

**Grace Episcopal Cathedral**, Topeka, Kansas, continues its "Music of Grace" series: January 23, Kyle Ritter; 2/20, The Spencer Consort; 4/30, Kansas State University Brass; 5/7, Cathedral Handbell Choirs, Schola Cantorum, Topeka Recorder Society, Jazz at Grace; 7/7, James Leucht and David Perry Ouzts. For information: 785/235-3457.

**Our Lady of Sorrows Roman Catholic Church**, Orange, New Jersey, continues its concert series: January 23, David Macfarlane; 2/13, David Fedor; 3/12, F. Allen Artz, Mary Koenig, Laura George; 4/2, Parish Choir & St. Cecilia Singers; 4/21, Parish Choir & Schola Cantorum; 5/14, Choral Concert.

**First Church of Christ**, Wethersfield, Connecticut, continues its music series: January 30, Super Bell VIII; 3/26, children's musical; 4/21, Memorial Concert and multimedia production; 5/20, Colonial Concert/Wethersfield Weekend; 6/11, youth musical. For information: 860/563-7759.

**Trinity Episcopal Church**, Santa Barbara, California, has announced its winter/spring series: January 30, new music for the church; 2/20, David A. Gell; 3/5, Evensong; 3/21, Bach Birthday Bash; 4/16, Evensong; 5/7, Spring Sing & Evensong; 6/4, Festival Concert. For information: 805/965 7419.

### 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. \$25; 2 yr. \$35; 3 yr. \$45 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$70. 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 ©2000. 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)



The Choir of Saint Thomas Church, New York City

Men and Boys will appear in concert during the month of June in Denmark at the Copenhagen Cathedral; in England at Kings College, Cambridge, and at St. John's Smith Square in London. They are engaged in a choir exchange with The Saint Paul's Cathedral Choir, John Scott, Organist and Master of the Choristers. Singing daily services at St. Paul's, the Saint Thomas Choir will in turn host the Saint Paul's Choir when they visit New York to sing daily services at St. Thomas Church in late June.

**The American Choral Directors Association** Central Division convention takes place February 24-26 in Cincinnati, Ohio. The schedule includes over 20 performing choirs, workshops by noted clinicians, and exhibits. Highlights include Weston Noble, Philip Brunelle, Sandra Willetts, the Soldiers' Chorus of the U.S. Army Field Band, the Singing Sergeants of the U.S. Air Force, and others. For information: 580/335-8161.

**The Ruth and Paul Manz Scholarship Fund** is accepting applications for its 2000 organ scholarship. Given annually since 1992, the \$1,500 scholarship is intended to encourage organ students as they prepare for a career in church music. Interested individuals must submit an application form, two letters of recommendation, and a performance tape. For the application form and specific requirements, contact: President's Office, Lutheran School of Theology, 1100 E. 55 St., Chicago, IL 60615. The deadline is March 1.

The Delaware AGO Chapter will hold the 2000 **Vernon deTar Scholarship Competition** on March 25 at First & Second Presbyterian Church in Wilmington, DE. The competition is open to piano and organ students age 12 to 18 who reside within Region III of the AGO: Delaware, Maryland, southern New Jersey, Pennsylvania, Virginia, West Virginia, and the District of Columbia. The scholarship provides for two prizes annually, one each for a pianist and an organist. Prizes include a cash award of \$200 and tuition for a summer 2000 AGO Pipe Organ Encounter. The application deadline is March 10. For information: David Schelat, First & Second Presbyterian Church, 1101 Market St., Wilmington, DE 19801; ph 302/654 5371.

News from the **Royal College of Organists**: Simon Lindley has been appointed President-elect of the RCO. He will take up his duties at the meeting of the Council on September 23, 2000 in succession to Stephen Darlington. Czech composer-organist Petr Eben and British organist David Titterton were elected Honorary Fellows of the RCO in recognition of their respective contributions to the world of organ in particular and music in general. Meredith Davies and Sir Alan McLintock were appointed Vice-Presidents.

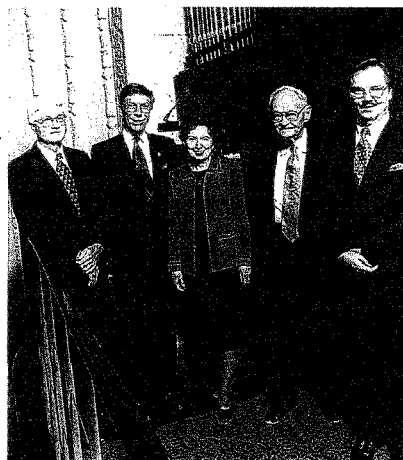
**The 17th Swiss Organ Competition** took place September 24-October 1 in Geneva on the organs of the Conservatoire, the church of St. Gervais, and the Cathedral, with a jury of Marie-

Claire Alain, Luigi Ferdinando Tagliavini, Jonas Nordwall, Lionel Rogg, and Guy Bovet. The competition ended with one first prize and two second prizes; no third prize was given. First prize went to Erwan Le Prado of France; second prize went to Hadrien Jourdan of Switzerland and Margarita Chablovskia of Russia.



Jason Klein at David Schrader masterclass, North Park College

**North Park College**, Chicago, Illinois, presented an organ masterclass with David Schrader on October 23. Nineteen organists registered for the event, with 10 playing for the class on the 57-rank Balcom & Vaughan organ. Students from Carthage College, Northwestern University, and Valparaiso University were in attendance. Leon Nelson, University Organist, served as host for the day.



Gail White, David N. Bateman, Marianne Webb, David Craighead, Lynn Trapp

The annual **Marianne Webb and David N. Bateman Distinguished Organ Recital Series** presented David Craighead on September 17, 1999. Seven hundred listeners filled Shryock Auditorium of Southern Illinois University for the concert. A pre-concert dinner included a presentation on the recital music led by Lynn Trapp, an artistic director of the series.

**The Worcester (MA) AGO Chapter** held its 19th annual Fall Crawl on October 11. Chairperson was Judith Ollikkala, with Alan Laufman, Dean of the co-sponsoring Monadnock chapter. Guest chapters were Boston and Springfield. The schedule included Rindge (NH) Congregational Church,

George Stevens 1872 tracker restored by George Bozeman Jr. & Co.; Winchendon (MA) Church of the Unity, E.&C.G. Hook 1868 Opus 438; Baldwinville (MA) Memorial Congregational Church, George W. Reed 1898, rebuilt by Andover Organ Co.; Royalston (MA) Congregational Church, William A. Johnson 1863 Opus 142; Northfield/Mount Hermon Schools, Memorial Auditorium, Estey Opus 3260, Russell Sage Chapel, Hook & Hastings 1897 Opus 1785, rebuilt by Andover; Northfield (MA) First Parish Church, Unitarian, E.&C.G. Hook 1842, Opus 48, restored by Andover.

## Appointments

**Roger Jackson**, O.C., has been named Chairman of the Board of the Calgary International Organ Foundation. Dr. Jackson is Director of the University of Calgary Sport Medicine Centre and is one of Canada's most prominent figures in the national and international sport community. He competed in three Olympic games, winning the Gold Medal in Rowing (pair oars) in Tokyo in 1964, and he was instrumental in bringing the 1988 Winter Olympics to Calgary. He currently serves on the International Olympic Committee, Coordination Committee for the 2002 Winter Olympic Games.



Aaron David Miller

**Aaron David Miller** has been appointed Associate Organist and Assistant Director of Music at Fourth Presbyterian Church in Chicago, Illinois. Last May, Miller completed his DMA in organ at the Manhattan School of Music, where he also taught music theory. He was visiting professor of organ at St. Joseph's College, Rensselaer, Indiana, last summer. The winner of both the Bach and Improvisation prizes at the Calgary International Festival and Competition in 1998, his recitals last fall took him to Illinois, Washington, New York, and Texas. He has been invited to give a solo recital and perform other solo and accompanimental works on both harpsichord and organ at the Calgary Bach Festival in June 2000.



Stephen Roberts

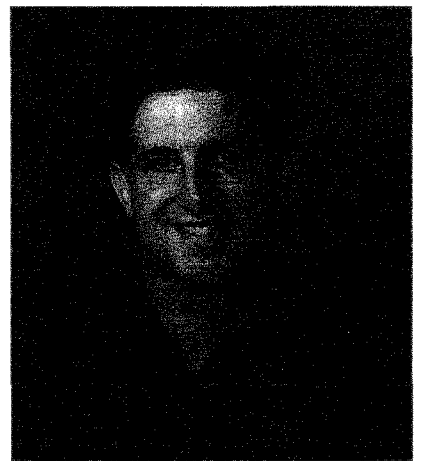
**Stephen Roberts** has been appointed Director of Music and Organist at St. Peter RC Church, Danbury, Connecticut. He has also been appointed instruc-

tor of organ at Western Connecticut State University. Roberts holds degrees from Yale University and the University of Oklahoma, and was awarded a Fulbright grant for study in at the Hochschule für Musik in Vienna, Austria, where he studied with the late Anton Heiller. Other organ teachers include Mildred Andrews, Robert Baker, Michael Schneider, Gerre Hancock, and Peter Planyavsky, and he studied harpsichord with Ralph Kirkpatrick and Isolde Ahlgrim. He has held a number of church and academic positions in the Northeast; for 12 years he was Director of Music at Berkeley Divinity School at Yale. Roberts has performed in recital in 12 countries on three continents, and his articles have appeared in professional journals in this country and in Europe.



Russell Stinson

**Russell Stinson** has been appointed to the Josephine Emily Brown Professorship of Music at Lyon College in Batesville, Arkansas. He continues as college organist and as organist-choirmaster at St. Paul's Episcopal Church. Stinson's book, *Bach: The Orgelbüchlein*, originally published in the Schirmer Books series "Monuments of Western Music," has been reissued in a revised, paperback edition by Oxford University Press (\$14.95, ph 212/726-6050). His book on Bach's "Great Eighteen" Chorales is scheduled for publication by Oxford this year. He is presenting a paper on these works this month in Leipzig, Germany, at the symposium "Bach in Leipzig—Bach und Leipzig."



Mark Zwilling

**Mark Zwilling** has been appointed Director of Music Ministries at the Cathedral of Hope in Dallas, Texas, where he will manage the music program including 12 choirs and a 45-piece orchestra. The church has three full-time and numerous part-time music staff. Worship services are televised in 40 cities across the nation. Zwilling previously served as Director of Music Ministries and Senior Organist for the Presbyterian Church in Las Vegas, Nevada. He was also vocal coach for the MGM Grand Hotel and Theme Parks production of EFX starring Michael Crawford. He has served on the Executive Board of the Presbyterian Association of Musicians and as Dean of two AGO chapters. Zwilling holds three undergraduate degrees in music and the MMus from De Paul University.

ART  
IN ITS PERFECTION  
IS NOT OSTENTATIOUS;  
IT LIES HID  
AND WORKS ITS EFFECT,  
ITSELF UNSEEN.

Joshua Reynolds

**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

"I know how much time, effort and care went into the building of our new console, and I want you to know how much we appreciate the results. I've been continually impressed with the meticulous manner in which your employees have taken care of us, and with their devotion to their work. Bravo on a job well done."

Cantor Roslyn Barak  
Congregation Emanu-El  
San Francisco, CA

EST. 1930  
**SCHLICKER**

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

## Here & There

**Susan Armstrong** played the world premiere of the *Munster Fugue* by Mark Peterson on August 18 at Ocean Grove Auditorium. Peterson dedicated the work to Armstrong on Halloween of 1998. The work derives its theme from a popular television program and includes a tribute to Bach in the closing toccata section.



George Baker

**George Baker** has rejoined Karen McFarlane Artists after an absence of some 20 years, during which time he attended medical school, obtained his M.D., and practiced medicine as a dermatologist. A native of Dallas and undergraduate student of Robert Anderson at Southern Methodist University, George Baker in his early years won the 1970 AGO National Competition in Organ Playing and received accolades for his winner's recital at the 1972 Dallas AGO Convention. A few months later, he left for Paris on a Rotary scholarship to study with Marie-Claire Alain, Pierre Cochereau, Jean Langlais, and André Marchal. During his time in France, Baker earned the Prix de Virtuosité from the Schola Cantorum. Ultimately he returned to the United States, earned his MMus on full scholarship at the University of Miami, his DMA at the University of Michigan, and then taught at Catholic University before deciding to undertake the challenge of becoming a medical doctor.

Baker won several first prizes in organ competitions, among them the Grand Prix de Chartres (1974) and the International Improvisation Competition (Lyon, 1979). His recording credits include the complete organ works of J. S. Bach and of Louis Vierne, and he has been awarded three French Grand Prix du Disque. In 1995, the 8-CD Vierne set won the Grand Prix Spécial du Jury from the Nouvelle Académie du Disque Français. A composer as well as a performing artist, Baker's music is published by H. T. FitzSimons. In addition, he has served on juries in several prestigious organ competitions and will be a jury member for the Grand Prix de Chartres 2000.

Currently Baker is Organist and Director of University Worship, Perkins Chapel, Southern Methodist University, where he directs the newly-created organ scholar program. As well, he is Adjunct Professor of Organ at SMU, where he teaches service playing and improvisation.

**Graham Eccles** is featured on a new recording, *Organ & Harp*, on the OxRecs label (OXCD-82). Eccles is joined by harpist Eira Lynn Jones in works of Bach, Ravanello, Vaughan Williams, Edwards, Guilman, Ravel, Saint-Saëns, Franck, Mulet, Grandjany, and Whitlock. For information: ph/fax 44 (0) 1865 300347.

**Judith Hancock** is featured on a new recording on the Chancel Organ at St. Thomas Church, New York City (E.M. Skinner 1923, Aeolian-Skinner 1956, Gilbert Adams 1960s, and Mann & Trupiano late 1970s; 131 stops, 158



Judith Hancock

ranks, 8,916 pipes), on the Gothic label (G 49100). The program includes *Fifteen Antiphons*, op. 18, of Dupré, and *Sunday Music* of Petr Eben. For information: 714/999-1061; <gothicrecords.com>.

**Felix Hell**, 14 year old concert organist from Germany, has begun his fifth season of international recitals with performances in the United States and Russia, where in October he played to full houses at the Great Philharmonic Hall in St. Petersburg, and in Moscow at the Tschaikovsky Concert Hall. His autumn American recitals included over a dozen performances in mid-Atlantic and New England states. In September, 1999, Hell entered the Juilliard School of Music, along with being appointed Organ Scholar at St. Peter's Lutheran Church in Manhattan.

**Erica Johnson**, a graduate of Oberlin Conservatory, began her duties as Organ Scholar in The Memorial Church at Harvard University last September, inaugurating a joint program between Harvard and the New England Conservatory of Music. She will pursue a master's degree at NEC, studying under William Porter. A native of North Carolina, Ms. Johnson was a double major in Economics and Music at Oberlin, where she studied organ with Haskell Thompson. This year she serves alongside Assistant Organist Edward Johnson, who was Organ Scholar in The Memorial Church last year after serving in a similar post at Emmanuel College, Cambridge.



Olivier Latry

French organist **Olivier Latry** is celebrating the new millennium by playing the organ works of Olivier Messiaen in three complete cycles in Paris, New York City, and London over a three and one-half month period. This project, the culmination of five years of planning, presents Mr. Latry 18 concerts: Cathedral of Notre Dame, Paris, December 30, 1999; January 6, 13, 20, 27; February 3, 2000; The Church of St. Ignatius Loyola, New York City, February 11, 15, 17, 22, 24, 29; and St. Paul's Cathedral, London, March 8, 15, 22, 29; April 5, 12. One of the three titular organists of Notre-Dame Cathedral, Olivier Latry succeeded to his post in 1984 at the age of 23. An international-

ly renowned concert artist, Latry usually includes improvisations on submitted themes in his recital performances, but he is also interested in improvising to sacred texts. His primary purpose in arranging for the three Messiaen cycles is to commemorate the birth of Christ with music composed by a musician who used Biblical texts for his music, thus creating important theological and sacred works. Latry teaches organ at the Paris Conservatory, where he was appointed to succeed Michel Chapuis. In July he will record the complete organ works of Messiaen at Notre-Dame for Deutsche Grammophon. He has recorded for BNL and SDV, and is represented by Karen McFarlane Artists, Cleveland, Ohio.



William Picher

**William Picher** is featured on a new recording, *Toccatà*, on the Stemick label. Recorded on the 4-manual organ at the Cathedral of St. Jude the Apostle in St. Petersburg, Florida, the program include works of Bach, Mouret, Albini, Schumann, Callahan, Fedak, Purvis, Nevin, and several hymn arrangements by the performer. Dr. Picher is Director of Music Ministries and Organist at the cathedral, and is a graduate of the University of Maine, Eastman School of Music, and Catholic University of America. He served for eight years with the United States Navy Band in Washington, DC, after which he was named Director of Music and Organist at the Cathedral of the Immaculate Conception in Portland, Maine. For information: 727/343-5599; email: <wfpicher@aol.com>.



Daniel Roth

French organist and composer **Daniel Roth** was awarded the "Prix Florent Schmitt" for his compositions by l'Académie des Beaux-Arts of Paris on November 24. Roth has been titular organist at St. Sulpice in Paris since 1985, where his predecessors were Charles-Marie Widor, Marcel Dupré, and Jean-Jacques Grunenwald. Since 1995 he has been Professor of Organ at the Musikhochschule in Frankfurt am Main. Roth will tour the United States in February and March, with recitals and masterclasses in New York City, Louisville, Greensboro, Charleston, SC, Pittsburg, KS, Ft. Lauderdale, Boca Raton, and Holland, MI. He is represented by Karen McFarlane Artists of Cleveland, Ohio.

England's new star *a cappella* early music vocal ensemble. A choir of eight professional voices specializing in the sacred music of the Renaissance period.

# Chapelle du Roi

Debut American tour October 2000  
Alistair Dixon, Director

"An elevating evening"

—*The Daily Telegraph*

"Almost angelic"

—*The Scotsman*

"Remarkably beautiful"

—*Evening Standard*

"French their name might be, but this choir is quintessentially English....When you hear such natural, unaffected music-making and such polished contrapuntal dovetailing... you realize that Chapelle du Roi is an ensemble finely honed and responsive, with vitalizing clarity of diction and texture....An elevating evening."

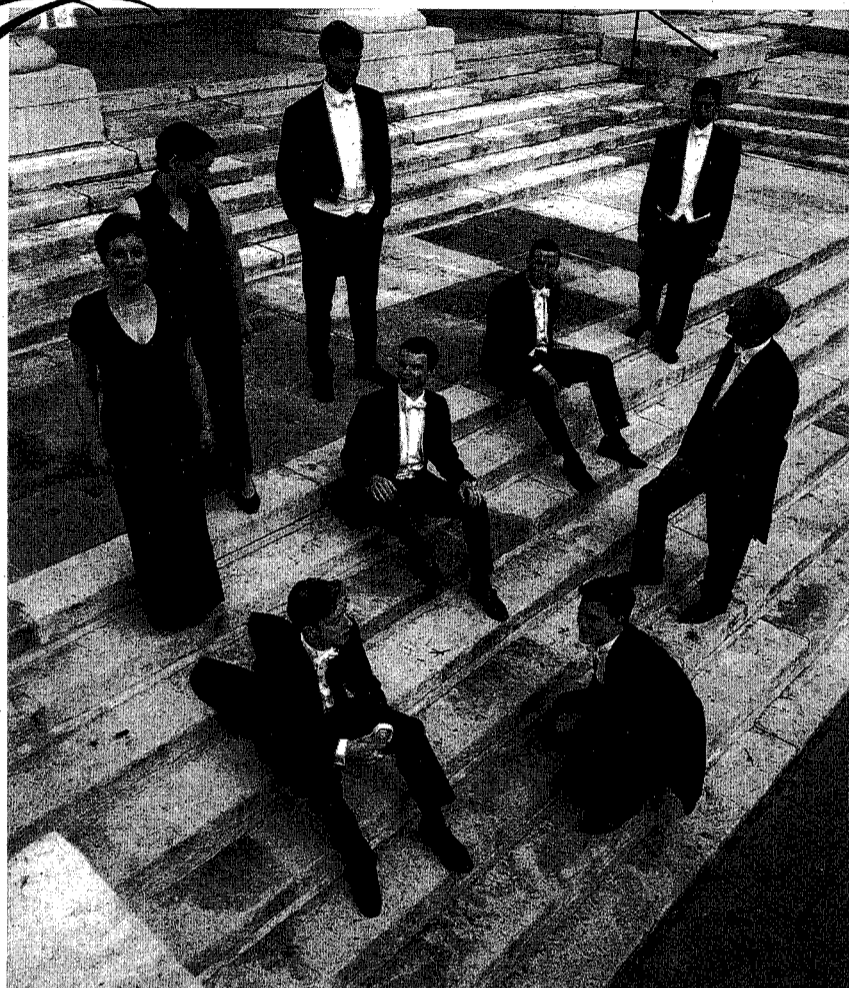
—*The Daily Telegraph*, London

"Some of the best singing of plainsong I have ever heard....The voices of Chapelle du Roi have a wonderful blend and balance."

—*Early Music Review*, London

"Directed by Alistair Dixon, the eight singers gave a seamless performance, the voices almost angelic."

—*The Scotsman*, Edinburgh



"They make a beautiful sound as everyone can hear...remarkably beautiful."

—*Evening Standard*, London

"Young singers of expressive intensity....The quality of the concerts has never been so high."

—*Das Magazin für Alte Musik*, Germany

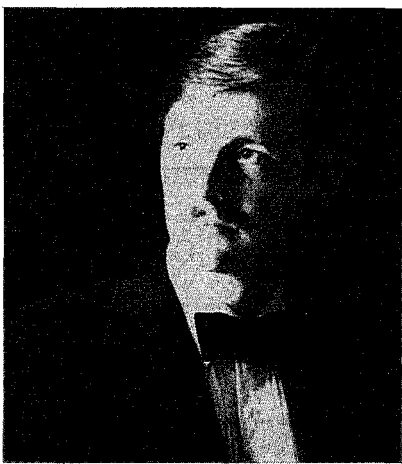
"These are fresh, unaffected accounts, using the predominantly slow temp that seem to have been prevalent in the sacred music of this period....the standard of singing is exceptionally high....the quality of this disc will surely put these talented performers on the musical map."

—*BBC Music Magazine*, London

"More than worthwhile; it is a splendid achievement." —*Fanfare*

PHILLIP TRUCKENBROD  
CONCERT ARTISTS

Phone (860) 560-7800 • (860) 560-7788 Fax  
PO Box 331060, W. Hartford CT 06133-1060  
email@concertartists.com • www.concertartists.com



Timothy Tikker

Four works by organist-composer **Timothy Tikker** received premiere performances in 1999, including two commissioned works. Diane Meredith Belcher gave the first performance of *Tiento de Batalla sobre la Balletto del Granduca* at Claremont United Church of Christ, Claremont, CA, on January 22, 1999. The work was commissioned by Manuel Rosales for performance on the new organ he designed for the church which was built by Glatter-Götz Orgelbau of Germany. On June 1, the vocal ensemble Vox Aeterna, under the direction of Scott Atwood, gave the first performance of two of Tikker's choral works: *Magnificat* (1998) for choir, harp and organ, and *Nunc Dimittis* (1981) for unaccompanied choir. The performance took place at the Cathedral of St. John the Baptist Church (RC) in Charleston, SC, as part of the Festival of Churches of the Piccolo Spoleto Festival. On September 29, Robert J. Baker was ordained 12th Bishop of the Roman Catholic Diocese of Charleston in a special service held at the North Charleston Convention Center. For the occasion, Tikker was commissioned to write a new hymn tune, *In Spe Gaudientes*, which set a new text by William Schlitt, Music Director of the Cathedral of St. John the Baptist, Charleston. Timothy Tikker has completed his third year as Organist at the Cathedral of St. John the Baptist. He also serves on the planning committee for the Piccolo Spoleto l'Organo series.

**Bill Todt** played a recital on November 7 for Homecoming Sunday at First Baptist Church, Keyport, New Jersey, the church where his aunt Mabel Poling had served as organist for 55 years and where he began the study of organ. Built 169 years ago, the church has a

Moeller organ from 1918 in a wonderful acoustic. The program featured music from the turn of the century, something for children, and sacred music from the Baptist tradition; transcriptions of works by Thomé, Chopin, Schumann, Delibes, Wagner, Sullivan, Saint-Saëns, Pachelbel, Bach, and Malotte; original works by Nigel Ogden, John Leavitt, Joe Utterback, and Grayston Ives. Bill Todt is Vice-President of Jazzmuze, Inc.



John Walker

**John Walker** was soloist with the National Symphony Orchestra of Taiwan in October, performing the Saint-Saëns *Symphony No. 3* under the baton of Uri Mayer. The concert was part of celebrations marking the 50th anniversary of the founding of the government in Taiwan, festivities having begun earlier in the day with an address at the presidential palace by President Lee Teng-Hui, followed by the evening performance at the National Concert Hall. The concert was simulcast to the large crowds which filled Chiang Kai-Shek Plaza surrounding the concert hall. The evening concluded with a display of fireworks. In November John Walker performed a solo recital at the same National Concert Hall on its Flentrop III/85 organ, and in December participated in a marathon concert in the same hall to welcome the millennium. One of ten scholars awarded a Fulbright lecturing grant to teach this year in Taiwan, Dr. Walker is currently Visiting Professor of Church Music at Taiwan Theological College and Seminary. In February he will resume his position as director of music and organist at Shadyside Presbyterian Church in Pittsburgh, where he has been on sabbatical since autumn. Walker is also an adjunct professor of organ at Duquesne University, and is represented in North America by Phillip Truckenbrod Concert Artists.

**Lucius Weathersby** premiered two works by Italian composer Albert Patron on September 12, 1999 at St. Matthew United Church of Christ, New Orleans, Louisiana. The pieces are *Tocata* and *Wennish Ghiyaa: Gnomus*. Also on the program were works by Bohm, Buxtehude, McCabe, Lemare, Tournemire, and an improvisation. Weathersby is Associate Professor of Music and Co-Chair of the Music Department at Dillard University in New Orleans.

**James Welch** is featured on five recent recordings: *Around the World in under 80 Minutes*, Schoenstein organ, St. Elizabeth Church, San Francisco; *James Welch Plays Music of German and American Composers*, Eule organ, St. Nikolai Church, Berlin, Germany; *Instrument of Peace*, Schoenstein organ, Sts. Peter & Paul Church, San Francisco; *Instrument of Wonder*, Schoenstein organ, Church of Our Lady of Lourdes, Oakland, California; *The Sacred Euphonium*, with Brian Bowman, euphonium. Each CD is \$15 (plus \$3 shipping); James Welch, 3330 St. Michael Dr., Palo Alto, CA 94306-3057; 650/856-9700.

**Augsburg Fortress Publishers** has announced the release of a CD-ROM, *Martin Luther: Exploring His Life and Times, 1483-1546*. The multi-media resource is organized into eight chapters representing various periods in Luther's life. Each chapter includes both narrated and written text, making it the equivalent of 300 book pages. Chapters feature graphics, animation, photographs, and music; chronologies and sidebars provide additional details about Luther. Text is by Helmar Jungmans, a Lutheran pastor and professor of church history at the University of Leipzig in Germany. Sponsored by IBM Deutschland, the CD-ROM was published in collaboration with Luther-Hall in Wittenberg, Germany, the largest museum in the world devoted to the history of the Reformation. For information: 612/330-3300; <www.augsburgfortress.org>.

**Bärenreiter-Verlag** has announced the publication of the complete organ works of Bach as a nine-volume performing edition in a deluxe slipcover box in celebration of the 250th anniversary of Bach's death. With the *Urtext* of the *New Bach Edition*, this set includes all the organ works already published in Bärenreiter individual editions (BA 5171-5178) as well as the chorales of the Neumeister Collection. For information: <www.baerenreiter.com>.

**Scarecrow Press** has announced the publication of *Choral Music in Nineteenth-Century America: A Guide to the Sources*, by N. Lee Orr and W. Dan Hardin. The book focuses on literature related to choral music in the United States from the end of the second decade of the 19th century through the

earlier part of the 20th century. It explores the entire range of music conceived, written, published, rehearsed, and performed by an ensemble of singers before an audience or congregation; 112 pages, \$25; for information: 800/462-6420.

**GIA Publications** has announced the release of the book, *The Musician's Soul*, by James Jordan. The book is "a starting point on a journey beyond the precise techniques of artistry and into a place of self-exploration and soulful spirituality." Filled with inspiring quotations, life experiences, and ideas, the book encourages the reader to explore the inner self. G-5095, hardcover, \$19.95; for information: 708/496-3800.

**John Henderson** is the author of a second enlarged and revised edition of *A Directory of Composers for Organ*. Henderson is Hon. Librarian to The Royal School of Church Music. The new edition covers over 10,000 composers from 70 countries, with expanded biographies, worklists, extra references, telephone, fax, e-mail, postal, and internet addresses for c.300 currently active organ music publishers. Visit the web-site for further details and view a sample page: <www.rscm.u-net.com/>.

**Connors Publications** has released the first volume in the *Connors Publications Hymn Prelude Series*. Each volume in the series, supported by a grant from the Werner Foundation, consists of newly commissioned works by contemporary composers. The works are based on hymn tunes commonly found in church hymnals. Carson Cooman and Al Benner serve as series editors. For information: Connors Publications, 502 Tahoe St., Natchitoches, LA 71457-5718; ph 318/357-0924.

**The Reuter Organ Company** has completed Opus 2197 for the Second Congregational Church of Grand Rapids, Michigan. The organ was shipped to the church October 31. The recent leadership of the project has been assumed by Mike Shannon in consultation with the church's music director Kent Hill. The new organ comprises 37 stops, 50 ranks, and 9 digital voices, and replaces a 1950s-era 3-manual, 30-rank Kilgen. In addition to a renovation of the church and chambers, a new facade reflects the Georgian-Colonial architecture of the building, while framing the 16' Pedal Principal, 8' Great Principal, and 8' Great Harmonic Flute. David Craighead will play the dedication concert on February 20 and will give a masterclass on February 21.

**Rodgers Instruments LLC** has installed a 4-manual digital organ at Central United Methodist Church in Stockton, CA. With the help of Fred Mangarelli from Rodgers Classic Organ Studios of San Leandro, CA, it was designed, specified and installed by **page 8**

An Organ Such As This

Costing \$166,200?

(Delivered and Installed!)

**GREAT**

8' Prestant  
8' Coppel Flute  
4' Octave  
2' Wald Flute  
Mixture IVrks.  
8' Trumpet  
Sw/Gt

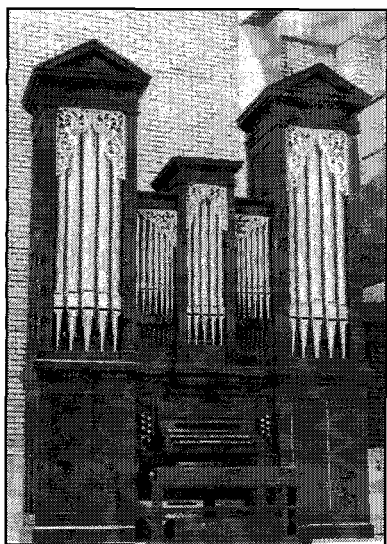
**SWELL enclosed**

8' Bourdon  
8' Salicional  
4' Rohr Flute  
2' Principal  
Sesquialtera IIrks.  
Sharp Mixture IIIrks.  
Tremulant

**PEDAL**

16' Subbass  
8' Octavebass  
G/Pd  
Sw/Pd

Tracker Action  
Oak Case



**RIEGER-KLOSS**

Exclusive United States Representative:

**EURO MUSIK CORPORATION**

104 West Lake Street, Bloomingdale, IL 60108

TOLL-FREE TELEPHONE & FAX

1-800-21-ORGAN

Matt Bechteler, President

Merrill N. Davis III, Consultant

Send for Information and a Free Rieger-Kloss Demonstration Recording!

Visit our Web Site: [www.Rieger-Kloss.com](http://www.Rieger-Kloss.com) or e-mail: [euromusik@earthlink.net](mailto:euromusik@earthlink.net)

SELECTED PROJECTS FOR THIS YEAR:

- River Center for the Performing Arts, Columbus, Georgia (Opus 60)
- The Church of the Ascension and St. Agnes, Washington, DC (Opus 68)
- Private house organ, Virginia Beach, Virginia (Opus 69)
- The Royal Academy of Music, London, England (continuo, Opus 71)
- The Dutch Church, London, England (continuo, Opus 72)
- First Presbyterian Church, Greensboro, North Carolina (Opus 73 and 74)

**Orgues Létourneau Ltée**

In the USA: 1220 L Street N.W.  
Suite 100 - No. 200  
Washington, DC 20005-4018  
Toll Free: (800) 625-PIPE  
Fax: (202) 737-1114  
e-mail: [LetoUSA@aol.com](mailto:LetoUSA@aol.com)



In Canada: 16355 ave Savoie  
St-Hyacinthe, QC J2T 3N1  
Telephone: (450) 774-2698  
Fax: (450) 774-3008  
e-mail: [LetoCDN@aol.com](mailto:LetoCDN@aol.com)  
[www.letourneauorgans.com](http://www.letourneauorgans.com)

Tradition and technology blended for instruments of exceptional integrity.

You've secretly  
**dreamed** of creating

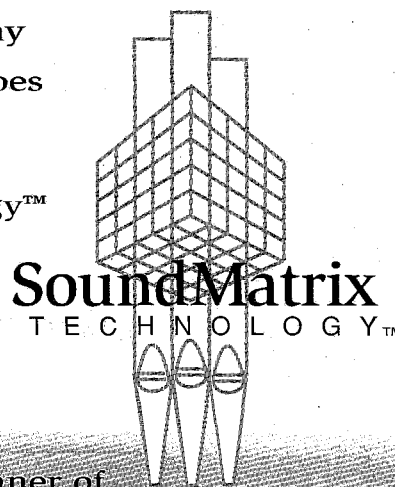
the perfect stoplist

for each musical style.

one organ that could be many, numbering even as the stars

Imagine selecting your own stoplist from the world's most extensive collection of pipe organ sounds. Imagine one instrument that can be many different organs. Imagine control that goes beyond note-by-note voicing.

Allen's exclusive SoundMatrix Technology™ makes all this a reality. SoundMatrix Technology is just one reason why Renaissance™ has revolutionized the organ industry.



Allen Organ Company—carrying the banner of unparalleled customer service and superior technology into the 21st century.

**Renaissance**™

The possibilities are infinite.

Call Allen today at 610-966-2202 for your free Renaissance™ brochure or visit an Allen Organ representative near you.



Macungie, Pennsylvania 18062-0036 USA

Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com • <http://www.allenorgan.com>

Robert Tall, Frederick Swann, and the late Fred Tulan. The 130 stops feature an all-French design, with a solo bombarder division of 19 stops and a 64' pedal stop. The Voice Palette™ provides a full theatre organ division.

**C.B. Fisk** held an open house on November 6 featuring Opus 115, a two-manual 34-stop organ built for Christ Church Episcopal, Macon, GA. Opus 111, installed at the University of Oklahoma, was dedicated in recitals by Gillian Weir and Clark Kelly. Opus 78, at House of Hope Presbyterian Church in St. Paul, MN, celebrates its 20th anniversary (four manuals, 63 voices, 95 ranks, 4,568 pipes).

**The world's largest pipe organs**, as noted on a site on the Internet: Wanamaker, VI/458, 28,500+ pipes; Atlantic City, VII/447, 32,000 (?) pipes; West Point Cadet Chapel, IV/323, 20,069 pipes; First Congregational, Los Angeles, V/320, 16,000+ pipes; Passau Cathedral, V/309, 17,774 pipes; Crystal Cathedral, Garden Grove, V/273, 18,000+ pipes; First Church of Christ, Scientist, Boston, IV/238, 13,483 pipes; St. Matthew Lutheran Church, Hanover, PA, IV/231, 14,341 pipes; First Baptist Church, Jackson, MS, V/231, 12,877 pipes; St. Bartholomew's, New York V/225, 12,422 pipes.

## Nunc Dimittis

**Marie-Madeleine Chevalier-Duruffé** died on October 5 in Paris, France, at the age of 78. Internationally known recitalist and teacher, she was the widow of Maurice Duruffé, who died in 1986. Mrs. Duruffé was considered the last great exponent of the French Romantic school of organ playing and gave noteworthy performances of works by Widor, Vierne, Langlais, Dupré, and her husband. She was born in Marseilles on May 8, 1921, and showed musical talent early. At age 11 she was named an organist of the Cathedral of St. Véran de Cavaillon, and at 12 entered the Conservatory at Avignon. Her studies were interrupted by the outbreak of World War II. In 1946, at age 25, she became a pupil of Dupré at the Paris Conservatory, where she won first prize in organ. In 1953 she was awarded the Grand Prix International Charles-Marie Widor for organ and improvisation. She met her future husband at the conservatory when he was substitute teacher for one year for Dupré, and they were married in 1953.

Mrs. Duruffé became co-organist with her husband at St. Étienne-du-Mont in Paris, a post he had held himself since 1930. They gave joint concert tours frequently, with their first tour to the United States in 1964. In 1975 they were involved in a serious auto accident. Mrs. Duruffé suffered severe pelvic and rib injuries and both of her husband's legs were broken. Years of surgery and therapy followed, but neither ever completely recovered. In 1989, three years after her husband's death, not having concertized for 15 years, Mrs. Duruffé agreed to participate in a Duruffé Festival in New York, organized by former student Dennis Keene, organist, conductor and artistic director of the Voices of Ascension. Her last public concert was in New York at the Church of the Ascension in 1993.

**Vivien Johnson Fauquet** died on October 17, 1999, in Fort Myers, Florida, at the age of 88. Mrs. Fauquet attended Stephens College in Columbia, Missouri, and completed her studies at Sioux Falls College in South Dakota, earning the BMus degree. For many years she had a studio of voice and piano, while also holding church positions as organist and soprano soloist. She and her family moved to Ft. Myers in 1961 where she served several local churches as organist and supply organist. Among her many musical endeavors, she helped to found the Ft. Myers Symphony Orchestra and worked to promote Community Concerts. She studied organ at St. Luke's Episcopal Church with Ralph Tilden, who had been a student of André Marchal, and she played many recitals on St. Luke's concert series. Mrs. Fauquet was an active member of the Ft. Myers AGO chapter (renamed the Southwest Florida chapter in 1988), serving as Dean from 1966-68 and holding every office at one time or another. A memorial service was held at Covenant Presbyterian Church in Ft. Myers.

## Carillon News

by Brian Swager

### Our Savior's Church, Copenhagen

Christianshavn is a unique section of Copenhagen that was founded by King Christian IV. During his court, music flourished in Denmark. The first stone for the Church of Our Savior (Vor Frelsers Kirke) was laid in the Christianshavn quarter in 1682 during the reign of King Christian V, and construction of the church and tower edifice—designed by Norwegian architect Lam-



clock decoration



Church of Our Savior, Christianshavn Copenhagen, Denmark



Johann Mercki clockworks, 1699

bert van Haven—continued until 1694. It was dedicated as a parish church on 19 April 1696. The Church of Denmark is a Protestant Lutheran church such as it has been since the Reformation.

The baroque organ facade was carved out of wood by Christian Neger in 1696. A three-manual organ was built by the brothers J. & P. Botzen between 1696 and 1700. It functioned for almost 200 years until it was replaced by A.H. Busch & Sons in 1889. The Busch organ was radically rebuilt and a fourth manual added in 1939 by Marcussen & Son. Since then there have been more renovations by Poul-Gerhard Andersen. The facade pipes, a zimbelstern, and a cuckoo are all that remain of the original

organ, and seven of the Busch ranks still exist. The facade consists of the Great 16' principal, the Positive principals 8' and 4' and the 16' Pedal principal—all made of tin. The largest facade pipes bear the inscription: "DEO ET C5 GLORIA" (Glory to God and Christian V). A bust of the king stands between the front pipes of the Rückpositiv. Two elephants on pedestals seem to be supporting the organ case. These powerful animals had particular significance to the monarch, who in 1693 established the Order of the Elephant as the highest Danish honor. The organ currently has 54 stops on four manuals and pedal, mechanical key action, and electric stop and combination action.

► page 10



**BRADFORDMUSIC.COM**  
CLASSICAL SHEET & BOOK MUSIC

Are You a Virginalist...  
but won't admit it?

Step into the world of virginals, clavichords, harpsichords and organs at [Bradfordmusic.com](http://Bradfordmusic.com).



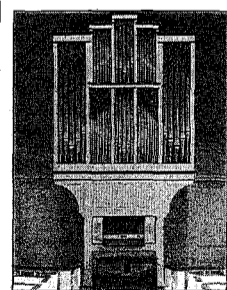
Brad Cunningham, CEO

Go to [www.bradfordmusic.com](http://www.bradfordmusic.com)  
or call toll free 800.376.8201


"Yes," we have Nancy Metzger's Harpsichord Technique -  
A Guide to Expressivity.

**Finally ...**  
**A classical music webstore that makes sense!** ~ Member of RPMDA & Supporter of The Westfield Center ~

**Bedient**



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



**QUIMBY  
PIPE  
ORGANS**  
INCORPORATED

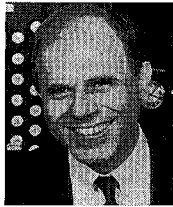
208 Marshall  
P.O. Box 434  
Warrensburg, MO 64093

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



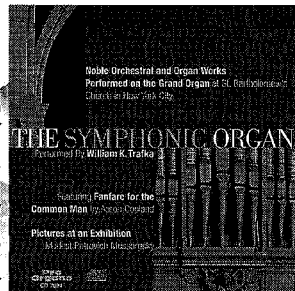
**Pro Organo CD 7084  
THE SYMPHONIC ORGAN  
William K. Trafka**

Total time: 74:11 Recorded: January 1999  
[DDD - fully digital] COMPACT DISC ONLY  
Orchestral and Organ Works Performed  
on the Grand Organ at St. Bartholomew's  
Church in New York City



Another first from Pro Organo! We are pleased to bring all organ music lovers a most definitive recording of the largest organ in New York, a G. Donald Harrison Aeolian-Skinner at a landmark religious institution in midtown Manhattan. This is the long-awaited debut solo CD recording for William K. Trafka, director of music at St. Bartholomew's Church. Mr. Trafka's brilliant technique and inventive, sensitive interpretations and registrations make this program thrilling in both the loud & furious as well as the quiet moments. It's a symphonic, sonic masterwork that no serious organ CD library should be without.

Program: Fanfare for the Common Man by Aaron Copland (as arranged for Organ with Gong and Timpani by William K. Trafka)  
Cantabile from Symphony for Organ in E-minor by Harold Friedell  
Grande Pièce Symphonique, Opus 17 by César Franck  
Pictures at an Exhibition (complete) by Modest Mussorgsky (as transcribed and performed by William K. Trafka)



**Pro Organo CD 7063  
TONGUES OF FIRE  
Scott Dettra**

Total time: 73:52 Recorded: January 1999  
[DDD - fully digital] COMPACT DISC ONLY  
The 325-rank, 20,142-pipe organ of the  
Cadet Chapel at United States  
Military Academy, West Point, New York



Organist Scott Dettra was first introduced to Pro Organo listeners when he appeared as the very talented accompanist on Pro Organo CD7068 "Show Yourselves Joyful" with the choirs of Saint Paul's K Street, Washington, D. C., under direction of Jeffrey Smith. Scott Dettra appears here on his debut CD on one of the largest organs of the world, at West Point Military Academy's Cadet Chapel. Rarely have we found anyone so young that understands the large pipe organ so well. Pro Organo went to great lengths to bring back Scott's artistry, and what will likely be noted as the definitive recording of this difficult to capture instrument. In the deGrigny and in the Durufle "Veni Creator," Scott is joined by 3 talented singers of the group Furna Sacra in chanting verses of plainsong in alternation with organ.

Program: Pièce d'Orgue, BWV 572 - Joh. Seb. Bach  
Hymn d'Orgue: "Veni Creator" (5 movements) - Nicolas de Grigny  
Prélude et fugue sur le nom d'Alain, Opus 7 - Maurice Durufle  
Fugue et Choral [1917] - Arthur Honegger  
Berceuse from 24 Pièces en style libre - Louis Vierne  
Prélude, Adagio et Choral varié sur le thème du "Veni Creator," Opus 4 - Maurice Durufle

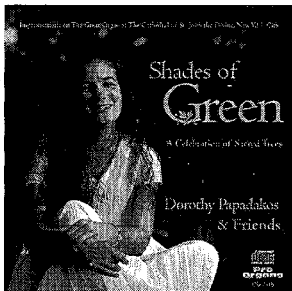
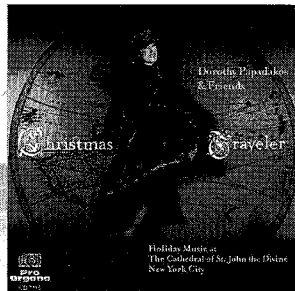


**Pro Organo... bringing you more of the biggest and the best from the town so nice, they named it twice!**

**Pro Organo CD 7115  
CHRISTMAS TRAVELER  
Dorothy Papadakos & Friends**

Total time: 76:06  
[DDD - fully digital] COMPACT DISC ONLY

Holiday Music from the  
Cathedral of St. John the Divine, New York City  
Program: Christmas Traveler - A Jazz Concerto in 3 movements by Dorothy Papadakos, with Jazz Orchestra, chorus and soloists by Dorothy Papadakos, with Chris Norman, Celtic Flute & Kim Robertson, Celtic Harp  
Nacencia, with William Paco Strickland, Flamenco Guitar and Madafo Lloyd Wilson, Percussion  
The Lion Slights the Tortoise, Quanza Story told by Madafo Lloyd Wilson and Girls' Choir from Girls, Inc., Wilmington, North Carolina  
Candles Burning Bright, sung by Lorin Sklamberg  
The Nutcracker Suite, Pyotr Ilych Tchaikovsky as transcribed and performed on the organ by Dorothy Papadakos  
2000: Year of the Dragon, played by the instrumental ensemble Music from China



**Pro Organo CD 7116  
SHADES OF GREEN  
Dorothy Papadakos & Friends**

Total time: 55:10 [DDD - fully digital]  
Improvisations on the Great Organ of the  
Cathedral of St. John the Divine, New York City

Program: Come O Great Spirit (Organ Improv with Wind) Dorothy Papadakos  
The Sacred Tree, by Dennis Yerry, Native America Flute, with organ  
Jesus Christ the Apple Tree, sung by Elizabeth Henreckson Farnum, with organ  
Cedars of Lebanon, played by Steve Gorn, clarinet, with organ  
Banyan at Bodhi-Gaya, Pandit Ramesh Mishra, playing the Sarangi, with organ  
Carnauba, Raimundo Penaforte, vocal, percussion and acoustic guitar and John LaBarbera, acoustic guitar, with Dorothy Papadakos on piano  
Willow Weep for Me, Theresa Thomason, vocalist with jazz combo  
Shepherd Boy at Cotopaxi, Dorothy Papadakos live organ improvisation  
Lucis Creator Optima, gentlemen's choir of the Cathedral Church of St. John the Divine

With these 2 new CDs, Ms. Papadakos branches out in ever more diverse directions. All who have enjoyed her first 2 Pro Organo CDs, or who seek contemporary improvisation and music from around the world, will want these 2 new discs as well. Dorothy Papadakos assumes the role of a musical chameleon as she adapts and blends with musicians from all cultures and lands, and in these 2 new CDs she has assembled fine talent from many genres with meaningful selections that support the Christmas (Christmas Traveler) and Trees (Shades of Green) themes.

**Pro Organo CD 7048  
AN AUSTRIAN NEUROTIC IN  
GRAF KAISERLING'S COURT  
Matt Curlee, organ**

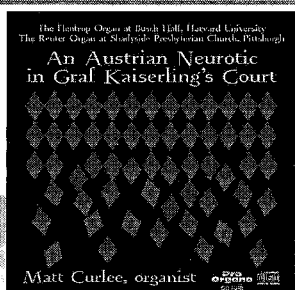
Total time: 73:34 • [DDD - fully digital] CD ONLY

Flemtrop Organ of Busch Hall, Harvard University, Cambridge  
Reuter Organ of Shadyside Presbyterian Church, Pittsburgh



We welcome Matt Curlee to the Pro Organo family of artists. The 1996 First Place Winner of the prestigious Grand Prix de Chartres competition in France, and one of the few Americans (and among the youngest ever) to win this competition, Matt Curlee makes his debut CD in a most intriguing program that highlights two extremes of the music world with a brilliant adaptation of the Bach's complete Goldberg Variations for the organ, and an equally superb performance of his own transcription of the final 2 movements of Gustav Mahler's Fifth Symphony. Mr. Curlee has chosen 2 world-class organs to share this recording, owing to the strengths that each organ offers towards the literature. Bach is performed on the famous Flemtrop organ on which E. Power Biggs recorded, and the Mahler is performed on the 100-plus rank symphonic-style Reuter organ at Pittsburgh. Mr. Curlee's stunning technique and supreme musicianship are not to be missed. If you do not catch him on his frequent recital tours, catch this album now!

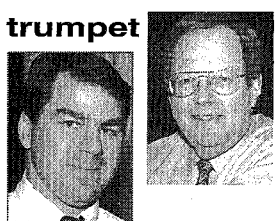
Program: Goldberg Variations (complete), BWV 988 - Johann Sebastian Bach, adapted by Matt Curlee  
Adagietto and Finale from Fifth Symphony - Gustav Mahler, transcribed by Matt Curlee



**Pro Organo CD 7026  
BREAKING GROUND**

**Michael Miller, trumpet  
David Lowry, organ**

Total time: 60:56  
[DDD - fully digital] CD ONLY  
Music for Trumpet & Organ  
The Casavant Organ at First Baptist Church, Charlotte, NC



Since 1994, David Lowry of Columbia, South Carolina and Michael Miller of Charlotte, North Carolina have toured with success as the Miller-Lowry Duo. They now make their debut CD on Pro Organo with a program of music by the great old masters and some new contemporaries. Several arrangements for trumpet with organ by David Lowry.  
Program: Festive Trumpet Tune - David German • Music from "Timon of Athens" - Purcell  
"An Wasserflüssen Babylon" - Bach • Reflections on a Tune (organ solo) - David Ashley White  
Prelude on "Charleston" (organ solo) - Robert J. Powell  
Zlaté Okno - Petr Eben • Sonata, Opus 200 - Alan Hovhaness • Soliloquy (organ solo) - David Conte  
Puccini Suite - Giacomo Puccini (arr. for trumpet & organ by David Lowry)  
Salve Regina - Avanti - Sole e amore - "Nessus dorma" from Turandot  
Wondrous Love - Paul Nicholson • Variations Grégoriennes sur un "Salve Regina" - Henri Tomasi

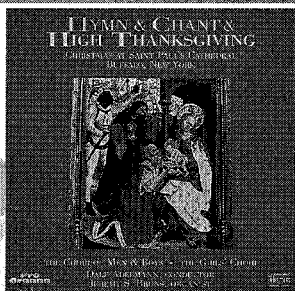
To order these and the many other new Pro Organo™ releases, send \$ 15 (U.S.) for each CD ordered, plus \$ 4 postage/handling per order. (USA/Canada) (\$ 12 postage/handling per foreign order).  
CHECK • MONEY ORDER • MASTERCARD® • VISA® accepted



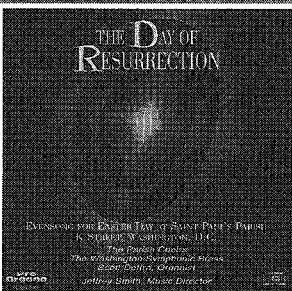
Mail: Zarex / Pro Organo  
PO Box 8338, South Bend IN 46660-8338  
Phone: 800-336-2224 or 219-271-9151  
FAX: 219-271-9191  
email: orders@zarex.com  
VISIT THE WEBSITE: www.zarex.com

**Pro Organo CD 7093  
HYMN & CHANT &  
HIGH THANKSGIVING**

Christmas at Saint Paul's Cathedral,  
Buffalo, New York  
The Choir of Men & Boys • The Girls' Choir  
Dale Adelmann, conductor  
Jeremy S. Bruns, organist



Total time: 62:58 • [DDD - fully digital] CD ONLY  
Pro Organo's 3rd release featuring choirs under the direction of Dale Adelmann with a dignified program of 20th century repertoire. This CD contains rare recordings of Peter Warlock's touching "Come to Bethlehem" and Herbert Howells' "O, my dear hert, young Jesus sweet." New music associate Jeremy Bruns provides fine organ accompaniments and Suzanne Thomas provides a brilliant musical backdrop for the Girls' Choir in a reading of the complete "Ceremony of Carols" of Benjamin Britten.  
Program: On Christmas Night - arr. Philip Ledger • Angels we have heard on high - descant by Bruce Neswick I wonder as I wander - arr. John Flutter • Lo, how a Rose e'er blooming - arr. Dale Adelmann  
O, my dear hert, young Jesus sweet - Herbert Howells • Here is the little door - Herbert Howells  
Joy to the World - descant by Daniel Fortune • The Truth sent from above - Ralph Vaughan Williams  
Come to Bethlehem - Warlock • Lullaby from Hodie - Vaughan Williams • Of the Father's Love begotten - arr. Adelmann  
Jesus Christ the Apple Tree - Elizabeth Poston • A boy was born - Benjamin Britten  
A Ceremony of Carols - Benjamin Britten with Suzanne Thomas, harp (complete)



**Pro Organo CD 7100  
THE DAY OF RESURRECTION**

Evensong for Easter Day from St. Paul's  
Parish, K Street, Washington, D. C.  
Jeffrey Smith, music director  
The Parish Choirs • Scott Dettra, organist  
Washington Symphonic Brass  
The Rev. Andrew Leslie Sloane

Total time: 61:38 • [DDD - fully digital] CD ONLY  
A March, 1999, collaboration between St. Paul's Parish, Pro Organo and producers from BBC and Radio America. This evensong has all traditional music and service elements, and aired nationally on BBC radio on Easter Day, 1999, on the music-series "Choral Evensong." Manufactured & distributed exclusively by Zarex/Pro Organo.  
Program: Voluntary: Fanfare and Chorus - Buxtehude (arr. Robert King) • Voluntary: Chorale Prelude on Rhosymedre - Vaughan Williams (arr. Snedacor) • Carol: The Sabbath day was by (Hymnal 1940) - Charles Winfred Douglas • Opening Sentence, Preces and Responses - Anthony Piccolo • Psalm 118 - Anglican Chant: Jeffrey Smith • First Lesson: Isaiah 51:9-11 • Office Hymn: Christ, mighty Savior - Tune: Innisfree Farm (Hymnal 1940) Richard Wayne Dirksen (Fauxbourdon and Descant by Jeffrey Smith) • Magnificat from Evening Service in D (1930) - Leo Sowerby (brass parts by Jeffrey Smith) • Second Lesson: Saint Luke 24:13-35 • Nunc dimittis from Evening Service in D (1930) (brass parts by Jeffrey Smith) - Leo Sowerby • The Apostles' Creed • Salutation, Lord's Prayer, Suffrages and Collects - Anthony Piccolo • Anthem: Hilariter - Richard Wayne Dirksen • Anthem: And they drew nigh - Leo Sowerby • A Prayer of Saint Chrysostom and The Grace • Hymn: The day of resurrection - Tune: All Hallows; G.C. Martin (arr. Jeffrey Smith) • Prayers Hymn: Jesus lives! thy terrors now - Tune: Saint Albinus; H.J. Gauntlett (arr. Jeffrey Smith)

# Harmonie Park Press

## Alexander Schreiner: The California Years

Kenneth Udy

This is the first published biography on the early career of Salt Lake Tabernacle organist Alexander Schreiner. It is a fascinating look at the young German immigrant, who, in the 1930s with only a high school education, laid the foundation of his stellar career in Southern California.

1999 / ix, 188p / ISBN 0-89990-087-9 / \$25.00

## An Organist's Reader: Essays

Robert Noehren

These essays by the composer, performer, organ historian, and organ builder, Robert Noehren, document an organist's devotion to the instrument, its design, and its music. Noehren's enthusiasm is evident as he discusses the intricacies of organ case design, the magnificence of organs built by Cliquot and Schnitger, voicing and acoustics, performance practices, and organ music composers. An autobiography, discography and performance list are also included.

1999 / xviii, 250p / ISBN 0-89990-086-0 / \$37.50

To order or request a complete list of publications, call or write.

23630 Pinewood

Warren, Michigan 48091 U.S.A.

Customer Service: 800-422-4880 (Outside U.S.): 810-755-2560

Fax: 810 755-4213 E-mail: [hpp@wwnet.com](mailto:hpp@wwnet.com)

Website: <http://www.harmonieparkpress.com>

In 1699 a large mechanical clock was fabricated and installed in the tower by Swiss clockmaker Johann Mercki. This clock still performs several functions: it moves the hands of the clock face, strikes the quarter and hour bells, and opens and closes the louvers on the sides of the tower.

Lauritz de Thurah, architect to the Royal Danish Court, designed the stunning spire which was built between 1749 and 1752. He took his inspiration from Boromini's tower of the chapel of St. Ivo in Rome (c. 1660) which itself is reminiscent of the Abu Douluf Minaret in Iraq that dates from c. 850. Atop the Copenhagen tower, Lauritz placed sandstone figures of the four Evangelists and an octagon which leads to an external spiral staircase. It is this stairway winding around the steeple that is the distinguishing feature of these three spires. Visitors of the tower of Our Savior's Church climb 400 steps, see the clockworks, circle the spire four times, and reach a height of 295 feet for a bird's-eye view of Copenhagen. On top of the spire is a gilt ball supporting a figure of Christ holding a banner.

Thanks to the initiative of Paul Sophus Rung-Keller (1879-1966), the first major carillon in Scandinavia was installed in the Church of Our Savior, Christianshavn in 1928. Several years earlier, Rung-Keller had been sent to Holland to inspect a small number of church bells—tolling bells—that were to be shipped to Denmark, and it was there that he discovered carillons. In Amsterdam he noted that the surroundings—the canals, tall towers, etc.—bore similarities to the setting in Christianshavn. So, when planning a celebration of the 400th anniversary of the Reformation in 1917, Rung-Keller borrowed bells to play melodies. The Danes were fascinated. Money was collected, all by donation, and a 33-bell carillon was cast in Denmark by De Smitske and Brouerslev and hung in the tower of Our Savior's Church in 1928. Inscriptions on the bells gave the names of the donors; Rung-Keller's bell says "donated by the organist." He was organist of the church from 1903 to 1949 and, of course, the first carillonneur. This was the beginning of the carillon art in Denmark. With his historical and technical knowledge of bells and carillons, he became a pioneer of the greatest importance in Scandinavia. He inspired an interest in the carillon as both a religious and folk instrument and worked to build a carillon tradition in Denmark.

Organ professor Aksel Andersen succeeded Rung-Keller as consultant and was just as enthusiastic. In vain, Aksel pushed for the education of carillonners in conservatories. However, during the 70s he developed the idea for training carillonners at a church music school in Løgumkloster. Aksel died in 1978, and the program began the following year. The school has enabled serious study of the carillon, and a higher level of playing and a better status for carillonners in Denmark have resulted.



Ulla Laage



Ulla Laage at the playing console

Ulla Laage was awarded the school's first diploma for a carillonneur in 1982. She had been playing the carillon of the Church of Our Savior since 1974, and in 1983 Ulla was officially appointed as carillonneur. This was the first official carillonneur's position in Denmark, and it is unique in that organists who take a position in a church where there is a carillon and have the duty to play it are now urged to become proficient on the carillon. Laage was awarded the Scandinavian Carillon School's final diploma in 1989 following advanced studies. She is vice-president of the Nordic Bell Committee, a member of the Nordic Society of Campanology and Carillon. She serves on the international committee of the World Carillon Federation, and is a member of the Guild of Carillonners in North America.

By 1979, Our Savior's carillon was deteriorating and a strong storm in the autumn suddenly influenced its fate. Due to rust, one bell fell, and given the deficient tone quality of the bells in general it was decided to replace the instrument rather than restore it. The Dutch firm Petit & Fritsen installed a new carillon in 1981. The 48 bells were made of a traditional bronze alloy of 80% copper and 20% tin. The bourdon weighs 2.1 tons and sounds C. The smallest bell, also a C, weighs 24 pounds. The range is four octaves, chromatic, with the exception of the lowest semitone (C-sharp). It plays in concert pitch. The inscriptions from the old bells were transferred to the new ones. The new carillon was played for the first time on the first Sunday in Advent, 1981, and was formally dedicated in the spring of 1982. Dutch carillonneur Leen 't Hart was the consultant for the project and played the dedication recital.



## Church of the Epiphany

Miami, Florida

A three manual organ to be installed in Fall of 2000

The Reverend Monsignor  
Jude O'Doherty, Pastor  
Scott T. Baker,  
Organist/Choirmaster  
Nelson Newby • Clearwater, Florida  
Consultant

## Fratelli Ruffatti

Distinguished pipe organ builders of Padua, Italy

Via Facciolati, 166

35126 Padua, Italy

Phone (39-049) 750-666

Fax (39-049) 850-483

[www.ruffatti.com](http://www.ruffatti.com)

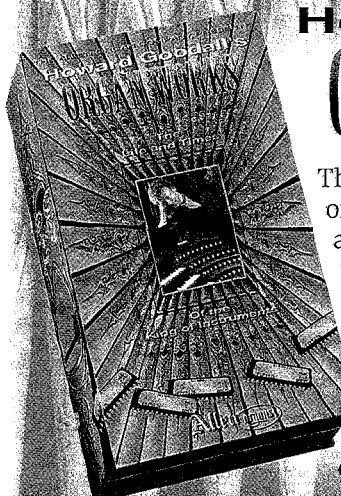
[organs@ruffatti.com](mailto:organs@ruffatti.com)

In the United States: (330) 379-9682

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

Thanks to the tradition that Rung-Keller established at Christianshavn, carillon music became an institution—a natural part of daily life in the neighborhood. The instrument is used liturgically on Sundays and holidays, and as a concert instrument on Saturday afternoons. A special concert series during the summer months features guest carillonists from Denmark and abroad. Another local tradition is a recital for students of area schools; it occurs at the end of each semester, sending them off to Christmas and summer vacations. Special recitals mark the birthdays, weddings, festival days, and other special occasions for the Danish royal family. Even visits to Denmark by foreign heads of state, days of national mourning, and inaugurations of significant buildings can't escape commemoration with the music of Our Savior's carillon.

The tower and church are open to visitors daily from April through October. Although the tower is closed from November through March, the church is open during that period. There are special hours on holidays. Ulla Laage plays the carillon on Sundays at noon, and on Saturdays at 5:00 pm. To find the Church of Our Savior follow Torvegade to the Christianshavn quarter, and take a left on Fkt. Annægade. The church is on this street between Dronningensgade and Trinsessegade.

A compact disc recording of the organ and carillon of Our Savior's Church is available for 150 kroner, post-paid, from Ulla Laage; Vardegade 2 iv; DK 2100 Copenhagen Ø; Denmark. Organist Jans E. Christensen plays Bach, Leopold Mozart, Eberlin, Franck, and Rung-Keller. Carillonneur Ulla Laage plays Rung-Keller, Clarke, Johnson, and Laage.

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.

## Music for Voices and Organ

by James McCray

### Communion music

Come to the table, a place I have made for you. You will find me faithful, loving, kind, and true. Come now to meet me, and freely I'll share with you. Come to the table, come and taste my care for you.

Joel Nagy

During the Reformation, Protestants, in their objection to the "Mass," substituted a table for an altar when celebrating Holy Communion. Today, the process of taking Communion has taken many forms such as intinction, kneeling at an altar rail, being served the elements while remaining in the pews, and other related procedures. Some denominations make Communion a consistent part of every service while others only serve Communion on special occasions.

Traditionally, in the Catholic Church, Communion was assigned to a specific place of the mass, occurring late in the service. Many Protestant denominations retained that placement making it a climax of the service. Some make it the very last event of the service with immediate dismissal for each person following Communion. Recently I observed a service in which Communion was moved to the middle of the service; that was then followed by a sermon, closing hymn and other events. This seemed to be far less effective liturgically. It seems that to build toward that climax at the end of a service provides a more meaningful sensitivity to the act itself.

During the taking of the bread/wine most churches have "background" music. Some merely use quiet instrumental music, but others employ the choir and/or the "praise team." People

waiting in a line do not really "listen" to the music, so its "mood" is important. Those groups with guitars and strong pulsating rhythms may be less effective since they energize the situation. It has been noticed that the congregation is not in a reflective mood but members often are tapping their fingers to the dancing rhythms and responding to the music in the same way as they would in a more secular environment. Choirs, singing fluid, gentle music tend to provide a more calming, reflective ambience.

This is not an invective against praise team music; however, it is suggested that music directors observe carefully the milieu surrounding those moments when the congregation waits to take communion. Our responsibility is to help move the congregation emotionally and mentally toward a decisive, liturgical climactic experience. Congregations differ in this response. Review your Communion preparation and procedure to see if what you are doing as a music director is truly enhancing the meditative spirit associated with meeting Christ at his table.

**Jesus, the Very Thought of Thee, arr. Gregory Pysh. Two-part, 2 C instruments, Abingdon Press of Theodore Presser, 063833, \$1.50 (R).**

Using a quietly lilting 6/8 pulse, this English setting of the 11th-century

Latin poem has a gentle warmth. Music for the optional instruments is included separately in the choral score. Only one of the five stanzas has two parts; the rest is in unison with a recurring melody. Very easy choral music with more interest in the instrumental parts.

**Litany for the Breaking of the Bread, Richard Gibala. SATB, cantor, congregation and organ, GIA Publications, G-5038, \$1.00 (E).**

This simple, two-page setting has the choir singing the Lamb of God text in four parts while the cantor/congregation sing the plea "Have mercy on us" above the choir. This opening section may be repeated several times and then moves to a closing statement also with everyone involved. Effective and easy music.

**As a Chalice Cast of Gold, Walter Pelz. SATB, flute, and organ, Concordia Publishing House, 98-3494, \$1.50 (M).**

The organ, on three staves, has brief solo areas and, while not difficult, is effective in providing a contrapuntal background for the choir. There is one stanza sung unaccompanied and the last stanza is primarily unison. The flute part is included separately at the end and is an obligato line. Lovely, sensitive music that will be used frequently for Communion occasions.

**In Remembrance of Me, Lloyd Larson. SATB and keyboard, Beckenhorst Press Inc., BP1492, \$1.50 (M-).**

Mary Kay Beall's lovely text receives a developing stanza treatment. The melody remains constant but moves through various harmonic and textual settings. There is a foreground text ("Do this in remembrance of me") which is always treated differently than the more narrative, poetic statements. The accompaniment is easy and on two staves. Useful music for any size of choir.

**Salvator Mundi (II), Thomas Tallis (c. 1505-1585). SATB unaccompanied, NDC Editions (C.F. Peters Corp.), no price given (M).**

This late-Renaissance Latin motet is a Matins Antiphon. It is contrapuntal, primarily syllabic, and does not contain a keyboard reduction of the parts. An English translation is provided but not for performance. The alto and first tenor lines have some phrases at the outer limits of their basic voice ranges. Sophisticated music.

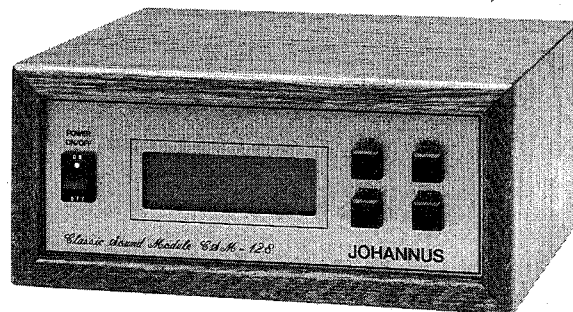
**Let Us Break Bread Together, arr. Craig Courtney. SATB and keyboard, Beckenhorst Press, BP1435, \$1.15 (M).**

Courtney's treatment of this American folk hymn uses wonderful harmonic shifts in the keyboard which give the

# Here it is!

## The Johannus professional Classic Sound Module

This new module offers a variety of beautiful orchestral and organ sounds. A wonderful addition for any organist with a digital instrument.



The Classic Sound Module CSM 128 puts an orchestra, and more, at your fingertips.

### Specifications:

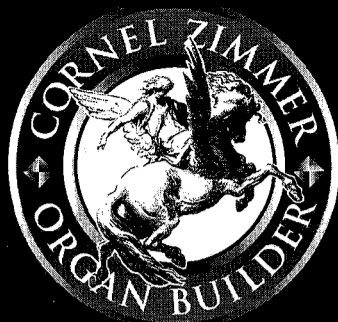
- 48 voices of better than CD, 20-bit quality
- 16 voices can play at the same time
- 16 programmable presets
- Menu-driven, voice by voice total sound control
- User-friendly 4-button operation
- Suitable for use with any midi-capable instrument

For more information, and your nearest dealer's address, contact

## JOHANNUS ORGELBOUW

MORSESTRAAT 28 • 6716 AH EDE • THE NETHERLANDS • PHONE +31 318-637403  
FAX+31 318-622238 • E-MAIL: inform@johannus.com • INTERNET: www.johannus.com

And treat yourself to this fabulous new musical marvel.



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

popular melody a fresh, inventive hearing. Sometimes the chords take on a "jazz-like" harmonic context but the rhythms remain cautiously staid. The choir lines are written so that they do not contain difficult skips and the mild dissonances evolve logically. This is a setting that the choir, accompanist, and the congregation will enjoy and request to hear over and over. Highly recommended.

**Do This is Remembrance of Me, John Purifoy. SATB and keyboard, Triune Music, 10/1095, \$1.40 (M-).**

Also available in SAB, this setting is taken from Purifoy's larger work, *Christ Is Risen, Alleluia*. The keyboard primarily consists of left hand arpeggios. The choir has many parallel thirds which give a quiet sensitivity to the text. There is a modulation for the last stanza which is in SA/TB arrangement. Easy music for small church choirs.

**Create in Me a Clean Heart, Ronald A. Nelson. SATB unaccompanied, Neil Kjos Music Co., No. 8808, \$1.30 (M-).**

This calm setting of texts from Psalm 51 is somewhat contrapuntal with mild dissonances (7ths/9ths). The harmonies often unfold with unbacked chords. A keyboard reduction is provided for rehearsal. The music is quietly meditative.

**This Is the Feast, Russell Schulz-Widmar. SATB, organ, and optional congregation, Selah Publishing Co., 410-951 (M).**

Unlike most Communion music this anthem is rhythmic, well accented, and loud. The congregational refrain may be reproduced in the bulletin and recurs throughout the setting. The keyboard is a bold two-stave accompaniment which does not play all the time; short unaccompanied areas are interspersed.

**The Lord's Prayer, David N. Childs. SA, flute, and keyboard, Santa Barbara Music Publishing, SBMP 224, \$1.20 (M-).**

Sopranos and altos have brief divisi areas, but most of the music is in unison. The keyboard consists of quietly pulsating chords that provide a rhythmic background for the lyric vocal and flute lines. The flute part is brief and easy. This is a setting that keeps the emphasis on the text and would be useful for a high school or church women's choir. Very pretty.

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.

## New Recordings

**Nino Rota. Organ Works. Livia Mazzanti, organ. RCA Victor/BMG, 74321470162, DDD, TT=53:19.**

*Circus Waltz, Valse Carillon, Variations and Fugue on the Name of Bach, Melopea, Preludio, Sonata for Organ, Le Baptême, Il Duca de Wüttemberg.*

Nino Rota (1911-1979) was a prolific composer of considerable talent, but he is best remembered for his film music—notably the scores to a number of films by Federico Fellini. The organ did not figure largely in Rota's output; indeed, the 1965 *Sonata* is his only work specifically intended for the instrument. The rest of this (arguably misnamed) disc is made up of transcriptions of selections from movie scores and an extended piano piece. The *Sonata* may be harmonically reminiscent of Hindemith, but the whimsy is pure Rota. The B-A-C-H *Variations and Fugue* transfer well from the piano to organ. The movie selections certainly qualify as curiosities, especially the excerpt from *Casanova* ("Il Duca de Wüttemberg"), transcribed for two organs but played here by a single organist, thanks to the MIDI at the organ of the Zurich Tonhalle. Livia Mazzanti, organist at Santa Maria Madalena, Rome, is a sympathetic performer for the *Sonata* and *Variations and Fugue*, while focusing on the film music's more eccentric elements. The recorded sound of the Tonhalle organ is strident and ugly, adding to the macabre atmosphere. Organists looking for new repertoire may want to hear the engaging *Sonata*; otherwise, this disc is for oddity collectors and film trivia buffs.

**Best of the Auditorium Organ. John Obetz, organist. RBW Records, Compact Disc, RBWCD010, no SPARS code, TT=71:21; cassette (RBWAC002) also available. Distributed by RBW Record Co., P.O. Box 14187, Parkville, MO 64152.**

Sowerby: "Comes Autumn Time." Vaughan Williams: "Rhosymedre." Guilman: "Final" from *Sonata I*. Purcell: *Trumpet Tune* and *Bell Symphony*. Thomson: *Variations on "Shall We Gather at the River"*. Alain: *Deux Danses à Agni Yavishita*. Langlais: *Incantation pour un saint jour*. Franck: *Chorale No. 3*. Bach: "Jesu, Joy of Man's Desiring," "Allein Gott in der Höh sei Ehr." Reger: *Chorale Fantasia on "Wachet auf ruft uns die Stimme."*

**Reflections: Popular Organ Music from Lincoln Cathedral. Chris Hughes, organ. Cantoris Records,**

CRCD6012, DDD, TT=65:54.

Albinoni: *Adagio*. Handel: "Minuet" from *Berenice*, "Largo" from *Xerxes*, "Hornpipe" from *Water Music*. Bach: "Liebster Jesu," "Air on the G String," "Jesu Joy of Man's Desiring." Bach/Gounod: "Ave Maria." Vaughan Williams: "Rhosymedre." Saint-Saëns: "The Swan" from *Carnival of the Animals*. Howells: *Master Tallis's Testament*. Clarke: *Trumpet Voluntary*. Guilman: "Final" from *Sonata I*. Four improvisations on traditional tunes.

Only the youngest DIAPASON readers need an introduction to "The Auditorium Organ." For the rest of us, tuning in our radios to catch this weekly half-hour show was a 26-year habit. In 1967 John Obetz became Auditorium Organist for the Reorganized Church of Jesus Christ in Independence, Missouri. The following year he began the series of radio recitals that would broadcast the voice of the 110-rank Aeolian-Skinner across the country from 1968 until the final program in 1993. Even though this is a "greatest hits" album of audience favorites, it accurately represents the mix of standard repertoire and more unusual fare heard on the show. (Those wondering about two other AO favorites—Paine's *Concert Variations on "The Star Spangled Banner"* and Barber's *Adagio*—can find them on the previously released "Auditorium Organ Encores"—RBWCD001.) The performances are all of the uniformly high quality radio listeners came to expect week after week. It is especially nice to have Thomson's quirky "Shall We Gather at the River" readily available on disc once again. Sound quality from the master tapes—recorded in the late seventies and early eighties—is very good with minimal hiss; the *trompette en chamade*'s silver stings are still thrilling. The radio program's familiar voice-over introduction, with the opening bars of the Bach G Minor Fantasy underneath, is here too. This disc is a high-powered blast from the past, but, more importantly, it is a musical and eminently enjoyable compilation. Affectionately recommended.

Another greatest hits collection, this one played on the 1898 Henry Willis organ in Lincoln Cathedral, has a few pieces in common with the Auditorium Organ disc. But this British offering is in the style of those supposedly relaxing "adagio" crossover classical discs turning up in stores with depressing frequency. Chris Hughes, an organ scholar at New College, Oxford, previously held the same post at Lincoln Cathedral. The reserved program of mostly transcriptions gives Hughes few opportunities to show off either technique or personality. Hughes's improvisations on "Amazing Grace," "The Londonderry Air," "O Waly Waly," and "Ye Banks and Braes" are similarly understated. The more extroverted pieces that close the disc are not well served by the unfocused and congested sound. Specialists will find this disc of interest because the organ—the last cathedral organ built by Willis—has not been significantly altered over the years. There are worse collections of organ music aimed at general listeners, but there are better ones, too.

—Randy L. Neighbarger  
Durham, North Carolina

**AAA-Geddes and Associates**  
Pipe Organ Specialists  
P.O. Box 155475 • New Organs  
Waco, Texas 76715 • Rebuilding  
toll free (877) 867-0699 • Restorations  
Fax (254) 867-1101 • Tuning & Repair



FACTORY OFFICE  
156 WOODLAND STREET  
HARTFORD, CONN. 06105  
TELEPHONE 860-522-9293  
FAX 860-524-9028

**Johnson**  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51439 (712) 464-8865



FREE INFORMATION ABOUT BELLS AND CARILLONS  
*The Guild of Carillonneurs in North America*

37 Noel Drive  
Williamsville, NY 14221

**Wicks**

**Opus 6373**  
**St. John's Episcopal Church**  
**Washington, Connecticut**

For photos and a complete specification, visit our web site at <http://www.wicks.com/organ>

**WICKS PIPE ORGAN COMPANY**  
1100 Fifth Street  
Highland, IL 62249  
618.654.2191  
1.800.444.WICK  
FAX 618.654.3770

## New Organ Music

**Symphonie I, Charles-Marie Widor, ed. John R. Near. A-R Editions, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, Vol. 11, \$31.95.**

**Symphonie II, Charles-Marie Widor, ed. John R. Near. A-R Editions, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, Vol. 12, \$23.95.**

**Symphonie VI, Charles-Marie Widor, ed. John R. Near. A-R Editions, Recent Researches in the Music of the Nineteenth and Early**

**Twentieth Centuries, Vol. 16.**  
**\$24.95.**

Through his numerous articles and books, Dr. Near has established himself as our generation's pre-eminent authority on Widor and his organ works. Therefore, his performing edition of the organ symphonies has been keenly anticipated. The basic editorial approach is to use Widor's final published edition of each work as the basis for the new edition, and to incorporate any revisions Widor made after the last published edition. Copious appendices allow the performer to choose from earlier alternative versions of individual passages, and, in some cases, alternative versions of entire movements. Movements that were deleted or suppressed from early versions are also included in the appendices. The engraving quality is excellent, and is far easier to read than the original French plates.

The edition of *Symphonie I* contains a lengthy, extremely informative introduction that examines organ music in Widor's oeuvre, Widor's musical heritage, and performance practice considerations. A translation of Widor's introduction or preface is also included. There are two alternative versions of movement 2 and one alternative version of movement 7, along with variant passages from movements 2 and 3 in the appendix. From a performer's standpoint, the earlier version of the finale (movement 7) is rather intriguing, because Widor has included a very neo-baroque series of almost all detached articulation markings. These make the movement spring to life, especially when compared with the final version which deletes most of the articulation marks and would be presumably be performed throughout in a seamless, limp legato—much to the detriment of the music.

*Symphonie III's* inclusion of the scherzo "The Hunt" that is omitted in most modern reprint editions is alone worth the cost of this edition. It is a sprightly jig fugue, interestingly marked *sempre staccato*, that has been out of print for years, but is one of Widor's most inspired moments. (Widor chose to replace it with a setting of the "Salve Regina" as movement 4 of the sequence.) Equally noteworthy is that the original Adagio of 37 measures, a charming bit of salon music performed throughout on a *voix humaine*, was extended to twice that length in subsequent editions. This rambling, prolonged version is clearly more than the rather slight thematic material can bear, and performers may find Widor's original inspiration to be preferable. The initial "Prelude circulaire" (movement 1) was rather significantly altered in its evolutionary process, but the adagio (movement 5) had its alteration limited to a handful of measures.

The edition of *Symphonie VI* shows considerably less variation among the four published editions, with only a few measures in the first and sixth movements subjected to very slight revisions. However, Near's edition is still very much welcome for its elegant engraving for correcting numerous misprints, and for adding registration, manual and articulation indications that were overlooked by the original engravers.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**Contrasts in Style: A Collection of Pieces for Church or Recital, Craig A. Penfield. Belwin Mills Publishing Corp. (DM 9502), \$9.95.**

This collection comprises pieces written or arranged by Craig Penfield, and are models or musical contrasts from different style periods. Included in this collection are *Homage to Handel*; *Song of Faith*; *Petit Prelude*; *Chanson*; *Prelude in Baroque Style*; *Rondino on an Ancient Spanish Carol*; *Capriccioso*; *Jesus, Thou Joy of Loving Hearts*; *Fantasy Impromptu on BACH*; *Pavane*; *Etude Artistique*. Some of the pieces are for manuals only, such as the *Prelude in Baroque Style* and *Homage to Handel*

set in three movements: Allamande, Sarabande, and Gigue. Several of the pieces were written in imitation of Brahms, Duruffé, or Vierne. The level of this collection is easy to moderately easy.

**From Ash Wednesday to Easter: Ten Pieces for the Church Organist, Craig Penfield. H.W. Gray Company (CB 9517), \$8.95.**

Pieces included in this collection are *Prelude for Ash Wednesday*; *O Sacred Head, Now Wounded*; *A Lenten Psalm*; *Forty Days and Forty Nights*; *Sanctus*; *Agnus Dei*; *Hosanna!*; *The Last Supper*; *Golgotha*; and *Toccata for Easter*. Penfield has provided ten works for Ash Wednesday, the Sundays of Lent, Palm Sunday, and the days of the Triduum. The *Prelude for Ash Wednesday* is a slow, quiet piece basically for manuals only, and uses a repetitive rhythmic pattern throughout. *O Sacred Head, Now Wounded* has a sub-title of "Chorale Prelude in the Style of Old," basically for manuals only, with a few pedal notes in the last five measures; the piece is an arrangement of a work by Hans Leo Hassler (1564–1612). *A Lenten Psalm* (Lenten Meditation) is a melody and accompaniment work, with flowing eighth notes in the left hand and a recommended soft solo for the melody in the right hand. For the third Sunday in Lent Penfield has provided a Lenten partita on the hymntune "Heinlein" (*Forty Days and Forty Nights*): four variations, with the four-part hymn provided first. *Sanctus* (Holy is the Lord) is suggested for the fourth Sunday of Lent. Arpeggiated sixteenth notes in the left hand provide accompaniment for the right hand melody. The pedal provides some brief canonic interest in imitation of the right hand. *Agnus Dei* for the fifth Sunday of Lent is a chant-based harmonization of a work by John Merbecke (1510–1585). For Palm Sunday the hymntune "St. Drostan" (*Ride on, Ride on in Majesty*) has been arranged with a bold fanfare to begin, followed by a setting of the hymn and a closing fanfare. The work for Maundy Thursday utilizes a one-measure ostinato throughout. For Good Friday an ethereal setting has been provided. The last work, which is based on "O Filii et Filiae," has a bold beginning in manual octaves followed by an arpeggiated accompaniment in the right hand with the tune passed between the left hand and the pedal. A nice prelude for Easter Sunday. The entire collection is at an easy playing level.

—Larry Schou  
University of South Dakota  
Vermillion, South Dakota

**Variations for Seven Familiar Hymns, John A. Behnke. Augsburg Fortress 11-10702, no price listed.**

In this collection, John Behnke offers a variety of compositional styles: trio, German partita, ostinato, and free improvisation. All settings include clear registrations and can be effectively performed on a modest two-manual instrument. The opening work of this collection, based on "Aurelia," clearly states the tune on an 8' trompette. This setting, composed in D Major, could be utilized as a hymn introduction, even though transposition would be needed to accommodate hymnals which provide "The Church's One Foundation" in E-flat. Behnke presents the German chorale "Erhalt uns, Herr" as a three movement partita. Movement one treats the tune in canon at the octave, movement two is a textbook bicinium (two-part setting with chorale tune in left hand) and movement three is a simple chordal setting. In addition, this collection includes useful chorale preludes on "Cwm Rhondda," "Wir glauben all an einem Gott," and "O dass ich tausend Zungen hätte." An unconventional setting of "Es ist das Heil" (performers will want to correct the final note to a low "D") completes the set. This collection is very accessible, presents a variety of styles, and would be a useful addition to the library of a new organist.

**Organ Music for Solemn Occasions, compiled by L. Dean Bye. Cathedral Music Press (distributed by Mel Bay) MB96609, \$6.95.**

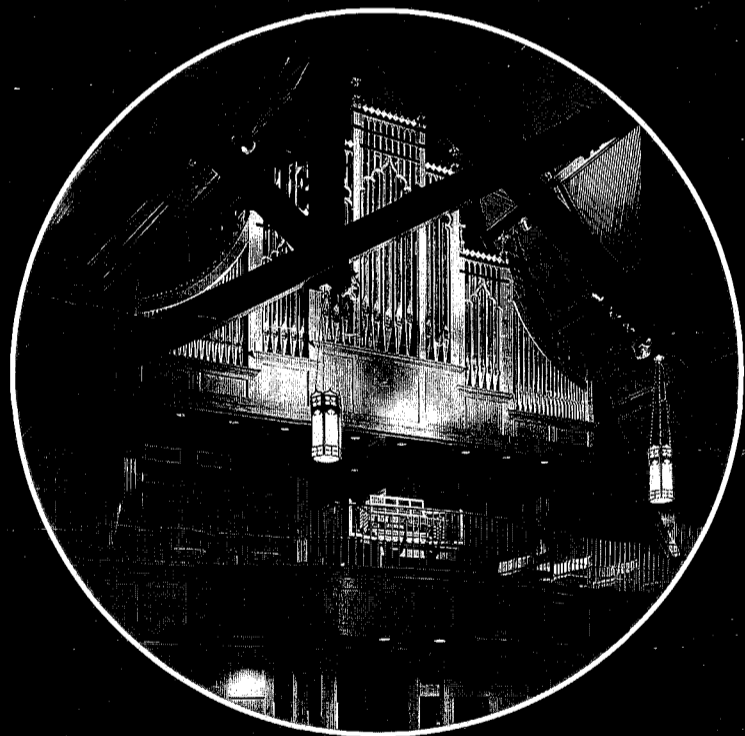
This compilation provides a book of moderately difficult organ music for the new organist. The majority of the collection contains well-known organ works edited by L. Dean Bye. Included are the Andante movements from the third and fourth organ sonatas of Felix Mendelssohn; a setting of "Blessed Jesu, at Thy Word" by Karg-Elert; five extremely short interludes (3–17 measures) by Alexander Guilmant; and two short hymn arrangements by L. Dean Bye. Five works attributed to J.S. Bach are also in the collection. The Bach selections range in difficulty from the simple "Now Rest Beneath Night's Shadows" (BWV 756 transposed to F Major), to the technically more challenging "Come Now, Saviour of All" from the Leipzig Chorales (BWV 661) and the beautifully sophisticated "Largo" from Sonata No. 2 in C Minor (BWV 526). Also included is the Prelude and Fugue in E minor from the

well-known *Eight Little Preludes and Fugues*, often attributed to Bach. Experienced organists with a modest music library will find nothing new in this collection, however, the book might introduce new organists to established works by master composers at a modest price.

**Werke für Orgel, W.A. Mozart. Bärenreiter 8403, no price listed.**

The German publisher Bärenreiter offers organists a new edition of the "organ works" of W.A. Mozart (1756–1791) based on Wolfgang Plath's volume for the *Neue Mozart-Ausgabe*. The volume, which contains seven compositions, includes an informative preface by the editor Christoph Albrecht. Mozart, an accomplished organist, unfortunately composed no large-scale organ works. Instead, organists must be content with transcriptions of Mozart's compositions for mechanical organ (Flötenuhr). This collection includes the well-known concert work *Fantaisie in f minor* (K 608), the often performed *Andante in F Major* (K 616), and the

John-Paul  
**Buzard**  
Pipe Organ Builders



St. Paul's Episcopal Cathedral, Oklahoma City, Oklahoma  
23 stops across two manuals and pedal


"The Buzard firm builds organs of a compelling musical nature, combining aural and visual beauty in good measure."

• Mark Buxton, "Organist's Review," 1995

112 West Hill Street • Champaign, Illinois 61820  
800.397.3103 • <http://www.Buzardorgans.com>

lesser-known Adagio and Allegro in f minor (K 594). Smaller works contained in the volume are the "Zwei kleine Fugen" (K154a) and the delightful Adagio in C (K 356). Completing the volume are the Fugue in g minor (K401) and a contrapuntal study on "Ach Gott vom Himmel sieh darein." Both of these works were left unfinished by Mozart and are given successful completions by the editor. This definitive collection, well edited and easy to read, deserves a spot in every organist's library.

—Laura Ellis  
McMurry University



**R.A. COLBY**  
INCORPORATED

*Façades*

*Consoles*

*Control Systems*

*Digital Extension Voices*

**Sounds like art**

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

**423.282.4473**  
Fax 423.928.5212

## Project 2000: The Diapason Index enters Y2K

### Part 1: Human interest prevails in the first 33 Years

#### of the publication of THE DIAPASON—1909 to 1942

Herbert L. Huestis

*Part 1: Human interest prevails in the first 33 years of the publication of THE DIAPASON—1909–1942.*

"Project 2000" was chosen as the name for the compilation of *The Diapason Index*—an electronic database of articles, general information and historical trivia found in the pages of THE DIAPASON from 1909 to the present. This information was gleaned from index cards and yearly annotations from the magazine's inception in 1909. When the project was initiated, it was expected to take five years to complete, hence the goal of "Project 2000." However, the enthusiasm of volunteers who gathered the data was so great that it was all done in only two years. All that remained was to keep the database current until Y2K.

When one looks over this voluminous data which comprises some 15,000 records, the reader is struck by the nature of "newsworthy" events, particularly in the early years in the publication of THE DIAPASON. A trip down memory lane proves to be extremely colorful and full of human interest. The nature of organ recitals and concertizing was profoundly different from our present day.

The art of organ building, while supposedly "decadent" by current standards, was extremely vibrant if one looks at the size and enthusiasm of audiences. For example, in 1912, the Estey organ company of Brattleboro, Vermont, sold an organ to the Kaiser Wilhelm of Germany. In 1928, Earnest Skinner hired special trains to take New York and Philadelphia organists to the dedication of his new organ at Princeton University. The organists who dedicated that organ had huge followings. They were Lynnwood Farnam, Chandler Goldthwaite, Charles Courboin, Rollo Maitland and Ralph Downes.

Even the dark side of human events had no lack of interest. Here are some events that are outrageous even by present standards.

February, 1912: Four parishioners attacked Philadelphia organist Rudolph Loskat in the loft of St. Matthew's Slavic Catholic Church when his rector refused to replace him with an organist of their choice. They threatened to throw him over the gallery rail and turned violently

on the rector when he tried to intervene. Mr. Loskat exited quickly.

June, 1913: Militant British suffragettes set fire to the organs in several churches, presumably to draw attention to their cause of "votes for women." The organ of St. Anne's Church at Lastborne was burned May 15 and that at the parish church of Penn, Buckinghamshire on May 14.

Some reported "crimes" were trivial, such as an event in July of 1914 when organist Edward Kreiser was "freed in municipal court in Kansas City on the charge of speeding when he proved he had driven his car 35 miles an hour in order to reach Independence Boulevard Christian Church on time to play for a wedding service."

Other events were disturbing, desperate and dark. Or curious. Or funny.

June, 1938: A.B. Davis defrauded organ men in various parts of the country. He was a clever swindler whose activities had received publicity in the columns of THE DIAPASON. He was trapped in the Chicago office of M.P. Möller, Inc., and later sentenced to jail for six months. He had served eight prison terms.

February, 1913: Former organist Thomas Griglak, of St. Michael the Archangel Church, Chicago, sued the church's pastor for \$20,000 for slander for calling him "a liar, swindler and drunkard" from the pulpit after demanding his resignation.

May, 1913: Retiring organist Ernest Jores sued a steward of the Grand Avenue Methodist Church of Kansas City, Missouri for \$20,000 charging slander. Meanwhile the Ladies Aid Society adopted a motion to withhold the payment of money into the general fund until Mr. Jores' dismissal was reconsidered.

Indeed, they were the Ladies "Aid"! Some organists were incredibly selfless, as in the case of Fred Maurer, who was reported in October of 1913 to have played the organ in Zion Lutheran Church of Wilton, Iowa for 50 years, without pay. In honor of this anniversary, he was given a purse of fifty one dollars, one for each year and one for good measure!

Meanwhile some other organists got into terrible trouble.

April, 1942: Organist Courtney Rogers was executed in Los Angeles for the murder of his father and mother. He also con-

fessed to the murder of his grandmother in 1935.

Employers, of course, were up to their usual shenanigans, measured by the social mores of the day.

March, 1914: An editorial quoted and excoriated a news story about an organist playing "ragtime" on the organ in the public auditorium at Topeka, Kansas.

October, 1914: W. H. Donley, a Seattle organist, was given the alternative of abandoning his playing in the Colonial Theater or resigning from his post at the First Methodist Church; he chose to continue at the theater where he was a featured recitalist and did not accompany the movies.

Traveling recitalists set new standards across the country. In 1911, Edwin Arthur Kraft made an extensive tour with a group of 70 programs which included some 700 pieces (September, 1911). By 1920, Charles Courboin was traveling the country by airplane. This was not surprising, since he was also known for his love of fast cars.

If their professional positions turned sour, organists did not take well to sitting on the "back bench." In 1914, the famous organist-composer Harry Rowe Shelly sued the secretary of the music committee of new York's Calvary Baptist Church when its merger with Fifth Avenue Baptist cost him his job. On the other side of the coin, there are many tales of unflappability, such as one in 1913 when Lynnwood Farnam played without missing a beat when a windstorm blew down a church tower and shattered windows.

Crowds of thousands were described at the recitals of the star organists. Exhibitions featured enormous pipe organs. In the absence of civic orchestras, it was organ recitalists who introduced the populace to the symphonic repertoire. This brought fame and fortune and if one may read between the lines, the human side of organ playing was never more prominent.

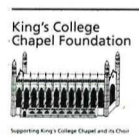
As the century progressed, articles and events in THE DIAPASON highlighted the evolution of the organ as a musical instrument with scholarly insight and in-depth study. The "Two Manual" issues were classics, and fascinating subjects were researched with articles such as Frank Owen's series on Boy Choirs and English Cathedrals. Organ builders' announcements took interesting twists and turns, and wartime shortages had a pronounced effect on organ building. A description of these articles and events will be the subject of Part II of this series on *The Diapason Index*. However, one can only marvel at the depth of the human condition of organists and their mentors in the first thirty years of the publication of THE DIAPASON. ■

Search or download The Diapason Index at this FTP site:  
[www.wu-wien.ac.at/earlym-l/organs/diapason.search.html](http://www.wu-wien.ac.at/earlym-l/organs/diapason.search.html) or  
[www.wu-wien.ac.at/earlym-l/organs/diapason.index](http://www.wu-wien.ac.at/earlym-l/organs/diapason.index)

*Become part of the tradition – Experience the magic of King's*

Join us in supporting the North American Appeal for the King's College Chapel Foundation.

For more information and a free poster telephone toll-free 1-877-87-KINGS



fine leather shoes for organists  
**Organmaster Shoes**



whole and half sizes

**Fast Delivery**

**WOMEN'S:** 5 Colors, Sizes 4-11, \$44 ppd.

**MEN'S:** Black, Sizes 6 1/2-12, \$50 ppd.

Sizes 12 1/2-13, \$52 ppd., Sizes 14-16, \$79 ppd.

Narrow, Medium and Wide widths

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

The Eighth Biennial French Organ Music Seminar attracted 60 registrants for a commemoration of the centennial of the death of Aristide Cavallé-Coll. Hearing, playing, and studying the music written for the great instruments of Paris, Rouen, and Toulouse formed the focal point of the two-week schedule. French Classical and modern instruments at Versailles, Chartres, Bordeaux, Cintegabelle, and Albi rounded out the itinerary. Five recitals and three masterclasses by and for participants climaxed the events. The legacy of Cavallé-Coll's work and influence was made vivid especially for those experiencing the instruments for the first time—from the first large-instrument contract for Saint-Denis (1841), the transitional La Madeleine organ (1845), to the late Saint-Ouen instrument (Rouen, 1890). His respect for the work of predecessors such as Thierry, Dom Bedos and Clicquot is reflected in the preservation of pipework for instruments restored after the damage left behind during the French Revolution. Cavallé-Coll's close relationship with the premier organist/composers of his generation who were inspired by his instruments was made apparent many times over.

Even the finest recordings pale when compared to the experience of being present within the acoustical environments of these magnificent instruments. The initial experience of hearing the Grande Orgues of Paris played by their artist-curators—the effect of the near-Positiv and distant Récit, the solid depth of bass voices, the reverberation through the vast naves—was moving beyond description.

Prior to and during the seminar, participants studied improvisation and repertoire both privately and in groups with master teachers including Marie-Louise Langlais, Daniel Roth, Susan Landale, Naji Hakim, and Marie-Bernadette Dufourcet. Lectures on the history of each church and its instrument were followed by a demonstration and improvisation by the titulaire organist. Participants also enjoyed hearing a wide variety of examples of French Romantic and Classical literature from one another. Generous playing time was allowed at each venue.

At the Paris Conservatory organ recital hall, Dallas flutist Debra Johnson played a virtuosic new work for flute and piano by Naji Hakim, accompanied by the composer. Marie-Louise Langlais introduced François Espinasse, titulaire organist at Saint-Severin, who conducted the first masterclass which addressed French Classical music. His comments focused on correct registration and the careful and sensitive employment of the French manner. Mme. Langlais gave to the participants an extensive handout on registration and interpretation.

Saint-Roch was the next stop for a recital by David Erwin who played works by Clérambault, Balbastre, and Langlais. Lefébure-Wély, at age 15, assumed the organist position there in 1832. The instrument dates from 1751 with several rebuilds, including one by Cavallé-Coll 1840–1862.

At Notre-Dame-de-Paris, the group gathered in the organ loft for Philippe Lefebvre's demonstration of the famous Cavallé-Coll in this most famous of churches. Lefebvre's exciting improvi-

sation began with employment of Clicquot pipework—a Grand Plein Jeu with pedal en chamade. Next, an Adagio with variously the Voix humaine, Doublette, Cromorne, Hautbois, Strings, and double pedal. A Flute Scherzo with Vox Humana countermelody in the pedal was followed by a lively march with Trompette long-note melody in the pedals. The stirring finale was built from Fonds+Reeds+Cornets to full organ with pizzicato pedal sprinkled throughout.

In the loft at La Trinité, titulaire organist Naji Hakim, protégé of Langlais, and Messiaen's chosen successor, told of Guilman's collaboration with Cavallé-Coll for the 1871 instrument. Hakim, a charming man, successful composer, and virtuoso organist, spoke with great reverence of his predecessor, Olivier Messiaen. He played two unpublished early Messiaen works, *Offrande* and *Prélude*, which showed influence of Fauré and Debussy. Amid telling delightful stories and putting off the vacuum-cleaner-wielding sexton, he played portions of his own *Sinfonia* and

a new piece, *Chant de Joie*. He then assisted participants in trying the organ.

The first participants' recital, open to the public at Saint-Roch, featured nine performers in a program of Clérambault, Boëllmann, Balbastre, Dupré, de Grigny, Widor, Langlais, and Saint-Saëns.

Notre-Dame-des-Champs was Cavallé-Coll's parish church. Today the two-manual mechanical action organ, with Barker machine and Appel lever, is 90% original Cavallé-Coll pipework. Titulaire organist Marie-Bernadette Dufourcet demonstrated the beautiful Flûte Harmonique and rich Montre of the Grand Orgue division and improvised on Fonds and Anches. She played portions of pieces by seminar director Christina Harmon, herself, her husband Naji Hakim, and René Vierne, who was organist at the church before his death in WWI.

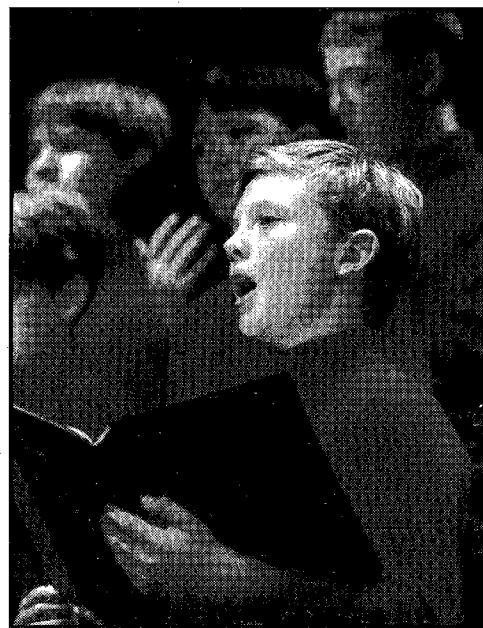
At The American Cathedral of the Holy Trinity (Episcopal), Ned Tipton, organist of the cathedral, explained the varied history of the 1845 Cavallé-Coll organ and later rebuilds and additions

by Mutin, Henry Willis, and others. The west-gallery 1970 neo-Baroque organ, added as an aid to congregational singing, was eventually revoiced and brought into compliance with the chancel instrument. To demonstrate the diversity of the organ, Mr. Tipton played works of Bach, Sowerby, and Duruffé. A masterclass followed, conducted by Lynne Davis, with participants playing works by Franck, Vierne, Dupré, Widor, and Tournemire. Miss Davis' succinct comments focused primarily on tempo, phrasing, articulation, and delineation of form. Following the masterclass, David Wilson, retired professor of music history and early-music ensemble director at Dalhousie University in Halifax, presented a lecture on the French Romantic Organ School.

The historically rich Schola Cantorum, located in what was an English Benedictine monastery, was founded by Guilman in 1896 for the restoration of Gregorian chant after Solesmes, and for fostering the heritage of the organ in that tradition. A temple of "non-official"

## The American Boychoir Princeton, New Jersey

### AMERICAN BOYCHOIR ANNOUNCES SEARCH FOR MUSIC DIRECTOR



James Litton will retire as Music Director of The

American Boychoir on August 31, 2001 after a tenure of sixteen years. A search committee

established by the Board of Trustees is now accepting resumes for candidates for the musical leadership of America's pre-eminent boychoir and the nation's most widely touring, frequently performing choral ensemble.

The successful candidate will balance musicianship with outstanding personal character, commitment to musical excellence with the nurturance of young people, the role of conductor with that of teacher. A musician deeply and broadly versed in the Western choral tradition, he or she will also possess the openness and intellectual daring to extend that tradition.

Importantly, the Music Director must be accomplished in vocal training, especially with the changing male voice, enjoy performing and touring, and work well in diverse settings, such as recording studios and orchestral preparations.

For further information on the programs of The American Boychoir School and a formal job description for the Music Director, or to send resumes, write: Search Committee, American Boychoir School, Lambert Drive, Princeton, NJ 08540. Resumes will be accepted through March 1, 2000 (postmark). ABS is an equal opportunity employer.

Kay McAfee is Professor of Organ and Music History at Henderson State University and is Organist at First United Methodist Church in Arkadelphia, Arkansas. She holds degrees from Henderson, the Eastman School of Music, and the University of North Texas. She was recitalist for the 1985 and 1991 Region VII AGO conventions, was reviewer for the Region VII 1989 AGO convention, and is a Past-Dean of the Central Arkansas AGO Chapter.



FOMS participants, with Marie-Louise Langlais and Marie-Bernadette Dufourcet in the front row, in the garden of the home of Naji Hakim and Marie-Bernadette Dufourcet.



FOMS participants who played in the commemoration recital at Sainte-Clotilde, front row (l to r): Steve Gentile, Ray Peebles, Christina Harmon, Esther Wideman, Barbara Reid, Angela Salcedo, Janice Stewart; back row: Ronald Krebs, George Baker, Peter Olds-Clarke, Thatcher Lyman, and Jeff Binford.

music, it nurtured students such as Debussy, Milhaud and Roussel. Teachers have included Vierne, the Durufflés, Grunenwald, and Langlais. The organ, designed by Guilman, who played the inaugural recital, is a 1902 three-manual Mutin after Cavallé-Coll. Mutin worked for Cavallé-Coll and took over the company after Cavallé-Coll's death. Participants were treated to a fine recital by Lázló Deák, competition-winner and student of Mme Langlais. Repertoire included works of Guilman, Vierne, Durufflé, Grunenwald, Messiaen, Litaize, and Langlais.

Also at the Schola Cantorum, Marie-Louise Langlais conducted a master class on the Franck *Choral in E Major* and *Cantabile*, Durufflé *Veni Creator Variations*, Widor *Salve Regina*, Langlais *Fantasia*, and Vierne *Prélude from Symphony #1*. Besides telling of the rich history of the school's site and heritage and the attributes of the organ, she wove stories and anecdotes of Franck, Sainte-Clotilde, Messiaen, Durufflé, Litaize, and Langlais for performers and audience.

The Sainte-Clotilde Cavallé-Coll was demonstrated by Jacques Taddei, titulaire organist and current director of the Paris Regional Conservatory. After playing the Franck *B-minor Choral* he demonstrated the colors of the organ beginning with Grand Plein Jeu (of Baroque influence from Dom Bedos) the Positiv Clarinet (Cromorne) which was moved to the Récit by Tournemire but later moved back to the Positiv, Fonds 8' with Oboe, Great and Positiv Trompettes, all reeds together, solo reeds Oboe, Vox Humana, Trompette; and the Grand Orgue, Récit, and Positiv Harmonique Flûtes. He improvised on two melodies: *Amazing Grace* and the refrain of *Battle Hymn of the Republic*—chosen by Marie-Louise Langlais for all of the Americans present. It is among the "sweetest" of Cavallé-Coll instruments (1859), reworked by Beuchet-Debierre in 1933 and 1960 and Barberis in 1983. The console was electrified after WWII. The assertive unenclosed Positiv in the case, contrasts greatly with the recessed Récit, a factor affecting regis-

tration of Franck's music on American organs. We would return to Sainte-Clotilde to play the organ and hear an impressive participants' recital of music by Franck, Boëllmann, Tournemire, Dubois, Guilman, Vierne, and Langlais.

Michel Chapuis was the host at the Palace of Louis XIV at Versailles. In the royal apartments he demonstrated an 18th-century harpsichord (Blanchet) and chamber organ. The highlight of the visit was his demonstration of the magnificent organ in the chapel. After his presentation, members of the group were able to play briefly.

Philippe Brandeis, titulaire organist at Sacre-Coeur and co-titulaire at Les Invalides, demonstrated the organ at the beautifully resonant chapel at Les Invalides (Church of the Dome). The chapel, built in 1675 by Louis XIV, is now reserved for military events and services and is the seat of the bishop of the military. An organ was finished in 1687 (Thierry) and LeBegue played there for the king. The organ had a checkered history throughout the 19th and 20th centuries, and in 1957 was reconstructed after Sainte-Clotilde, though the present instrument is considered neo-classic with only one stop left of the original. Brandeis played the Durufflé *Sicilienne* and *The World Awaiting the Savior* by Dupré.

The noble chestnut trees of the cloister of Saint-Severin welcomed us to the architecturally eclectic church in the heart of the Latin Quarter of Paris. A walk from the West end pillars to the apse ambulatory columns and new stained glass designs is for the eye a short journey from the 13th to the 20th century. François Espinasse, titulaire organist, demonstrated the 1964 Kern (case from the original 1745 instrument) with flutes, cornets, and Basse de Trompette. Assisted by Espinasse and David Erwin, participants played Bach, Couperin, LeBegue, Raison, and deGrigny.

Our next stop, Saint-Sulpice, a mammoth Roman-style church with interior arches and huge paintings, boasts a Cavallé-Coll of five manuals and 102 stops. Daniel Roth, titulaire organist,

presented an excellent history of the organ. Its original Cavallé-Coll mechanical-action console and preserved pipework are due in large part to the legacy of two organists, Widor and Dupré, whose combined, unbroken tenure there spanned 100 years. Despite protests that he "played too much like a German," Widor was appointed "interim" organist at Saint-Sulpice at age 26 upon the strength of Cavallé-Coll's recommendation. He stayed for 63 years. Cavallé-Coll retained the 1781 Clicquot pipework from the instrument which miraculously escaped desecration during the Revolution. Roth played an extended recital including Guilman First Movement from *Sonata #5*, Widor *Scherzo* and a *Fugue in A Minor*. After demonstrating the Grand Jeu and other combinations, he concluded with an improvisation to demonstrate all the solo colors, strings, flutes, and tutti. Ample opportunity for all to play this great instrument was provided later in the week, with M. Roth assisting on the bench.

François-Henri Houbart, 20 years the titulaire organist at La Madeleine, discussed the considerable visibility of the church and its 1845 Cavallé-Coll in terms of its history of celebrity organist-composers: Saint-Saëns, Fauré, Nadia Boulanger, Gigout, Dallier, Jeanne Demessieux, and Odile Pierre, and of the state occasions observed there. Many great musicians played the organ, including Frederick Chopin, Clara Schumann, and Anton Rubenstein. The organ was Cavallé-Coll's second large instrument after Saint-Denis and is reminiscent of the French Classical design, with Plein jeu principals after Dom Bedos. There is no cromorne or cornet. The voix celeste is in the Positiv rather than in the Récit, and the Positiv is placed above the Grand Orgue. Its four-manual console is electrified, and 46 of the original 48 stops are preserved. Houbart demonstrated the organ with a long improvisation, delighting and amusing his audience, on the theme from "Dallas." Afterwards he assisted participants for playing time.

The visit to Chartres, site of renowned international organ competitions on the Danion-Gonzalez reconstructed organ of 1969-71, proved more than just the opportunity to hear and play the organ. This Queen of Gothic Cathedrals stands above all others as witness to and testament of the Age of Faith. Malcolm Miller, who has made a career studying and lecturing on the Chartres Cathedral, gave a guided tour especially for FOMS participants. Its 400 stained-glass windows, unparalleled in beauty, and the 4000+ sculptures which adorn the exterior capture and mesmerize all who journey there. Tourist traffic has failed to destroy its atmosphere and radiance.

On the northern environs of Paris, titulaire organist Pierre Pincemaille was our host at the ancient basilica church of Saint-Denis, the place of coronation and burial for centuries of French kings. It was here where the influential Abbot Suger instructed his architect to open up the apse ambulatory to light and space. The resulting gothic arches and



Susan Landale teaching at Rueill-Malmaison

provision for walls of colored glass realized Suger's belief that God can be known through beauty on earth. The nave is wide and "open." The 1841 Cavallé-Coll instrument, his first in Paris and first to use the Barker lever, was restored in 1987 by Boisseau.

On Sunday morning, participants had opportunity to hear our French hosts improvise and preside from their organ lofts: Lefebvre for hundreds of tourists at the Notre Dame Gregorian Mass, Espinasse at Saint-Severin, Pincemaille at Saint-Denis, Taddei at Sainte-Clotilde, Dufourcet at Notre-Dames-des-Champs, Frédéric Blanc at Notre Dame d'Auteuil, and Roth at Saint-Sulpice.

At St-Etienne-du-Mont, Maurice Durufflé's church, titulaire organist Thierry Escaich demonstrated the 1863 Cavallé-Coll. The four-manual organ of 89 stops has been rebuilt and electrified by Beuchet-Debierre (1956), and rebuilt again by Gonzalez (1975) and Dargassies (1991).

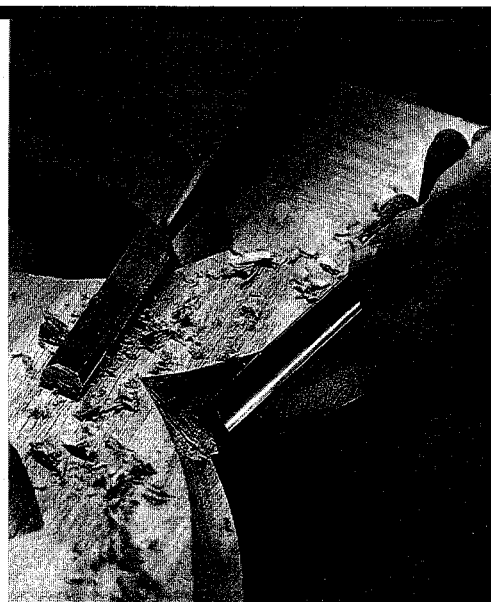
The group traveled to Rouen to hear the spectacular 1890 Cavallé-Coll organ at the abbey church of Saint-Ouen, a site with a history of bishops dating to the 7th century. The present flamboyant Gothic-style church's cornerstone is dated 1318, and the nave was finished in the 16th century. Organist George Baker, describing his passion for the instrument, mentioned that it was the last organ which Cavallé-Coll personally supervised. Widor played the dedication recital in 1890. The four-manual organ has one of the most spectacular of cases, with five figures crowning the towers: the central one is Christ, with King David, Saint Cecilia, and two angels on either side. Marcel Dupré's father Albert was titulaire organist at Saint-Ouen from 1911-1940. The organ was demonstrated first by titulaire organist Marie-Andrée Morriset with trumpeter Michel Morriset, in works of Vierne and Morriset. George Baker and Frédéric Blanc treated the group to a lengthy recital which included music of Vierne, Durufflé, and Widor. Dale Peters, Professor of Organ at the University of North Texas, played the *Tocatta* by Lanquétuit which was dedicated to Albert Dupré.

From Rouen the group arrived late in the afternoon at the Regional Conservatory of Rueill-Malmaison. Professor, organist, and musicologist Susan Landale treated the group to her recollections of Marchal, Messiaen, and

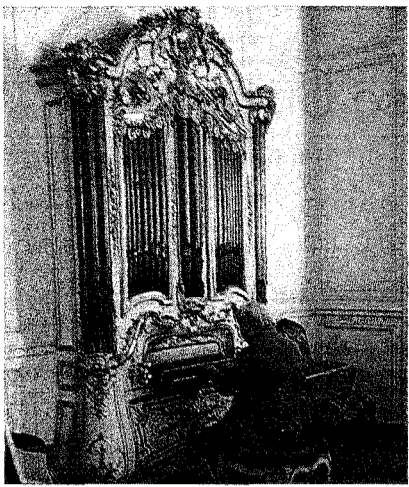
Combining traditions  
of the past with a  
vision of the future  
to build pipe organs  
of distinction



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







Michel Chapuis at Versailles

Langlais. A student of André Marchal in the 1950s and early 60s, she played several recordings of performances by these master teachers and discussed their relationships with one another through many interesting anecdotes and stories.

The next portion of the seminar itinerary took us to the south of France, first arriving in Bordeaux to visit the 14th-century Gothic Cathedral of Saint-André and its Gonzalez organ of neo-classical design. Our organist-host played the Final from *Symphonie II* by André Fleury. Bordeaux was the birthplace of Charles Tournemire, who was organist there at Saint Michel. After playing-time at the cathedral and lunch, the bus drove towards Toulouse through the heart of wine country with a short stop at the picturesque, ancient Roman town of St. Emilion.

Continuing on to Toulouse, traveling through the beautiful countryside, we arrived in this beautiful city ready for the two days of events scheduled there. Most participants were attracted to the south of France because of the promise of experiencing the great organ at Saint-Sernin, but many other delights awaited. Two churches were on the first-day agenda. First, Église de la Duarade ("golden" from the gold mosaics that once decorated the interior), a Roman-style church with rounded arches with varied past of pagan, Moorish, and eventually Christian dominance. The organ, an 1864 Poirer and Lieberknecht, is typically Romantic, including a lovely free reed Euphone. Lefébure-Wély dedicated the instrument. Participants had ample time to play, with the assistance of François Espinasse and Sylvie Mallot, assistant director of FOMS. The choir organ, by Puget, was a jewel of an instrument with its Baroque case. A walk past the Garonne river took us to Église de La Dalbade, a Gothic interior with familiar brick exterior common in this city and region. The organ of three manuals and 50 stops is an 1888 Puget. Espinasse played Messiaen's *Dieu parmi nous*. The voix celeste was particularly beautiful and the reeds assertive.

The Basilica of Saint-Sernin, a magnificent Romanesque church with spectacular spire, houses one of the most powerful of Cavallé-Coll's instruments. Built in 1887-88 and restored in 1996, its three-manual console retains the original mechanical action. The reputation of the 54-stop organ comes partially from the presence of Pedal 32' Principal and 32' Bombarde, Grand-Orgue 16' Montre, 16' Bourdon, reeds from Bombarde 16' to 2' Clairon-doublette, and Trompette and Clarion en chamades 8' and 4'. The Positiv is unenclosed. The fifteen performers for the third participants' recital prepared repertoire by Dupré, Langlais, Widor, Guilmant, Gigout, Boëllmann, Vierne, and Franck.

The second day in Toulouse commenced at the Musée d'Augustine for a recital on a neo-Baroque organ by Arendt (1981). Housed in what was the impressive Gothic chapel of a monastery, the instrument was built upon recommendation of Xavier Durasse, an advocate for organ restoration in the region, who felt that



The Boulbonne organ at Cintegabelle

Toulouse needed a modern instrument of this type. The first event held there was a Bach competition. Tuned in Werckmeister III, the organ has three manuals, 30 stops and a beautiful case with side door-panels.

The Cathedral church of Saint-Etienne houses an organ restored by Cavallé-Coll in 1849. It was restored again by Puget between the World Wars and by Kern in 1976 to become a neo-Baroque instrument of four manuals with an echo manual. François Espinasse played works of deGrigny, Marchand, and Bach. This organ is

placed so high on the wall, with access to the loft so difficult, that one of the titulaire organists there was forced to resign because of acrophobia.

The last day brought visits to three towns: Cintegabelle, Albi, and Lavaur. Tiny, picturesque Cintegabelle boasts a Roman-style church of Moorish influence and a large French-Baroque instrument built by Boulbonne which was moved to the church from a nearby 17th-century monastery. Its magnificent case dominates the building. Of three manuals and 36 stops, the organ has the French pedalboard of short keys. Participants practiced for the fourth recital of the seminar for works by Couperin, Roberday, Dandrieu, d'Aquin, and deGrigny.

In the city of Albi, with its magnificent and imposing cathedral church of Sainte-Cécile, participants visited the fabulous Toulouse-Lautrec museum (he was born in Albi) across from the church and then returned for the fifth participants' recital. The French-Baroque organ by Mouchereau was restored to its original voice in 1971-1981 by the firm of Formentelli. The recital, including works by Clérambault, de Grigny, Le Begue, and Corretté, was enjoyed by many ambulating tourists.

Lavaur, a peaceful town with its church of Saint-Etienne, was the last stop of the seminar. Like many places in

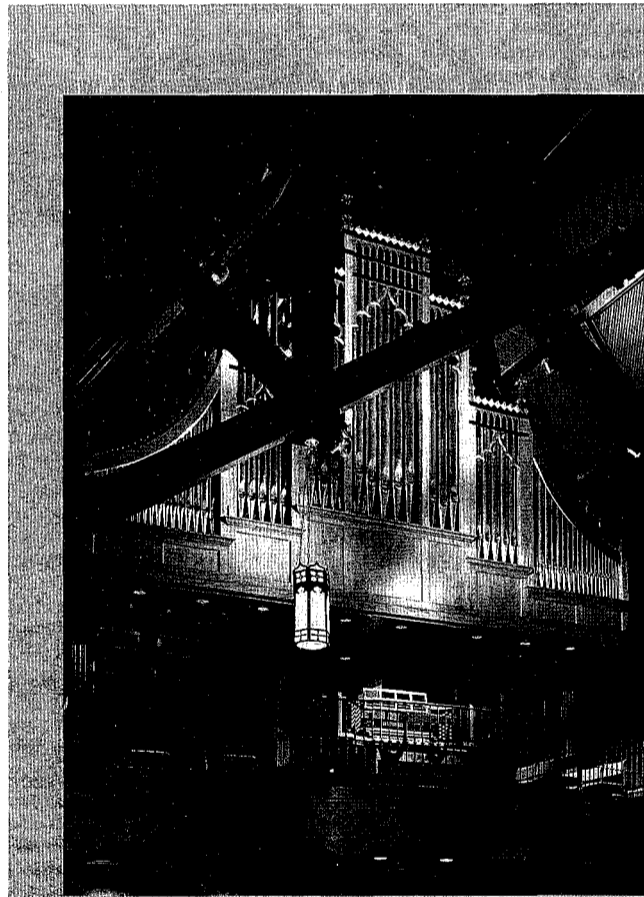
the region, Lavaur suffered during the Albigensian Crusade in the early 13th century, a legacy of terror and destruction. Today the river Agoût flows peacefully along its edges and beautifully sculpted gardens welcome the visitor to the church. The organ is an 1876 Cavallé-Coll, whose case resembles La Madeleine in Paris. Within the quiet surroundings, participants again heard the Romantic sound of Lefébure-Wély, Franck, Chaussen, and Tournemire.

Directors Christina Harmon and Marie-Louise Langlais and their associates planned the schedule for maximum use of time, and the seminar fulfilled its purpose as an educational experience and delight for the ear. The gracious hospitality of our hosts included a dinner at the home of Naji and Marie-Bernadette Dufourcet Hakim, a garden reception at the Schola Cantorum prepared by Mme. Langlais and her daughter Caroline, and two group dinners at private rooms in fine restaurants, one of which was for celebration with song and gifts on Mme. Langlais' birthday.

The first French Organ Music Seminar in 1987 attracted six students who spent five days studying with Philippe Lefebvre at Notre Dame in Paris. The eighth tour, with 60 students from age 16 to 75, provided experience of a wide variety of instruments and invaluable personal interaction with fine scholars and teachers.

■ ANDOVER ■ AUSTIN ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD ■

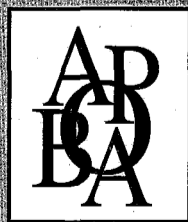
REUTER ■ SCHANTZ ■ SCHOENSTEIN ■ TAYLOR & BOODY ■ VISSER & ASSOCIATES ■ WOLFF ■ APOBA MEMBERS



John-Paul Buzard Pipe Organ Builders

Create  
A Timeless  
Work of Art  
In Your  
Worship  
Space

- Your Pipe Organ is a Permanent Witness to Your Faith
- Let One of Our Firms Build You One to Enhance Your Worship



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

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

CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOULDING & WOOD ■ HENDRICKSON ■ HOLTkamp ■ JAECKEL

## The Fred and Ella Reddel Memorial Organ at Valparaiso University

Space limitations require that this article be published in two parts. Part 2, consisting of essays by other members of the Valparaiso faculty, will appear in a later issue.

## The Reddel Memorial Organ

Dobson Pipe Organ Builders, of Lake City, Iowa, has completed rebuilding the Schlicker organ at Valparaiso University, Valparaiso, Indiana. The organ's usefulness continues to increase as an essential facet of the university's life. Church music majors in both bachelor's and master's degree programs discover this instrument's flexibility both as a concert and a service-playing instrument. Its state of the art technology gives students the ability to practice in a variety of ways, and the wide spectrum of colors offers an opportunity to learn about authentic registrations from many periods.

Students and faculty daily rotate on the organ bench, keeping the organ in use over 12 hours a day. The organ leads worshippers in song at five services per week, in addition to a weekly organ colloquium, choral rehearsals, student lessons, practice time and recital preparations. The organ also takes part in formal academic occasions, as well as choral vespers services and other concerts during the year.

Since the organ's completion there have been faculty and guest recitals by John Scott, Martin Jean, John Bernthal, William Eifrig, Philip Gehring, Jeff Weiler, John Ferguson, Wolfgang Rüb-sam, Uwe-Karsten Gross, and Lorraine Brugh. In addition, the organ is highlighted annually at the Liturgical Institute, a conference for musicians and liturgists each spring.

The changes made to the organ will not merely meet the needs of church musicians and their music today. The organ has been prepared with a flexibility and variety that will also serve the coming generations of church musicians and all those who continue to make music at Valparaiso University.

—Lorraine S. Brugh  
Kruse Organ Fellow  
University Organist

## The Organ Builder's Perspective

The Chapel of the Resurrection at Valparaiso University was designed by Chicago architect Charles Edward Stade. Ground-breaking took place in 1956 and dedication in 1959, the University's centennial year. Prompted by a spirit of liturgical renewal, and inspired by modern European religious buildings and the later works of Frank Lloyd Wright, the chapel, its furnishings and artwork represent a synthesis unique in American post-war architectural history.

A significant part of this *Gesamtkunstwerk* is the Reddel Memorial Organ. Designed by Paul Bunjes and constructed in 1959 by the Schlicker Organ Company, the entire organ is placed on platforms cantilevered from the chapel's west wall. The broad sweep of its façades suggests the transitional visual designs of Organ Reform builders such as Kemper and Kuhn, which depended on striking arrays of front pipes in lieu of casework. The structural daring of the organ, evident in older photographs, has been diminished by the installation of permanent balcony choir risers, which reduce the visual impact of the cantilevers.

The original disposition of the organ and its windchests was unusual. Bunjes described the layout in the January 1960 issue of *THE DIAPASON*: "Four of the organs [divisions] are physically and tonally divided, so that there appear to be two greats, two positifs, two swells and two pedals." Each division's halves symmetrically flanked the west end's

stained glass window. The left half was denoted on stop tablets as "I", the other on the right as "II".

From today's perspective, the only department in which this separation seems guided by a musical purpose is the Swell, which is divided into a chorus half (principals and trumpets) and a color half (flutes, strings and solo reeds). For the most part, the lowest-pitched stop in a given division was placed on one side (I), the next stop in the specification on the other (II) and so forth until every stop was distributed. This arrangement led to illogical windchest juxtapositions, which thwarted proper blending. Further, the great distance between the two halves of each division greatly complicated tuning.

The organ's tonal design reflects Bunjes' concept of the neo-Baroque organ. Had it been completed, the organ would have included 44 ranks of compound stops and mixtures and three regals. Bunjes' eccentric nomenclature is already in evidence, with stops such as the Brustwerk "Schnabelfloete" (described in *THE DIAPASON* as "narrow scale, cylindrical") and the Swell "Schwegelschwebung" (a two-rank celeste at 4' pitch). Tellingly, this latter stop, together with the Swell Gambe and Celeste, are described as "non-functional registers [which] appear among the open flutes."

The technical details of the instrument mirror its transitional visual design. Some forward-looking elements representative of European trends are present, such as pipes of 85% tin, cone tuning and "nickless" voicing; other features, such as closed toes, the 68-note compass of the Swell and a plethora of couplers, reflect the influence of the American Classic style.

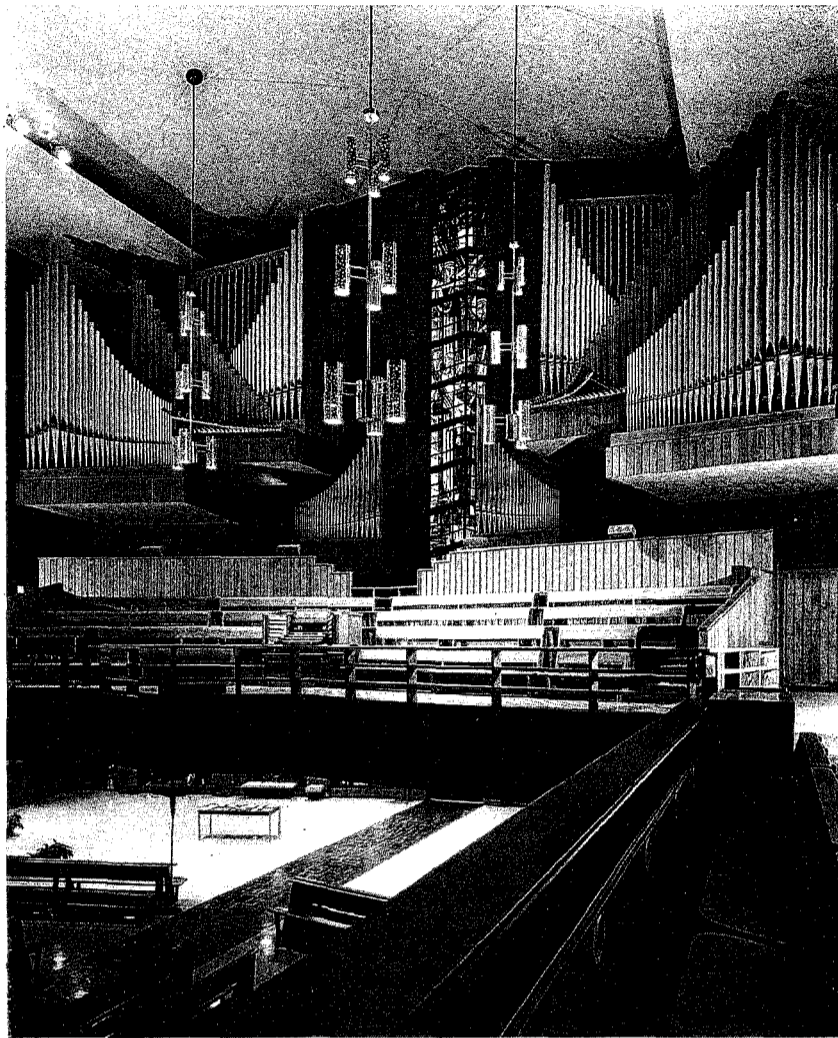
Though the organ had served Valparaiso well for many years, faults were appearing with increasing frequency. The original swell engines and combination action had been replaced before our involvement. Windchest problems signaled the need for re-leathering, and reinforcement was required to arrest the settling of the façade pipes. Our work touched every major system and component of the organ, and can be grouped into the following areas: Tonal, Organizational and Structural, Windchest, Console and Electrical, and Wind System.

## Tonal Considerations

The organ faculty was eager to preserve the character of the instrument, while desiring to make additions that would expand the versatility of the instrument without resulting in a pastiche. As the major recital and teaching instrument on campus, the organ is expected to accommodate every practical need.

The Chapel of the Resurrection is a vast space, enclosing over 1.5 million cubic feet. One sensed a distance in the original instrument, a curious dullness uncharacteristic of Schlicker's later work (and even contemporaneous works such as his 1960 instrument at St. Olaf College). Part of this was undoubtedly a lack of experience working in immense spaces, which are not always the panacea imagined. More likely, however, is a philosophical viewpoint articulated by Jonathan Ambrosino as "anti-heroicism": a reaction to overblown symphonic instruments and a desire to replicate the intimacy (if not the technical details) found in historic instruments.

Though there were many stop preparations, the principal choruses of every division, and, for the most part, the flute choruses, were complete. While providing a not unpleasant sound, they struck the present-day ear as restrained. It was agreed that the foundations were too light; on the other end of the spectrum,



the Great Mixture in particular seemed dull, thick and unstable, a trait somewhat shared by the Positiv Scharfmixture. These mixtures have double choruses, that is, two or more pipes playing the same pitch. The duplicates were much larger in scale than the primary ranks and had a fluty, quavering tone. We elected to replace these duplicates with pipes smaller than the primary pipes. In addition, the Great Aequal-principal 8' and Octave 4' were increased in scale by two notes and one note, respectively. These changes represent the only instances where rescaling or removal of original pipework occurred. Interestingly, the Swell chorus required only slight re-regulation; perhaps its encasement and position closer to the ceiling give it a cohesiveness and point lacking in the other, essentially exposed, divisions.

Many preparations were sensible and could be completed. Some exceptions were made, however. In the Positiv, the planned-for Quintadena 8' was supplanted by a Principal 8'; the Geigendregal 4' was exchanged for a large French Cromorne (named Chalumeau to avoid verbal confusion with the 1959 copper Krummhorn). In the Swell, the place for the Schwegelschwebung was given to a small-scaled Salicional 8', while the prepared-for Dulzianregal 4' became a Vox Humana 8'. The Pedal Floetenprincipal 8' was built as a firm but quiet stopped wood Floetenbass 8', and the ambivalent Gemshorn 8' was revoiced to emphasize its flute character. Because of weight and space restrictions, the Grossuntersatz 32' had to be electronic if it was to be present at all; we took the opportunity to supply an electronic Principal 32' as well.

All pipes were carefully cleaned and repaired. Those originally cone tuned were fitted with slides, both to preserve the smallest pipes, and because the general voicing treatment (some loudening and raising of cutups) required slightly longer pipes. Each set of pipes was re-regulated; some received more exten-

sive work. Pressures were raised from 3 $\frac{3}{8}$ " to 3 $\frac{3}{4}$ " in the Great, Swell and Pedal; the Positiv was increased from 2 $\frac{3}{4}$ " to 3". In addition, the Trompeta Real and the Bombarde 32' have been voiced on the yet higher pressure of 4 $\frac{1}{8}$ ", made possible by a slight revision to the wind system.

Because the prepared-for Brustwerk seemed almost an irrelevancy in such a vast building, and since convincing Brustwerk-like effects could be obtained from the Positiv, we decided to recast the fourth manual as a Solo, voiced on 6" pressure. This division contains bold principals, pairs of strings and harmonic flutes, two solo reeds, and a Cornet mounted outside the Solo expression box. Like the Swell, this division has 68 notes.

## Organizational and Structural Issues

The arrangement of the windchests was described earlier. For architectural reasons, the Swell and Positiv retain their divided arrangement. Because of the oddly diffuse sound of the Great and to promote tuning stability, we consolidated the two Greats and two Pedals by moving Great II into the place formerly occupied by Pedal I, and moving Pedal I into Great II's former position. Despite these changes and the addition of the Solo, the organ's visual appearance is unaltered.

The metal façade pipes of the Great and Pedal are constructed of electrolytic zinc, a much softer material than the handmade zinc used before WWII. Builders who constructed and supported pipes of new zinc with the same methods used for old zinc have been embarrassed by collapsing pipes, since the new zinc requires more robust construction and greater support. At Valparaiso, some façade pipes have a great amount of overlength that was not properly supported, causing the tops of the pipes to lean; also, the pipes were finished with a clear lacquer that degraded over time, giving the façade an unattrac-

tive mottled appearance. These pipes were straightened, stripped and repainted a metallic silver color. We installed additional hooks and racks to hold these pipes securely.

#### Console and Electrical Issues

In its original state, the organ's console was located in the gallery somewhat to the right of center. When the permanent choir risers were installed, the console was moved to its present central position. A new console that honors Schlicker's original design was constructed. The heavily-worn original keyboards were replaced by new keyboards of similar design. New stops required new stop tablets; because Schlicker-style tablets are no longer manufactured, we made new tablets of quarter-sawn maple. A Solid State Logic combination action and MIDI equipment was discreetly added. A performance recorder utilizing floppy disks has also been provided.

#### Wind System

The Schlicker reservoirs have floating-plate tops with curtain valves; all were restored. Infiltration of untempered air into the basement blower room from an adjacent mechanical room was eliminated by extensive caulking, makeup air inlets were enlarged and a humidifier was installed. The undersized curtain valve in the main static regulator was enlarged.

#### Windchests

All the main windchests built by Schlicker employed that builder's distinctive "Pitman Chest with Tonkzelle" design. The pneumatic pouchboards are mounted vertically on the chest siderails. This design is similar to those invented by Fleming, Roosevelt and others at the end of the 19th century. Schlicker's goal was to give an individual valve chest something of the "cushion" offered by the channel (Kanzelle) in a pallet and slider windchest. All pouches and primaries were reathered. New windchests, where needed, were built with electro-pneumatic action.

#### Conclusion

The thinking organ builder who is asked to work on an existing organ faces many challenges, perhaps more than presented by an entirely new organ. He must gather his facts and ask difficult questions. Everything is historic from the moment it is made (time bestows its cachet without regard), but not everything is historically significant. Can we correctly judge the significance of our forebears' work? Is it right to alter this organ, and if so, how far should one go? Will retention of the status quo honor the past while depriving the organ of a future? We all know organs that were damaged by thoughtless rebuilding; conversely, some of the world's most revered organs are themselves rebuilds. Ultimately, it is the builder's integrity, sense of proportion and good taste that determine the outcome.

Our road was greatly smoothed by the Valparaiso organ faculty: John Bernthal, William Eifrig, Philip Gehring and especially Martin Jean. Significant assistance also came from Fred Plant, Valparaiso's Director of Buildings and Grounds, and Barbara Hoover, Chapel Secretary. The organ itself is a legacy of these people and many others; succeeding generations of players and listeners should be grateful for their good spirit and selflessness.

—John A. Panning  
Tonal Director  
Dobson Pipe Organ Builders  
Lake City, Iowa

#### A Brief History of the Organ

The history of the organ in the chapel at Valparaiso University begins with plans that were laid for a new campus beginning in the 1940s to replace its original site. The new campus included plans for a chapel, which were hastened when the original 1892 Auditorium-Chapel burned in 1956. That \$1.5 mil-

lion structure was destined to be the largest collegiate chapel in the world, seating some 3,000 people. The edifice was dedicated in 1959 on the 100th anniversary of the founding of the university. Originally called the Memorial Chapel, it was renamed as the Chapel of the Resurrection in 1969.

Under the direction of Heinrich Fleischer and Theodore Hoelty-Nickel, planning for an organ began, and Paul Bunjes of Concordia Teachers College (now Concordia University) of River Forest, Illinois was engaged as consultant. The contract was awarded to the Schlicker Organ Company of Buffalo, New York, and the tonal design was a collaboration between Bunjes and Herman Schlicker. As originally envisioned by its designers, the organ was to comprise four manuals, 77 speaking stops, and 101 ranks, not counting two 12-note pedal 32' stop extensions. It was also largely to have been a straight design, consisting of 69 independent stops, with six borrows and the aforementioned two extensions. Furthermore, the console provided for a future two-manual and pedal antiphonal division, the stoplist of which was not determined at the time. (Schlicker was also subsequently engaged to construct three other pipe organs on campus—a small two-manual tracker in Gloria Christi Chapel dedicated in 1962, a small two-manual teaching studio instrument, and a small two-manual practice organ. Other firms

later provided additional practice instruments.)

A gift by Fred and Mazie Reddel of St. Joseph, Michigan in honor of their parents Fred and Ella Reddel made it possible to initially construct about two-thirds of the organ. At the time of its dedication on September 27, 1959 by E. Power Biggs, the organ had only 47 stops and 64 ranks installed, and was valued at \$65,000. In 1962, five additional stops and six ranks were added—the Great IV Scharf, the Great 8' Trompette, and the Swell 16' Gedacktpommer, which thus also provided two stops in the Pedal division. These were made possible by a donation from the E. R. Morris Foundation through the auspices of Kenneth Merrill of South Bend, Indiana. In 1972, two further stops and ranks were added—the Swell 8' Schalmel and the Pedal 4' Querfloete. These were made possible by a gift of Mrs. Walter Gaertner of Farmington, Michigan, in memory of her husband, and were first used in a recital by Richard Heschke on April 20, 1972. At that point the organ stood at 54 stops and 72 ranks in size.

It is also interesting to note that the copper 8' Trompeta Real, the horizontal reed rank, is not the original pipework in the instrument. The first set proved to be underscaled, and was taken out and subsequently installed in the new Schlicker organ of 1962 in St. Luke's Lutheran Church, Chicago, Illinois. The

new set, installed in May 1963, of larger scale, required more room, so the trebles were "double-decked," whereas the original pipework had been all on one level.

The physical and tonal design of the instrument was pathbreaking at the time, since its creation came during the revival of the neo-classical organ in America. Combined with the striking architecture of the chapel, the result was a unique visual and aural accomplishment that gave Schlicker and the university an instrument that drew attention from all over the world. The organ was illustrated as the only American representation of the craft of organ-building as part of the "organ" article in several editions of the *Encyclopedia Britannica* over the space of two decades in the 1960s and 1970s, for example.

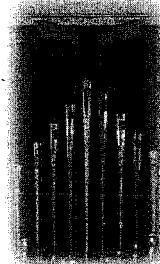
Split into two large mirrored parts on the rear gallery wall of the chapel, the design called for the pipework to be placed on numerous platforms extending out from the wall, divided into tonal groups, but with a symmetrical facade. Most stops were given "I" (left, or south) and "II" (right, or north) designations, which could be played and coupled independently from division to division. The Swell division thus has two separate expression boxes, which can be independently controlled. The tonal design of the divisions was to be almost pure "Werkprinzip," with the Pedal

# 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



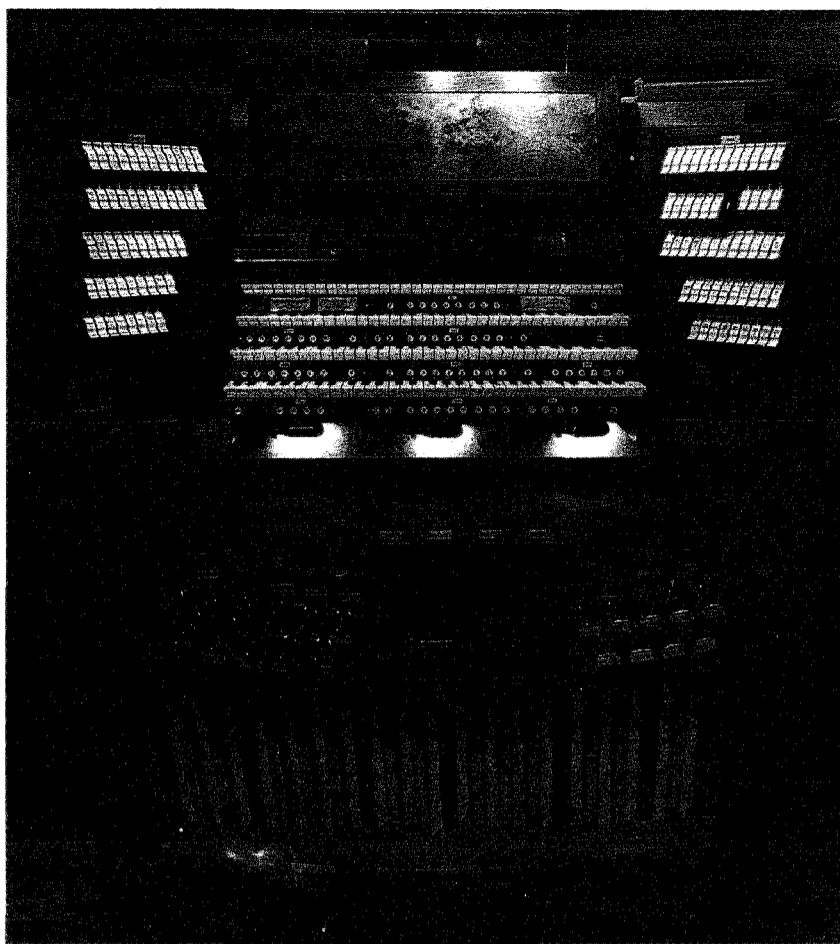
powerful, this system incorporates sophisticated motion control technology to move shades quickly yet gently to precisely the desired position...every time.

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



based on a 32' Grossuntersatz (a stopped 16' pipe-based rank, not installed), the Great on a 16' Principal, the Swell on 8', the Positiv on 4', and the proposed Brustwerk on 2'. Functionally, however, the facade displayed only the 16' and 8' ranges of principals. The organ and building design ultimately dictated that a full 32' open flue rank would never be possible in the space available.

The organ specifications had been drawn up while the architectural plans for the chapel were still evolving, and thus the positioning of the Brustwerk division was also left nebulous. The central full-length gallery window precluded the installation of that division in traditional center position, and no chests were constructed. Later ideas that never came to fruition ranged from creating a "Rückpositiv" instead on the gallery rail to installing the Brustwerk on one of the original platforms. In addition, various efforts had been made to try to have the organ completed, but the university deferred such funding to concentrate on other priorities.

Although there were these incomplete features, they did not detract from the fact that the organ was still capable of having a wide range of literature played upon it very successfully.

By the 1990s it was clear that the organ needed mechanical work from the considerable wear-and-tear it received from almost constant use as a performance and worship instrument, and finally it was possible to coalesce repair needs, fundraising, and the faculty's desire to finish the instrument in an appropriate manner into a major impetus that led to the signing of a contract in 1995 with Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, for refurbishing and additions to the Schlicker.

The organ was the first large instrument by the Schlicker firm, and is one of the largest organs ever built by them. It has long been considered Schlicker's "magnum opus," and is a vehicle of great integrity in the synthesis of music, art, architecture, and theology in that worship space. This account, written on the occasion of the 40th anniversary of

the completion of the instrument, is presented as a contribution to documenting that it is worthy to be designated as both a masterpiece of American organbuilding and as a truly historically significant pipe organ.

—Michael D. Friesen  
Organ Historian  
Crystal Lake, Illinois

Chapel of the Resurrection  
Schlicker Organ Company, 1959  
Paul G. Bunjes, Consultant  
Dobson Pipe Organ Builders, 1996

**GREAT**

- 16' Principal
- 8' Aequalprincipal
- 8' Holzfloete\*
- 8' Gedacktfloete
- 4' Octave
- 4' Hohlfloete
- 2 1/2' Quinte
- 2' Octave
- 1 1/2' Großterz\*
- V-VII Mixture 2'
- IV Scharf 1'
- 16' Fagott\*
- 8' Trompete
- 4' Klarine\*
- 8' Trompeta Real (horizontal)
- MIDI A
- MIDI B
- Swell I to Great
- Swell I to Great 4'
- Swell II to Great 16'
- Swell II to Great 8'
- Swell II to Great 4'
- Positiv I to Great 8'
- Positiv II to Great 8'
- Solo to Great 16'
- Solo to Great 8'
- Solo to Great 4'

**SWELL (I and II separately expressive)**

- 16' Gedacktpommer I
- 8' Principal I
- 8' Rohrflöte II
- 8' Salicional\* II
- 8' Gamba II
- 8' Celeste FF II
- 4' Octave I
- 4' Spitzflöte II
- 2 1/2' Nasat
- 2' Waldflöte II
- II Schreipfeife\* 1 1/2' TC II
- IV-V Plein Jeu 1 1/2' I
- 16' Fagott I
- 8' Helle Trompete I
- 8' Schalmei II
- 8' Vox Humana\* II
- 4' Helle Klarine I
- Tremolo I
- Tremolo II
- Swell I to Swell I 4'
- Swell I Unison Off
- Swell II to Swell II 16'
- Swell II to Swell II 4'
- Swell II Unison Off
- Positiv I to Swell
- Positiv II to Swell
- Solo to Positiv

- POSITIV**
- 8' Principal\* II
- 8' Holzgedackt I
- 4' Principal I
- 4' Rohrflöte II
- 2' Klein Octave II
- 2' Blockflöte I
- 1 1/2' Klein Nasat II
- II Sesquialtera 2 1/2' I
- IV-V Scharfmixture 1' I
- III Klingende Zimbel 1/2' II
- 16' Holzdulzian I
- 8' Chalumeau\* I
- 8' Krummhorn II
- Tremolo I
- Tremolo II
- Positiv I Unison Off
- Positiv II Unison Off
- MIDI A
- MIDI B

**SOLO (expressive)**

- 8' Principal\*
- 8' Harmonic Flute\*
- 8' Viola\*
- 8' Celeste\* FF
- 4' Octave\*
- 4' Traverse Flute\*
- V Cornet\* 8' (unenclosed)
- 8' Trumpet\*
- 8' Clarinet\*
- 8' Trompeta Real (Great)
- Solo to Solo 16'
- Solo to Solo 4'
- Solo Unison Off
- Tremolo
- Great to Solo
- Swell to Solo
- Positiv to Solo
- MIDI A
- MIDI B

**PEDAL**

- 32' Principal (electronic)
- 32' Bourdon (electronic)
- 16' Holzprincipal
- 16' Principal (Great)
- 16' Kontrabass
- 16' Subbass
- 16' Gedacktpommer (Swell)
- 8' Octave
- 8' Gemshorn
- 8' Floetenbass\*
- 5 1/2' Quinte\*
- 4' Choralbass
- 4' Querflöte
- 2' Nachthorn\*
- III Rauschpfeife\* 2 1/2'
- V Mixture 2'
- 32' Bombarde (Posaunenbass)
- 16' Posaunenbass
- 16' Trombone
- 16' Fagott (Great)
- 16' Dulzian (Positiv)
- 8' Trompete
- 4' Kornett
- 2' Zink
- 8' Trompeta Real (Great)
- MIDI A
- MIDI B
- Great to Pedal
- Swell I to Pedal
- Swell II to Pedal
- Positiv I to Pedal
- Positiv II to Pedal
- Solo to Pedal

\* indicates stops added by Dobson in 1996

**Accessories**

- All Swells to Swell
- Great/Positiv Manual Transfer
- Zimbelstern
- Pedal Divide
- 256 levels of memory
- 8 Great divisional thumb pistons
- 8 Swell divisional thumb pistons
- 8 Positiv divisional thumb pistons
- 8 Solo divisional thumb pistons
- 8 Pedal divisional thumb & toe pistons
- Great to Pedal Reversible thumb & toe piston
- Swell I to Pedal Reversible thumb & toe piston
- Swell II to Pedal Reversible thumb & toe piston
- Positiv I to Pedal Reversible thumb & toe piston
- Positiv II to Pedal Reversible thumb & toe piston
- Solo to Pedal Reversible thumb & toe piston
- Tutti Reversible thumb & toe piston
- 4 Crescendo settings (one fixed, three programmable) with crescendo bar graph indicator
- Solid State Logic List System (40 generals, 99 steps)
- Solid State Logic MIDI system and performance recorder
- MIDI stops not affected by couplers

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

**Soli Deo Gloria:**  
The Reddel Memorial Organ  
Wolfgang Rübsam, organ

featuring

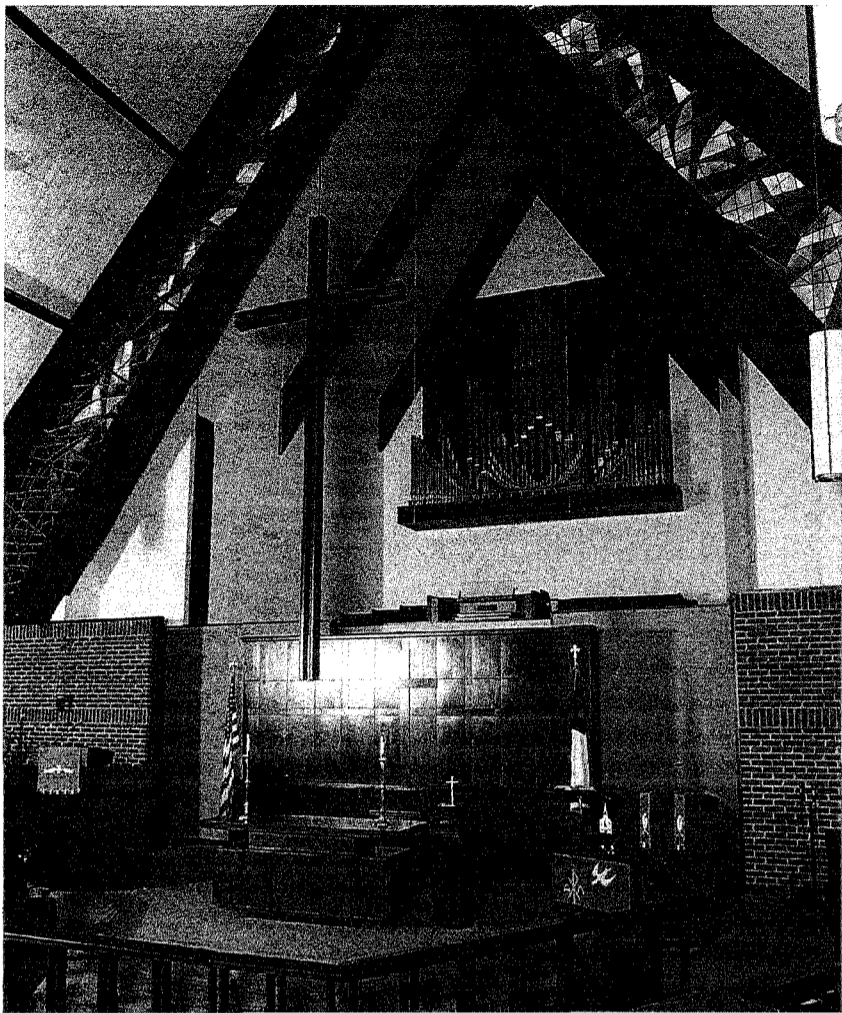
Dialogue C Major	Louis Marchand
Ricerare a 6 voci, BWV 1079	Johann Sebastian Bach
Motettenkolorierung (Bassano) "Dio nobis Maria"	Heinrich Scheidemann
Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach
Te Deum Laudamus	Dietrich Buxtehude
Andante sostenuto (Symphonie gothique, op. 70)	Charles-Marie Widor
IV Résurrection (Symphonie-Passion, op. 23)	Marcel Dupré

CDs \$14.95  
Cassettes \$9.95

to order contact  
VUCA Media  
Valparaiso University  
Center for the Arts  
Valparaiso, IN 46383  
phone: (219) 464-6950  
e-mail: vucamedia@valpo.edu

**VUCA Media**  
VALPARAISO UNIVERSITY

# New Organs



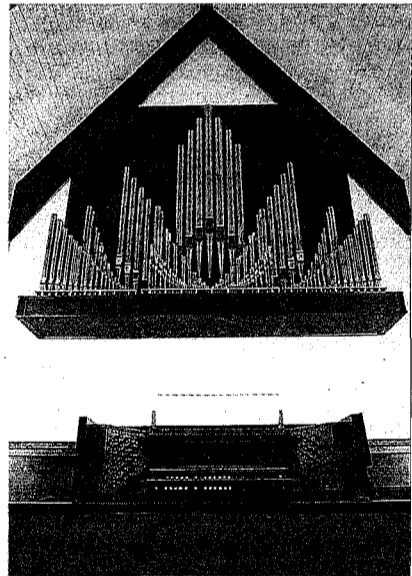
**Phil Parkey & Associates**, Atlanta, Georgia, has built a new organ for Milford Hills United Methodist Church in Salisbury, North Carolina. The church's organ committee first contacted Parkey in 1995. The proposal was for a 2-manual, 17-rank instrument with select unification and duplexing. Scales were to be generous and proportioned to the room. Within the format, influences of French, German, and English schools of design were well defined. The Swell division was designed for choral accompaniment with flexibility to serve as an enclosed Positiv. The installation was completed on May 7, 1999.

The organ is placed on the center axis of the room. The chamber space was designed for maximum tonal egress with angled walls for proper sound focus in the room. The choir loft received acoustical enhancements for improved projection of both the choir and the organ. With these improvements, the spoken voice can be heard clearly without the aid of amplification.

Manual keyboards have bone naturals and rosewood sharps with tracker touch. The console interior is burl maple with rosewood drawknobs and tilting tablets. The capture combination action supports 50 levels of memory and programmable sforzando and crescendo. The console is also equipped with MIDI in/out/thru.

This is the first new Opus under the name Phil Parkey & Associates, and is number 30 of which I have participated in design, installation, and tonal finishing. John Richardson played the first services and an inaugural concert on May 16, 1999.

—Phil Parkey



- GREAT**
- 16' Rohrgedeckt
  - 8' Principal
  - 8' Gedeckt
  - 8' Viola
  - 8' Viola Celeste
  - 4' Octave
  - 4' Koppelflote
  - 2' Waldfloete
  - 2' Mixture II-IV
  - 8' Trompette
  - Chimes

- SWELL**
- 16' Rohrgedeckt
  - 8' Rohrflote
  - 8' Viola
  - 8' Viola Celeste
  - 4' Spitz Principal
  - 4' Flute
  - 2 3/4' Nazard
  - 2' Spitz Octave
  - 1 3/4' Tierce
  - 1 1/4' Quintflote
  - 16' Basson
  - 8' Trompette
  - 8' Hautbois
  - Tremolo
  - Sw 16-UO-4

- PEDAL**
- 32' Untersatz
  - 16' Subbass
  - 16' Rohrgedeckt
  - 8' Principal
  - 8' Rohrflote
  - 4' Choral Bass
  - 4' Flute
  - 2 3/4' Mixture III-IV
  - 16' Basson
  - 8' Trompette
  - 4' Hautbois

# New Books



**NEW!**  
Imported by OHS  
**Organs in Thuringia**  
by Hartmut Haupt

**T**WO HANDSOME books filled with color pictures of organs and stoplists survey Thuringia, a central German state where Bach lived. Each volume contains approximately 80 color photos of organs and 120 pages. Ability to read the German text is not needed to enjoy these books.

**Organs in North and West Thuringia, No. 4313**  
\$29.95

**Organs in East and South Thuringia, No. 4309**  
\$34.95



**NEW!** Imported by OHS  
**ORGANS IN ALTENBURG LAND**  
by Felix Friedrich & Albrecht Dietl

**F**OR THOSE WHO CANNOT read German, this German-language book is an ideal resource to discover the interesting organs in the vicinity of Altenburg, a city in the central German state of Thuringia which is of great interest to Bach scholars because of the master's early residence and work there. Formerly unavailable to western organists and scholars, these organs in what was East Germany are now eagerly studied. View large, color photographs of 45 organs and read their stoplists. For each church, easily read the names of builders and dates of previous organs, conveniently and synoptically arranged by date. These are fascinating organs, often by builders unknown to us, in an area rich in organ tradition. Eighteenth-century builders such as Trost (a favorite of J. S. Bach) and Donati are represented. Most of the extant organs and their handsome cases date throughout the 19th and early 20th centuries when the major builders were members of the Poppe and Kreutzbach families as well as Ladegast, Böhme, Rühlmann, Hesse, Winter, Zöllner, Opitz, Schübler, Hegemann, Mauer, Trampeli, and Löbel. Some retain pipework of earlier instruments. Also documented is work completed in this century by such builders as Hoyer, Schmeißer, Jehmlich, Eule, Lahmann, Böhm, Heinze, Gerdas, Dietl, Rietzsch, Sauer, Michel, and others. Brief introductory essays by Friedrich will reward readers of German, as will explanatory notes on each organ. 9305501-6 \$15.98 to OHS members, \$17.98 others

**NEW!**  
**Vierne and the Organ**  
by Rollin Smith

**L**OUIS VIERNE (1870-1937), a student of Franck and Widor, was organist of Notre-Dame in Paris for 37 years, until his death at the console during a recital. He was Widor's successor as the organ's great symphonist. Vierne's autobiography, *Mes Souvenirs*, is here translated to English, profusely illustrated and extensively annotated. This first major study of Vierne includes chapters on his American tour, recordings, reminiscences of his contemporaries, the organ symphonies, corrections of scores, and a thematic catalog of the organ works. 800+ pages, 175+ illustrations, hardbound, \$69 to OHS members, \$76 to others. *Delivery in early 2000.*

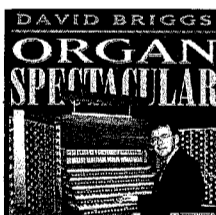
**NEW!** A CD to Accompany the Book



**ORGANS IN ALTENBURG LAND**  
Organs in Altenburg Land Felix Friedrich and Albrecht Dietl play the Silbermann organ at Ponitz, the Schuster organ in Göbnitz, the Poppe organs in Wintersdorf and Zürcchau, and the Donati organ in Weißbach. Works by Kuhnau, Agricola, Krebs, Pachelbel, Stölzel, Bach, Richter, Stade, Mendelssohn. VKJK-9401 \$14.98

**NEW!**  
**ORGAN WORKS OF MARCEL DUPRÉ**  
by Graham Steed

GRAHAM STEED brings discerning intelligence to his analyses of the organ compositions of this great figure of the 20th-century. Hardbound. \$59 to OHS members, \$64 to others



## World's Largest Organs

**ON CD**

**The Wanamaker Organ, 469 ranks** Keith Chapman at the Philadelphia Store. Works by Purvis, Mussorgsky, Franck, Debussy, Bach, Vierne, Satie, Ravel, Boellmann, Arne, Handel, Jongen. 2-CD set, V2CD-69694001, \$25.98

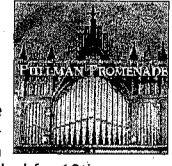
**Atlantic City, 449 ranks** The only CD of the famous 7-manual organ created by Senator Emerson Richards and built by Midmer-Losh to fill the 41,000-seat Atlantic City Convention Hall. Several organists recorded for the Atlantic City Convention Hall Organ Society to raise interest in the neglected instrument. Works: Bach to the *Miss America Song*. ACCHOS-01 \$14.98

**First Congregational, Los Angeles, 346 ranks** In the chancel is the rebuilt 1931 Skinner; in the gallery is the rebuilt 1969 Schlicker, both enlarged in 1994 with two 5m consoles, with more ranks added in 1995 and another 30 ranks on the way. David Briggs plays BRIGGS IMPROV: Prelude, Adagio and Chorale. Variations on *Ein Feste Burg*. WALTON: "Orb & Sceptre". FAURÉ ARR. V. FOX: Nocturne from *Shylock*. VIERNE: Carillon de Westminster REUBKE: Sonata on the 94th Psalm DE-3241 \$14.98

**West Point Military Academy, 325 ranks** Scott Detra plays the 20,147-pipe, mostly Möller organ at the Cadet Chapel, U. S. Military Academy, West Point. BACH: Pièce d'Orgue, BWV 572 DEGRIGNY: *Veni Creator* DURUFLÉ: Prélude et fugue sur le nom d'Alain, Op. 73; Prélude, Adagio et Choral varié sur le thème du *Veni Creator*, Op. 4 HONEGGER: Fugue et Choral VIERNE: Berceuse CD7063 \$14.98

## Pullman NEW! Promenade

**Pullman Promenade** The 1882 Steere & Turner 2m organ at Chicago's Pullman United Methodist Church is ideal for 18th & 19th century works played by Mary Gifford. Great sound! ORG-101 \$14.98

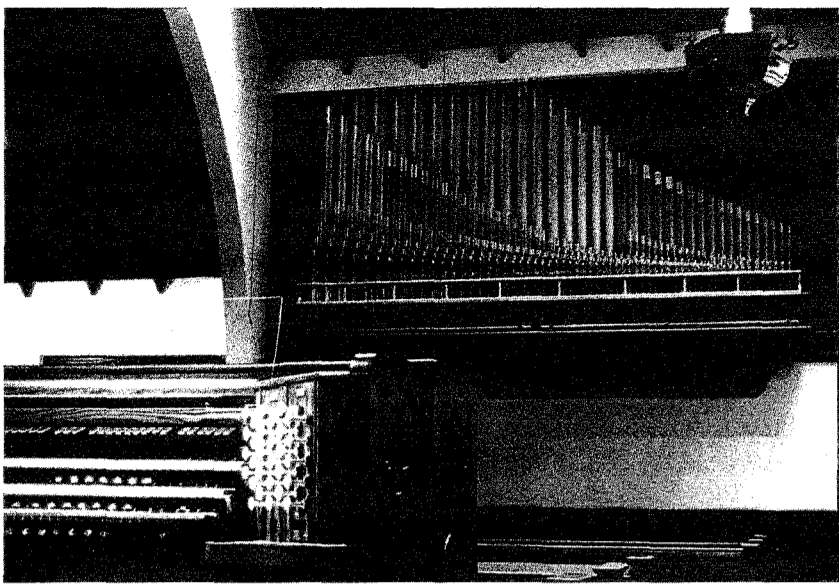


**NEW!** A Booklet about **The Atlantic City Convention Hall Organ** by Stephen D. Smith. The world's largest organ, its consoles, stoplist, etc., are described in 60 pages. \$15.



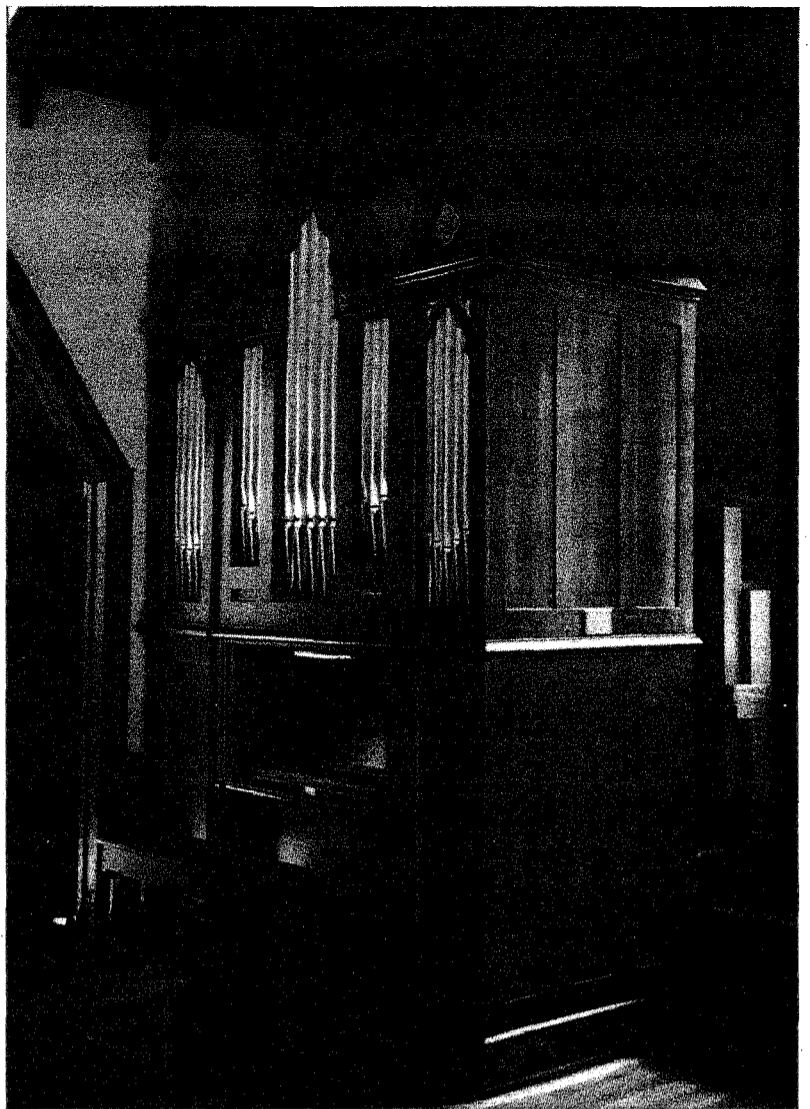
## ORGAN HISTORICAL SOCIETY

BOX 26811 RICHMOND, VA 23261  
Order 24 Hours Daily www.ohscatalog.org  
804-353-9226 (REAL PEOPLE 9:30 TO 5 EST MON - FRI)  
FAX 804-353-9266 e-mail catalog@organsociety.org



**Fabry Pipe Organs, Inc.**, Fox Lake, Illinois, has completed the final phase of a three-phase renovation of the organ at St. John's Episcopal Church, Sturgis, Michigan. Originally built by Wicks as a two chambered, four division instrument, the organ comprises 31 ranks on three manuals and pedal. Phase I included re-leathering of all wind supply reservoir units, the addition of electric tremolo units, and solid state expression systems. Phase II included solid state conversion of the console combination action, coupler relay, manual and pedal contacts, all chamber relays, and refinishing the console shell. For Phase III, the congregation decided on some exposed pipework. John

Gouwens of Culver Military Academy was the consultant. The project included exposing the entire Great Principal chorus on a new chest; adding to the Choir a new 8' Harmonic Trumpet on existing chest holes; moving the original Great III Mixture to the Swell; installing a new exposed Great III Mixture; and making several console stop wiring changes. New Great chestwork was designed and built by Swartzendruber Hardwood Creations of Goshen, Indiana. Mrs. Ruth Lahmeyer is the church's organist and director of music; Father William Murphy is the rector of the parish. John Gouwens played the dedication recital. (Photo from Natural Images by Terry.)



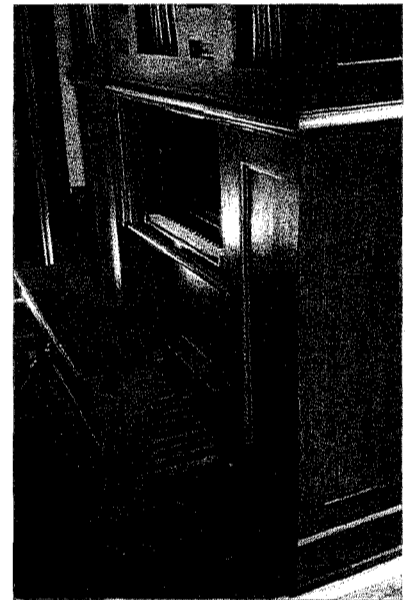
- GREAT**
- 8' Principal
  - 8' Rohrflote
  - 8' Harmonic Flute (Ch)
  - 4' Octave
  - 4' Gedeckt
  - 2' Fifteenth
  - III Mixture (new)
  - 8' Harmonic Trumpet (new, Ch)
  - 8' Trumpet (Sw)
  - 8' Clarinet (Ch)
- CHOIR**
- 8' Harmonic Flute
  - 8' Gemshorn
  - 8' Gemshorn Celeste (TC)
  - 4' Spitz Principal
  - 4' Rohrflote
  - 4' Gemshorn
  - 2 3/4' Nazard
  - 2' Harmonic Piccolo (ext 8')
  - 1 3/4' Tierce
  - 1 1/2' Larigot (from 2 3/4')
  - 8' Clarinet
  - 8' Harmonic Trumpet (new)

- SWELL**
- 16' Lieblich Gedeckt
  - 8' Open Diapason
  - 8' Stopped Diapason
  - 8' Salicional
  - 8' Voix Celeste (TC)
  - 4' Octave (ext)
  - 4' Koppelflote
  - 2 3/4' Nazard
  - 2' Flautino (from 16')
  - III Zimbel
  - 8' Trumpet
  - 8' Oboe
  - 4' Oboe Clarion (ext)

- PEDAL**
- 16' Open Diapason
  - 16' Bourdon
  - 16' Gemshorn
  - 16' Lieblich Gedeckt
  - 8' Octave
  - 8' Bourdon
  - 8' Lieblich Gedeckt
  - 4' Wald Flute
  - 16' Fagotto
  - 8' Fagotto

**John Allen Farmer, Inc.**, Pipe Organ Builders in Winston-Salem, North Carolina, has completed the restoration of the earliest known example of a Pilcher Brothers organ. Built in 1864 as opus #59, this one-manual instrument was originally installed in St. Mary's Catholic Church, Freeport, Illinois. St. Mary's built a new church in 1890 and transferred the Pilcher Bros. organ to that building. In 1930 they bought a larger pipe organ and donated, in 1931, the Pilcher to St. Mary's Roman Catholic Church in Huntley, Illinois. The organ was played for Masses until the 1980s, and was also heard in recital at the 1984 OHS national convention which was based in Chicago. The Huntley parish purchased a loud-speaker instrument, however, and eventually offered the pipe organ for sale through the Organ Clearing House, whereupon it was purchased by Galloway Memorial Episcopal Church, Elkin, North Carolina, and removed in 1996 by Farmer. After a few years in storage, the restoration process began, and the organ was installed in the church and played for Easter services in 1999.

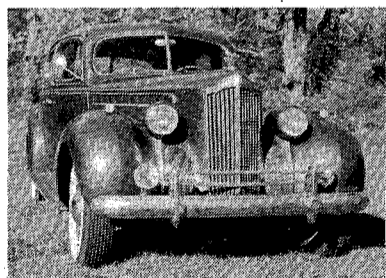
The original 12-note pulldown pedal was replaced with a 27-note flat pedal-board. A 27-note Bourdon 16' and chest was mounted behind the case-work, and a conventional sliding comb coupler was installed, all parts being recycled from a 1905 Votey. Most of the original Pilcher pipework was retained, although most of the top octaves required replacements. The upper portion of the case-work had been crudely truncated at some previous time to fit under a low ceiling. A new upper section was recreated, reflecting the prevailing motives and the pointed window frames in the carpenter Gothic architecture of the Elkin church. The pine case was faux-grained (walnut) and embellished in 23k



gold leaf on the facade pipes, cornice and medallions by Kristin Farmer.

The organ is voiced on gentle wind (2 1/2 inches) and tuned in Bendler-Young, John R. Shannon, Professor Emeritus at Sweet Briar College and Organist/Choirmaster for Galloway Memorial Church, was consultant for the project.

- MANUAL**
- 8' Open Diapason
  - 8' Stp'd Diapason (T&B)
  - 8' Gamba
  - 4' Principal
  - 3' Twelfth
  - 2' Fifteenth
- PEDAL**
- 16' Bourdon
  - Manual to Pedal
- Tremulent



## Classic Quality

Factory Direct  
Pricing

American Made

**White Blower Mfg. Inc.**

2540 Webster Road • Lansing, Michigan 48917

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

Call Today for a FREE Catalog!

# Should We Rebuild Our Pipe Organ?

1-877-pipeorg

Get the facts!

www.pipeorgans.com

# Calendar

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

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

## UNITED STATES East Of The Mississippi

15 JANUARY  
Singing Boys of Pennsylvania; Trinity Episcopal, Portsmouth, VA 7:30 pm

16 JANUARY  
**Douglas Beck**; St Thomas Church, New York, NY 5:15 pm  
New England Spiritual Ensemble; St Paul's School, Concord, NH 7:30 pm  
**Judith Williams**; Cathedral of All SS, Albany, NY 4:30 pm  
**Carol Williams**; First Presbyterian, Ridge-wood, NJ 4 pm  
Singing Boys of Pennsylvania; Linthicum Performing Arts Association, Linthicum, MD 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2:30 pm  
**Leon Nelson**, with mezzo soprano; First Presbyterian, Arlington Heights, IL 4:30 pm  
**Marilyn & James Biery**; Cathedral of St Paul, St Paul, MN 3 pm  
The Merling Trio; Christ Church Cathedral, New Orleans, LA 4 pm

18 JANUARY  
Organ Concert; St Francis of Assisi, Ann Arbor, MI

19 JANUARY  
**Myron Leet**; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

20 JANUARY  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm (also January 21)  
**Brady Johnson**; Trinity Church, Vero Beach, FL noon

21 JANUARY  
**Edwin Starner**; Trinity Church, Boston, MA 12:15 pm  
**David Higgs**; Calvary Episcopal, Pittsburgh, PA 8 pm  
**Marilyn Keiser**; Trinity Episcopal, Ft Wayne, IN 7:30 pm  
Ensemble Ouabache; Trinity Episcopal, Indianapolis, IN 7 pm  
**+Marcia Van Oyen**; Glenview Community Church, Glenview, IL 8 pm  
The Chicago Baroque Ensemble; Roosevelt University, Chicago, IL 7:30 pm

22 JANUARY  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**Keith Shafer**, with brass; St Paul's Church, Augusta, GA 7:30 pm  
**David Higgs**, masterclass; Calvary Episcopal, Pittsburgh, PA 10 am  
**Todd Wilson**, workshop; St John the Evangelist, Cincinnati, OH 9:30 am  
**\*John Obetz**, masterclass; Northwestern University, Evanston, IL 9:30 am

23 JANUARY  
**James Callahan**; St Thomas Church, New York, NY 5:15 pm  
**Charles Semowich**; Cathedral of All SS, Albany, NY 4:30 pm  
**David Macfarlane**; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Lee Milhous & Davyd Booth**, organ & harpsichord; Carmel Presbyterian, Glenside, PA 4 pm  
**Stephen Tharp**; St Paul's Episcopal, Doylestown, PA 7 pm  
Singing Boys of Pennsylvania; Holy Redeemer Catholic Church, Kensington, MD 3 pm  
**Karel Paukert**; Duke University, Durham, NC 5 pm  
**Donald Ingram**; Trinity Church, Vero Beach, FL 3:30 pm  
**Michael Schönheit**; Cleveland Museum, Cleveland, OH 2:30 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm  
**Craig Cramer**; Zion Lutheran, Comstock Park, MI 3 pm  
**Stephen Schnurr**, with mezzo soprano; St Mary of the Lake Roman Catholic, Gary, IN 3 pm

The Chicago Baroque Ensemble; Unitarian Church, Evanston, IL 5 pm  
**\*John Obetz**; Northwestern University, Evanston, IL 5 pm  
**Diane Meredith Belcher**; St Louis Catholic Church, Memphis, TN 2:30 pm  
Stillman College Choir; Independent Presbyterian, Birmingham, AL 4 pm  
**Lucius Weathersby**; Dillard University, New Orleans, LA

25 JANUARY  
**John Weaver**; First Trinity Presbyterian, Laurel, MS 7:30 pm

26 JANUARY  
**Helen Anthony**; Pine Street Presbyterian, Harrisburg, PA 12:10 pm  
**John Weaver**, Festival Service & Workshop; First Trinity Presbyterian, Laurel, MS 9, 10:15 am

27 JANUARY  
The Newberry Consort; Newberry Library, Chicago, IL 3 pm (also January 28, 8 pm)  
Medieval Dinner Concerts; First Presbyterian, Danville, VA 6:30 pm (also January 28)  
**Benjamin Lane**; Trinity Church, Vero Beach, FL noon  
Organ Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 JANUARY  
**Daniel Lamoureux**; Trinity Church, Boston, MA 12:15 pm  
Organ Concert; SUNY, Buffalo, NY 8 pm  
**Donald Fellows**; St Paul Roman Catholic Cathedral, Pittsburgh, PA 8 pm  
**Hans Hielscher**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Organ Student Showcase; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 JANUARY  
The Newberry Consort; Grace Episcopal, Oak Park, IL 8 pm  
Western Wind Ensemble; Illinois College, Jacksonville, IL 8 pm

30 JANUARY  
Handbell Concert; First Church of Christ, Wethersfield, CT 4 pm  
**Andrew Mills**; St Thomas Church, New York, NY 5:15 pm  
**Alfred Fedak**; Cathedral of All SS, Albany, NY 4:30 pm  
Singing Boys of Pennsylvania; Red Bank United Methodist, Red Bank, NJ 4 pm  
**Bradford Winters**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Peter Conte**; Ursinus College, Collegeville, PA 4 pm  
**Stefan Engels**; St Patrick's Roman Catholic, Washington, DC 4 pm  
Handbell Festival 2000; First Presbyterian, Pompano Beach, FL 4 pm  
**Björn Sólbergsson**, with orchestra; Cleveland Museum, Cleveland, OH 2:30 pm  
The Newberry Consort; Lutkin Hall, Evanston, IL 3 pm  
**Calvert Johnson**; First Baptist Congregation-al, Chicago, IL 3:30 pm  
Ken Sotek, with trumpet; Christ Church Cathedral, New Orleans, LA 4 pm

31 JANUARY  
**Todd Wilson**, with english horn & flute; Church of the Covenant, Cleveland, OH 8 pm

2 FEBRUARY  
**Chuck Yocum**; Pine Street Presbyterian, Harrisburg, PA 12:10 pm  
**Naji Hakim**; House of Hope Presbyterian, St Paul, MN 4 pm

4 FEBRUARY  
**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Karel Paukert**; St Luke's Episcopal, Evanston, IL 8 pm

5 FEBRUARY  
National College A Cappella Competition; Immanuel Congregational, Hartford, CT 7:30 pm  
**Diane Meredith Belcher**; St Louis Catholic Church, Memphis, TN 2:30 pm

6 FEBRUARY  
**Thomas Bara**; St Thomas Church, New York, NY 5:15 pm  
**James Hicks**; Cathedral of All SS, Albany, NY 4 pm  
**Justin Hartz**; Longwood Gardens, Kennett Square, PA 2:30 pm  
Wedding Music Concert; Old Presbyterian Meeting House, Alexandria, VA 4 pm  
**Elizabeth & Raymond Chenault**; First Presbyterian, Naples, FL 4, 7:30 pm  
**David Craighead**; Christ Church, Pensacola, FL 4 pm

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

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

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

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

**JOHN FENSTERMAKER**  
GRACE CATHEDRAL  
SAN FRANCISCO

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

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

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

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

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

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

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

**NEW SUBSCRIBER**  
 **RENEWAL**  
**ENCLOSED IS**  
 **\$45.00—3 years**  
 **\$35.00—2 years**  
 **\$25.00—1 year**  
Foreign subscriptions  
 \$70.00—3 years  
 \$50.00—2 years  
 \$35.00—1 year

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

**PATRICK ALLEN**  
INDEPENDENT PRESBYTERIAN CHURCH  
BIRMINGHAM

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY  
**Keith Bigger**  
J.W. Steere  
1825-1900  
Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

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

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


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

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

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

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

**DAVID BURTON BROWN**  
Organ Recitals

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





**Robert Nicholls**; First Presbyterian, Evansville, IN 4 pm

**Daniel Roth**; St Francis-in-the-Fields, Harrods Creek, KY 3 pm

**John Scott**; Glenview Community Church, Glenview, IL 5 pm

Jewish Liturgical Music; Rockefeller Chapel, Chicago, IL 3 pm

University of Minnesota Concert Choir; Cathedral of St Paul, St Paul, MN 7:30 pm

#### 28 FEBRUARY

**Todd Wilson**; All SS Parish, Waccamaw, Pawley's Island, SC 7:30 pm

Bach Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

#### 29 FEBRUARY

**Olivier Latry**, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

#### UNITED STATES

##### West of the Mississippi

#### 15 JANUARY

**George Ritchie**, masterclass; University Park Methodist, Dallas, TX 10 am

**Mary Preston**, with orchestra; Meyerson Symphony Center, Dallas, TX 8 pm

#### 16 JANUARY

**Mary Preston**, with orchestra; Meyerson Symphony Center, Dallas, TX 2:30 pm

**Hope Davis**; St Mary's Cathedral, San Francisco, CA 3:30 pm

#### 21 JANUARY

**David Craighead**; St Mark's Cathedral, Seattle, WA 8 pm

**Joseph Adam**; University of Puget Sound, WA noon

#### 22 JANUARY

St Olaf Choir; St John's Cathedral, Denver, CO 8 pm

#### 23 JANUARY

**Huw Lewis**; First & Calvary Presbyterian, Springfield, MO 7:30 pm

**Kyle Ritter**; Grace Episcopal Cathedral, Topeka, KS 4 pm

Celtic Music Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

**Susan Ferré**; St Rita Catholic Church, Dallas, TX 7:30 pm

**Arthur LaMirande**; St Mary's Cathedral, San Francisco, CA 3:30 pm

Chamber Music Concert; All SS Episcopal, Beverly Hills, CA 4 pm

#### 30 JANUARY

**David Dahl**, with trumpet; Trinity Lutheran, Lynnwood, WA 7 pm

Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm

Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

#### 31 JANUARY

Boulder Bach Festival; St John's Cathedral, Denver, CO 7:30 pm

#### 4 FEBRUARY

**Martin Jean**; Texas Christian University, Ft Worth, TX 7:30 pm

#### 5 FEBRUARY

**David Higgs**; All SS Episcopal, Oklahoma City, OK 7:30 pm

#### 6 FEBRUARY

**Vivian Montgomery**, harpsichord; with recorder; Old Capitol Museum, Iowa City, IA 1:30 pm

**David Higgs**; All SS Episcopal, Oklahoma City, OK 3, 7:30 pm

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

**John Fenstermaker**; Grace Cathedral, San Francisco, CA 4 pm

**Thomas Foster**, with soprano; All SS Episcopal, Beverly Hills, CA 5 pm

#### 7 FEBRUARY

**Todd Wilson**; Baylor University, Waco, TX 8 pm

#### 8 FEBRUARY

**Todd Wilson**, masterclass; Baylor University, Waco, TX 1:30 pm

**Christoph Bull**; Pacific Lutheran University, Tacoma, WA 8 pm

#### 10 FEBRUARY

**Mary Preston**, with orchestra; Meyerson Symphony Center, Dallas, TX 8 pm (also February 11, 12)

#### 11 FEBRUARY

**Joseph Adam**; University of Puget Sound, WA noon

#### 13 FEBRUARY

**Peter Sykes**; First-Plymouth Congregational, Lincoln, NE 7:30 pm

Renaissance Consort of Fort Worth; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

**Mary Preston**, with orchestra; Meyerson Symphony Center, Dallas, TX 2:30 pm

Bach, *Jesu, meine Freude*; Christ the King Lutheran, Houston, TX 5 pm

**Alan Morrison**; Rice University, Houston, TX 7:30 pm (also February 14)

**Paul Bisaccia**, piano; Church of the Red Rocks UCC, Sedona, AZ 3 pm

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

**Joan Lippincott**; California State University, Fresno, CA 3 pm

**Guy Bovet**; St James Episcopal, Los Angeles, CA 5:45 pm

#### 14 FEBRUARY

**Steven Dieck**, new organ introduction; Symphony Hall, Seattle, WA 7:30 pm

**Joan Lippincott**, masterclass; California State University, Fresno, CA 9 am

#### 18 FEBRUARY

**William Porter**; St Mark's Cathedral, Seattle, WA 8 pm

New England Spiritual Ensemble; Grace Cathedral, San Francisco, CA 7:30 pm

#### 19 FEBRUARY

Witness-Choral Concert; Orchestra Hall, Minneapolis, MN 8 pm

#### 20 FEBRUARY

The Spencer Consort; Grace Cathedral, Topeka, KS 4 pm

Orpheus Chamber Singers; St Thomas Aquinas, Dallas, TX 7:30 pm

**David Gell**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

New England Spiritual Ensemble; College of the Siskiyous, Weed, CA 4 pm

#### 21 FEBRUARY

**\*Diane Meredith Belcher**; North Park Presbyterian, Dallas, TX 7:30 pm

#### 23 FEBRUARY

New England Spiritual Ensemble; St Philip's-in-the-Hills, Tucson, AZ 7:30 pm

#### 25 FEBRUARY

St Thomas Choir; Trinity Cathedral, Little Rock AR 7:30 pm

## 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

WWW.MVANROYEN.COM

GLENVIEW COMMUNITY CHURCH (UCC)  
GLENVIEW, ILLINOIS

## SALLY SLADE WARNER, AAGO, ChM

Carillonneur

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

Recitals

## DONALD W. WILLIAMS

D.M.A.

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

## CHARLES DODSLEY WALKER, FAGO

TRINITY EPISCOPAL CHURCH

Box 400

SOUTHPORT, CT 06490

## LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

## 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

734/432-5708 Fax 734/432-5393

Email: wagner@smtp.munet.edu

## KARL WATSON

ST. MARY'S, CASTLETON  
STATEN ISLAND

## RONALD WYATT

Trinity Church - Galveston

representing AUSTIN ORGANISTS IN TX and LA

409/762-3913



## A radio program for the king of instruments

**JANUARY #2001 - Going On Record . . .** a Y2K-compliant review of recent releases for New Year's enjoyment, including sounds of the world's largest church organ and a pair of fanfares for the new millennium.

**#2002 - A North American Organ Sampler . . .** featuring instruments in South Carolina, Ohio, Illinois, California and Ontario which show a broad spectrum of sizes and tonal styles.

**#2003 - Collaboration in Claremont . . .** Carey Coker-Robertson, Cherry Rhodes, Daniel Roth, Ladd Thomas and Diane Meredith Belcher demonstrate the new Glatter-Götz/Rosales organ at the United Church of Christ in Claremont, California.

**#2004 - Pachelbel's Fals and Partisans . . .** we revisit the canon of seldom-heard music by one of Germany's most famous Baroque composers...**Johann Pachelbel**...from whose example Bach learned a thing or two and who was himself capable of more than a one-gun salute!

**#2005 - Going West . . .** a visit with multi-talented African-American organist, singer and composer **John West**, whose performances showcase three California instruments in Los Angeles, Glendora and Northridge.

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).



KURT MOCKENHAUPT, First Congregational Church, Wilmette, IL, October 24: *Prelude and Fugue in e*, S. 533, Bach; *Minuet*, March, *Andantino*, *Minuet*, Haydn; *Noël français*, Guilman; *Adagio*, Albinoni; *If Thou be near*, Bach; *Trumpet Tune*, *Arioso*, *Gigue*, Wagner; *O God, our help in ages past*, Young; *Sonatina*, op. 36, no. 2, Clementi; *A Trumpet Dialogue*, Ritter; *Aria Tranquilla*, Mozart; *In Thee is gladness, If you but trust in God to guide you, God of grace*, Manz; *Holy, holy, holy*, Lorenz; *I lift up my eyes to the hills, Softly and tenderly, just as I am, The gift to be simple, Praise and thanksgiving*, Wood; *Joyful, joyful*, Olivera.

THOMAS MURRAY, St. Anne Church, Rochester, NY, September 17: *Fantasia in F*, K. 594, Mozart; *Severn Suite*, op. 87, Elgar, arr. Murray; *Byzantine Sketches*, Mulet.

DEREK NICKELS, Pullman United Methodist Church, Chicago, IL, September 26: *Coronation March* (Le Prophète), Meyerbeer; *Concerto in B-flat*, op. 4, no. 2, Handel; *Adagio in E*, Bridge; *Andante (Brandenburg Concerto No. 2*, arr. Nickels), Sinfonia (Cantata 29, arr. Guilman), Bach; *Divergimento*, Whitlock; *The Last Rose of Summer*, Buck; *Clair de lune*, *Toccata*, Vierne.

LARRY PALMER, harpsichord and organ, Southern Methodist University, Dallas, TX, September 13: *Fantasia in d*, K. 387, Mozart; *Gavotte* (from the opera *Capriccio*), Straus, arr. Palmer; *Chromatic Fantasy and Fugue in d*, S. 903, Bach; *Les carillons de la destinée et de l'éternité*, Ferko; *Fugue on the notes of the carillon of Soissons*, op. 12, Duruflé; "St. Matthew Finale" (Bach's Memento), Widor; *Introduction and Theme*, Sumsion; *Comes Autumn Time*, Sowerby.

KAREL PAUKERT, with Martha Aarons, flute, Cleveland Museum of Art, Cleveland, OH, August 25: *Quartetto*, Kellner; *Meine Seele erhebt den Herren, Kommst du nun, Jesu, vom Himmel herunter*, Bach; *Elegie*, Lachner; *Postlude pour l'Office de Complies*,

*Litanies, Trois Mouvements*, Alain; *Transports de joie, Prière du Christ montant vers son Père*, Messiaen; *Syrinx*, Debussy; *Choral No. 3 in a*, Franck.

DOUGLAS REED, with Neil Henry, narrator, Jesus Church, Oundle, England, June 19, 1999: *Fantasy and Fugue in g*, S. 542, Bach; *Canzona Quarta, Canzona Sesta*, Frescobaldi; *Organbook III* (Vol. II), Albright; *The Last Rose of Summer*, Buck; *The King of Instruments*, Albright.

STEPHEN SCHNURR, St. Paul Catholic Church, Valparaiso, IN, September 19: *Praeludium in a*, BuxWV 153, Buxtehude; *Fantasia super Komm, Heiliger Geist*, S. 651, O Lamm Gottes, unschuld'g, S. 656, Bach; *Noël en Duo, sur les jeux d'Anches, sans tremblant*, d'Aquin; *Sonate II*, Hindemith; *Covenanters' Tune, God Himself is with us, Siloam*, Bitgood; *The Legend of the Dunes*, Moline; *Final*, op. 21, Franck.

STEPHEN THARP, Broad Street Presbyterian Church, Columbus, OH, September 12: *Sonata No. 2*, op. 65, Mendelssohn; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Second Symphony for Organ*, Newman; *Allegro (Symphony No. 6)*, Widor; *Adagio (Symphony No. 3)*, Vierne; "Le Semaine Grasse" (*Petrouchka*), Stravinsky.

JOHN WEAVER, First Congregational Church, Los Angeles, CA, September 16: *Passacaglia in c*, S. 582, Bach; *Cantabile (Symphony No. 2)*, Vierne; *Fantasia for Organ, Partita on "Kingsfold"*, Weaver; *Grand Pièce Symphonique*, Franck.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, September 26: *Sonata III in A*, Mendelssohn; *Daphne*, anon 17thC; *Passacaglia, Kerll*; *Prelude and Fugue in a*, S. 543, Bach; *Sonata No. 1*, Hindemith; *Rhosymedre*, Vaughan Williams; *Carillon de Westminster*, Vierne.

# CLASSIFIED ADVERTISING

## POSITIONS AVAILABLE

**Organbuilders.** Motivated workers who strive for excellence are needed in our chest shop and for our service team. Experienced woodworker salaries begin at \$13.00 per hour. Other shop/service workers start at \$10.00 per hour. Health insurance, profit sharing, paid vacation and sick days and 90-day review of salary. Please call or send a resume to Goulding & Wood, Inc., 823 Massachusetts Ave., Indianapolis, IN 46204. 800/814-9690. e-mail: gworg@gouldingandwood.cncost.com

**Organ builder** 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. Ph: 540/484-1133, FAX 540/489-1177.

**Organ Designer**—CADD required. Excellent position with financially sound, established pipe organ building firm. Competitive salary/benefit package. Friendly atmosphere. REPLY BOX AU-1, THE DIAPASON.

## 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

**Will donate 10,000 piece organ music collection** to library, university, church, or other organization. Contact: Joan Ricketts: 609/654-6995 or e-mail jnricketts@skyhigh.com

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

## PUBLICATIONS/RECORDINGS

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

## MISCELLANEOUS

**Seeking information** on and location of early 1970's seven-stop, eight-rank pipe organs marketed by Cardinal. Please contact Bruce McCandless, 5073 Killee St., San Diego, CA 92117-1406. e-mail busbruce@earthlink.net

**A small group shared travel experience** to Ireland, Scotland, Wales, England, July, 2000. Details: Predestination Tours, 308 East Clover St., Harlan, KY 40831. Telephone 606/573-9771. FAX 606/573-2311.

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

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

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

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

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

**TAYLOR & BOODY ORGAN BUILDERS**  
 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

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

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

**ROSALES ORGAN BUILDERS, INC.**  
 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	\$ .70
Regular Classified minimum	12.00
Display Classified, per word	1.00
Display Classified minimum	25.00

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

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

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

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

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

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

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

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

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

**PAYMENT MUST ACCOMPANY ORDER**

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 27.

## PUBLICATIONS/ RECORDINGS

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

**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 post-paid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

**Aging of Organ Leather** by Harley Piltingsrud tells how to test and select leathers for longevity of 60 years or more in organs. Also, other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$2.50 per entire order for shipping in U.S. Published by Organ Historical Society, Box 26811, Richmond, VA 23261. 804/353-9226 by telephone with Visa or MasterCard. FAX 804/353-9266.

**New advertising rates** effective October 1, 1999. See p. 27 for classified rates.

## PUBLICATIONS/ RECORDINGS

**OHS Catalog 2000** of organ and theatre organ CDs, Books, and Sheet Music, 64 illustrated pages in black and green ink, free. Mailed gratis to subscribers of THE DIAPASON in December, 1999. If yours has disappeared, please request another. Organ Historical Society, Box 26811, Richmond, VA 23261.

**The Organ Literature Foundation**, world's largest supplier of organ books and recordings, offers Catalog "GG" listing 854 books, 4,647 classical organ LPs, Cassettes and CDs, etc. Send \$2 (Foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons for air-mail). The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Phone: 781/848-1388. FAX 781/848-7655; email organlitfund@juno.com

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

## HARPSICORDS/ CLAVICHORDS

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

## PIPE ORGANS FOR SALE

**Three-manual pipe organ**, 23 stops/25 ranks. Chimes. Moeller console. Well maintained and in excellent condition. Kansas City area. For information and specifications contact Lynn Alfors at 913/859-0111 or jblakesley@gracech.org

## PIPE ORGANS FOR SALE

**Flentrop positive organ, new.** One manual with 3 stops. Laukhuff pedalboard with Sordun 16' manual to pedal coupler. Laukhuff blower. Phone 518/234-7901. FAX 518/234-7405.

**Moller 3-rank Artiste.** Gedeckt-Diapason-Salicional-fits in 80" ceiling height, self-contained in walnut case, plays, all original. Two-manual and full pedal with 16' Bourdon. \$5,000. Also Kilgen 3-rank self-contained in an oak case with stenciled facade. Gedeckt-Diapason-Dulciana, fits in 8' ceiling height. Two-manual and full pedal with 16' Bourdon outside the case. \$5,000. You pick them up at our York, PA shop. Taylor Miller Organ Co. 717/845-6504.

**Moller Artiste 2-manual/3-rank Opus #8316**, detached console, 16' Bourdon, 8' Salicional, Principal Conique, Laukhuff Blower; no case; \$3,500. e-mail: jbeddia@bellatlantic.net, Phone 609/641-9422.

**1983 Flentrop studio organ;** 2 manuals, 3 stops, flat pedalboard, fully coupled, mahogany with ornate pipe shades, perfect condition. Call 423/2725609 evenings.

**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

**Wicks Organ: 2 man/ped 4 rank**, Diapason TC, Stopped Flute, Salicional, Dulciana. Professionally crated. Asking \$3,500 plus shipping from Pardeeville, WI. For more information e-mail Larry Marowsky at ljmortec@ticon.net

**Positiv: one-manual, 4 ranks (8', 4', 2', 8')**, oak case. Phone 606/573-6311 or FAX 606/574-0093.

## PIPE ORGANS FOR SALE

**1785 Dutch chamber organ**, 2 manuals, 10 stops, divided keyboards, built by Hendrik Anthonie Meijer. From the Flentrop Collection of Dutch Chamber Organs. REPLY BOX OC-1, THE DIAPASON.

**8' Regal: 56 notes**, solid oak case. Phone 606/573-6311 or FAX 606/574-0093.

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

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

## 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.

## 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

**Allen digital organ, model MDS-36**, 2 manuals, external speakers, excellent condition. 847/657-8115.



## 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



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

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

## ANDOVER

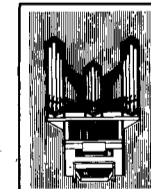
P.O. Box 36  
Methuen, MA 01844-0036  
Telephone: 888-ORGAN CO  
Fax: 978-685-8208  
Web Site: <http://www.tneorg.com/andover>

## 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  
(830) 249-9527  
(210) 698-1642



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

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

## ORGAN BUILDING/RESTORATION

**T. R. RENCH & CO.**  
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566



P.O. Box 486 Lawrence, KS 66044  
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.



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 27.

## MISCELLANEOUS FOR SALE

**Korg AT 120 Chromatic Tuner, \$245.** Large needle meter. Shows pitch, octave, note. Plays C<sub>2</sub>-B<sub>2</sub>. Hears C<sub>2</sub>-B<sub>2</sub>. Adjustable volume, pitch, Calibrates A=380-480Hz. Batteries, adaptor. Korg MT 1200 Tuner, \$295. Multi-Temperature. Song of the Sea, 47 West Street, Bar Harbor, ME 04609. 207/288-5653. Brochure.

**Old J.C. Deagan automatic electric roll player** with keyboard for organist to hand play chimes either indoor or tower chimes. All complete with instructions & wiring plans. C.W. Creighton, 6718 North 15 Street, Phoenix, AZ 85014.

**18 SLIC slider motors**, new, never used. Still in unopened boxes. Today's value \$2,250. Make offer. Individual sales accepted. Proscia Organ Company, P.O. Box 547, Bowdon, GA 30108. 770/258-3388.

**16' Viola, 43sc/97, & 8' Celeste, TC, 68sc/49, 4" wp:** \$800 pr; 8' Clarinet, 1 1/8" @ 8'c/61, 5" wp: \$700; 8' Open, 44sc/61, 4" wp: \$450; 8' Open, 46sc/73, 4" wp: \$450; 8' Gamba, 60sc/61, 5" wp: \$350; 8' Salicional, 59sc/73: \$350. 831/335-0810.

**Deagan Class-A Chimes**, 25 notes, immaculate, A=440. Deagan (active-damper) action, power supply included. \$1,500 OBO. John Werner. 248/362-2656. w8qa@aol.com

**Going out of business**—Large inventory new & used parts, pipes, blowers, etc. Send SASE for list. Wellington, 355 Pleasant St., Franklin, NH 03235. 603/934-5579.

**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.

## MISCELLANEOUS FOR SALE

**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." \$400.00. 757/627-7744, leave message.

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

**Atlantic City Pipe Organ Company:** 1928 Welte/Mignon #272: 8' French Horn 6 1/2"sc/73, \$1,000; 10 HP 2-phase Spencer blower 7" & 15", \$500; 1958 Tellers 4"WP: 8' Trumpet, \$1,000; 4' Clarion, \$800; 8' Dolce + Unda Maris, \$1,000 pr. M.P. Moeller #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; \$2,000; 5" WP: Capped Oboe, 3 1/2"sc/73, \$900; Clarinet, 1 1/2"sc/73, \$750; 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; Hall 4" WP 8' Erzähler, 73, \$600; 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 1/2"sc/73, \$800; Vox in Box, 1 1/2"sc/61, \$500; OSI - 1980, 3" WP 8' Capped Bourdon 1-12 wood, 60 sc@TC, \$700; Misc.: 8' Gamba, \$400; 8' Oboe, \$800; Misc. Stopped Flutes, \$100; Strings, \$200; Volume discounts, shipping. e-mail: jbeddia@bellatlantic.net Phone 609/641-9422.

## SERVICES/ SUPPLIES

**Professional re-leathering service** to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. R.G. Lent, Shenandoah Organs, 351 Chinquapin Drive, Lynchburg, VA 22952-9404; 540/942-3056.

## SERVICES/ SUPPLIES

**THE WHISTLE SHOP.** Wooden part repairing and one-of-a-kind replacement service for organ technicians. Wooden pipes, chests, reservoirs, leathering, what have you. 877/867-0699.

**REEDS**—The **Reed Doctor** specializes in voicing vintage pipe work for improved tone and tuning stability. We repair, revoice and renovate single pipes, partial sets, or complete sets of reeds. Consult on special problems by mail. Packing materials may be sent to site to facilitate shipping. Write for (request by e-mail or send \$2): "How to flip reeds to check for tuning stability"; "Repairing reed resonators for good tuning"; "How to re-scale and revoice neo-baroque reeds (some of the time)."; Reprints of articles: "Scaling organ pipes with a computer"; "Towards accurate data collection and temperature control"; "Some thoughts on reed tongue thickness"; "From Trompeta to Ophicleide: historic reed shallots"; "How to tune the organ with a thermometer." www.wu-wien.ac.at/earlym-l/organs/huestis Herbert L. Huestis, 1574 Gulf Rd., Box #1502, Point Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

**White Blower Mfg., Inc.** Manufacturing pipe organ blowers since 1972. Offering a full range of blowers to meet demands for pressure and volume. Factory direct pricing eliminates "middle-man" charges. Two year guarantee. For free catalog and consultation call 800/433-4614. FAX 517/323-6907. 2540 Webster Rd., Lansing, MI 48917.

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

## SERVICES/ SUPPLIES

**Austin actions recovered.** Over 30 years experience. Units thoroughly tested and fully guaranteed. Manual motors, \$46.75 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Turnpike, Bolton, CT 06043. 1-800/621-2624. FAX 860/646-7371. foleybaker@snet.net

**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.

**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. 617/787-2226 Voice, 617/787-5514 FAX. Spencerorg@aol.com

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

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

# Harris Precision Products Builders of high quality Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

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

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

REPAIRING TUNING ADDITIONS  
**R. W. KURTZ ORGAN CO.**  
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
P. O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
Fax 856/769-0025 e-mail: kurtz@jnlk.com

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

**Lewis & Hitchcock, Inc.**  
Pipe Organ Builders Since 1915  
10153 Bacon Dr.  
Beltsville, MD 20705  
1-800/952-PIPE

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

**PATRICK J. MURPHY & ASSOCIATES, INC.**  
ORGANBUILDERS  
300 Old Reading Pike • Suite 1D • Stowe, PA 19464  
610-970-9817 • 610-970-9297 fax  
PMurphy129@aol.com • www.pjmorgans.com

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

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

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

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

NEW SUBSCRIBER  
 RENEWAL  
**ENCLOSED IS**  
 \$45.00—3 years  
 \$35.00—2 years  
 \$25.00—1 year  
Foreign subscriptions  
 \$70.00—3 years  
 \$50.00—2 years  
 \$35.00—1 year

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

# 1999 In Review—An Index

\*=picture  
+=musical examples  
†=stoplist  
#=diagrams

## Articles, Reports, and Reviews

## by author (boldface) and subject

Alain, Jehan. See Dzuris.  
**Apple, Warren.** New Organ Music. Mar 11, May 13, July 13, Aug 12, Oct 11-12, Dec 12-13  
Art of Fugue. See Kellner.  
Bach. See Kellner, Shay.  
**Baggia, Aldo J.** In the footsteps of Gottfried Silbermann. Aug 13-14†\*  
**Beck, Charles.** The Trials, Tribulations and Joys of an Organist on Tour. July 16-19\*  
**Binford, Jeff.** New Organ Music. July 13  
New Recordings. May 10, 12, June 10, 12  
Book Reviews. See Hartman, Huestis, Marigold, Simmons.  
**Brown, David Burton.** 80th Birthday Tribute—Heinz Wunderlich. Apr 18\*  
**Buzard, John-Paul.** Reminiscences of Henry Willis 4. Part 1. Sept 14-15\*  
Part 2. Oct 16-18  
Canadian Organbuilding. See Hartman.  
Carillon Calendar. June 6-7  
Carillon Music. See Swager.  
Carillon News. See Swager.  
Choral Music. See McCray, Smith.  
**Coleberd, R.E.** The Economics of Pipe Organ Building. It's Time To Tell the Story. Jan 14-17 #  
**Collins, Paul.** The north German organ school of the Baroque: "diligent fantasy makers." + Nov 14-17  
Conferences, Conventions, Workshops, Festivals  
Albert Schweitzer Organ Festival/USA, by **David Spicer.** \* Nov 13  
Catharine Crozier at Illinois College, by **David W. Shane.** July 8\*  
East Carolina Religious Arts Festival, by **Keith Nash.** May 8, 10  
Improvisation Symposium—Eastern Michigan University, by **Susan Craig.** June 7  
SEHKS Conclave in London, by **Lilian P. Pruett.** \* Nov 17-18  
The 43rd Annual Convention of the Organ Historical Society. Denver, June 21-27, 1998, by **Malcolm Wechsler.** Feb 19-23\*  
The Organ in the New Millennium: Pacific Lutheran University, April 8-12, by **Herbert Huestis.** July 14-15\*  
21st Annual Organ Conference—University of Nebraska-Lincoln, by **Marcia Van Oyen.** Apr 16-18  
University of Michigan Historic Organ Tour XXXVIII, by **Marian Archibald.** Feb 14\*  
University of Michigan 1998 Organ Conference, by **Pamela Ruiter-Feenstra.** Mar 18\*

**Dean, Ronald E.** New Recordings. Dec 11  
Duncan, Miriam Clapp. See Hughes.  
**Durman, Bernard.** New Recordings. Jan 8, 10, Feb 10, 12  
**Dzuris, Linda.** Six French organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain. June 16-18† #

Economics of Pipe Organ Building. See Coleberd.  
Editor's Notebook. Mar 2, Apr 2, May 2, Dec 2  
**Ellis, Laura.** New Organ Music. Jan 12, Feb 12, May 12-13, Dec 12

Gasparini, Francesco. See Sloane.

Handbell Music. See Nelson.  
Harpsichord News. See Palmer.  
**Hartman, James B.** Book Reviews. Jan 8, Apr 10, June 8, 10, July 10-11, Aug 10-11, Sept 11-12, Dec 10-11  
Canadian Organbuilding, Part 1. May 16-18. Part 2, June 14-15  
**Holland, Jon.** New Organ Music. Nov 12  
**Holt, Earl.** New Organ Music. Jan 10-12  
New Recordings. Apr 12, Oct 8, 10  
Horning, Joseph. See Neenan, Rosales.  
**Huestis, Herbert L.** Book Review. Nov 11  
From European Training to American Organ Building: Following the Career of Martin Pasi. Mar 14-15\*  
New Recordings. Apr 12  
Project 2000 makes Y2K deadline. June 12  
**Hughes, Sarah Mahler.** An Interview with Miriam Clapp Duncan. Oct 14-15\*  
New Organ Music. Apr 12, May 13, July 13, Aug 12, Sept 12-13  
New Recordings. Mar 10-11, Sept 10-11

**Kellner, Herbert Anton.** How Bach encoded his name into *Die Kunst der Fuge* together with his tuning. May 14-15+

Letters to the Editor. Feb 2, Mar 12-13, Apr 2, June 2, July 2, Aug 6, Sept 2, Oct 2  
**List, Ken W.** Lawrence I. Phelps 1922-1999: A Tribute. June 13  
Looking Back: Diapason Retrospective. Dec 14-15  
**Lowry, David.** New Recordings. June 10, Oct 10-11

**Marigold, W.G.** Book Reviews. Mar 10  
New Recordings. Jan 10, Feb 12, May 12, June 12, July 12-13, Aug 11-12, Sept 11, Nov 10-11  
**McCray, James.** Music for Voices & Organ. Jan 6, Feb 8, 10, Mar 8, 10, Apr 8, 10, May 10, June 8, July 11-12, Aug 8, Sept 8, 10, Oct 7-8, Nov 6, 8, Dec 8, 10 Millennium. See Huestis.  
Music for Voices & Organ. See McCray.

**Neenan, Thomas.** Joseph Horning—In Memoriam. Feb 4, 6\*  
**Neighbarger, Randy L.** New Recordings. Dec 11-12

**Nelson, Leon.** New Handbell Music. Jan 12, May 13, Sept 13, Oct 13, Nov 12, Dec 13  
New Carillon Music. See Swager.  
New Choral Music. See Smith.  
New Organ Music. See Apple, Binford, Ellis, Holland, Holt, Hughes, Rigler, Schou.  
New Recordings. See Binford, Dean, Durman, Holt, Huestis, Hughes, Lowry, Marigold, Neighbarger, Wyly.  
North German Organ Music. See Collins.

Organ Design. See Van Oyen.  
Organ Recitals. Jan 22-23, Feb 28-29, Mar 23-25, Apr 23-25, May 23-24, June 23-24, July 15, 23-24, Aug 19-20, Sept 13, 24, Oct 23-24, Nov 23-24, Dec 27-28

**Palmer, Larry.** Harpsichord News. May 8, July 10, Aug 7-8, Dec 8  
Pasi, Martin. See Huestis.  
Phelps, Lawrence. See List.  
Project 2000. See Huestis.

**Rigler, Ann Marie.** New Organ Music. Oct 12-13, Nov 11-12, Dec 13  
**Rosales, Manuel J.** Joseph Horning—In Memoriam. Feb 4\*

Schoenberg, Arnold. See Swedlund.  
**Schou, Larry.** New Organ Music. May 13, Oct 13  
Schübler Chorales. See Shay.  
**Shay, Edmund.** The Schübler Chorales & The Numbers Game. Sept 16-17+ Silbermann. See Baggia.  
**Simmons, Morgan.** Book Review. Feb 10  
**Sloan, Carl.** Francesco Gasparini's Twenty-One Keys: Do they reflect the use of meantone? Jan 13-14#  
**Smith, Rollin.** New Choral Music. Sept 10  
**Spong, Jon.** Firmin Swinnen: An American Legend. Dec 16-17\*  
**Swager, Brian.** Carillon News. Jan 6, Feb 6-8, \* Mar 8, Apr 7-8, \* May 6, 8, \* July 8, 10, \* Aug 6-7, \* Sept 6, 8, Nov 6, \* Dec 7-8  
New Carillon Music. Oct 6-7  
**Swedlund, Ronald J.** A Performer's Guide to Schoenberg's Opus 40. Part 1. Mar 16-18. Part 2, Apr 14-15  
Swinnen, Firmin. See Spong.

Tuning. See Sloane.

**Van Oyen, Marcia.** The Post-Modern Fusion Style. Harbinger of 21st Century Directions. Dec 18-21\*

Willis, Henry Willis 4. See Buzard.  
Wunderlich, Heinz. See Brown.  
**Wyly, James.** New Recordings. Nov 8, 10

Y2K. See Huestis.

## Appointments

**Arnold, Jeffrey,\*** to Heritage Congregational, Madison, WI. Sept 3  
**Austin, Kimberlee J.,\*** to President of Austin Organ Company. May 3  
**Bara, Thomas,\*** to Assistant Organist, St. Thomas Church, New York City. July 3  
**Bohlert, Thomas,\*** to Operations Manager, Truckenbrod Concert Artists. Nov 3  
**Brown, David Burton,\*** to Idlewild Presbyterian, Memphis, TN. Apr 3  
**Brugh, Lorraine,\*** to Valparaiso University, Valparaiso, IN. Dec 3  
**Buchanan, Bruce Q.,\*** to Vice President & Tonal Director of Austin Organ Company. May 3  
**Cleveland, Douglas,\*** to Northwestern University, Evanston, IL. Oct 3  
**Craighead, David,** to Eastman School of Music, Rochester, NY. Sept 3  
**Dodson, Robert K.,** to Oberlin College Conservatory, Oberlin, OH. Oct 3  
**Engels, Stefan,\*** to Westminster Choir College, Princeton, NJ. Sept 3  
**Farr, Stephen,\*** to Guildford Cathedral, England. July 3  
**Faucher, Robert,\*** to Curator, Kotschmar Memorial Organ, Portland, ME. June 3  
**Foster, Stewart Wayne,\*** to Associate Organist/Artist in Residence, First (Scots) Presbyterian, Charleston, SC. July 3  
**Freese, Faythe,\*** to Concordia University, Austin, TX. Apr 3

**Gyllsdorff, Gregory,\*** to Trinity-by-the-Cove Episcopal, Naples, FL. Dec 3  
**Hackett, Andrew,\*** to Organ Scholar, University of St Thomas, St Paul, MN. Nov 3  
**Hubbell, Brent,\*** to First United Methodist, Marion, VA. July 3  
**Johansen, Amy,\*** to University of Sydney, Sydney, Australia. Feb 3  
**Lawrie, David,** to St John's Episcopal, Huntingdon, MD. Oct 3  
**Leaver, S. Christopher,\*** to Director of Public Relations, Reuter Organ Company, Lawrence, KS. Aug 3  
**Mellichamp, James F.,\*** to Dean of School of Arts & Sciences, Piedmont College, Demorest, GA. Feb 3  
**Miller, Dan,\*** to Rodgers Instruments LLC. Dec 3  
**Morlock, John W.,\*** to tonal director, Andover Organ Company. Mar 3  
**Newton, Robert C.,\*** to tonal director, Andover Organ Company. Mar 3  
**O'Donnell, James,\*** to Westminster Abbey, London, England. Aug 3  
**Page, Daniel Bennett,** to St Stephen's Parish, Pittsfield, MA. Oct 3  
**Pardee, Katharine,** to Eastman School of Music, Rochester, NY. Sept 3  
**Perry, Chad,\*** to Rodgers Instruments LLC. Dec 3

**Peterson, Gregory**,\* to President of Association of Lutheran Church Musicians. Oct 3

**Preston, Simon**, re-appointed Artistic Director of The Royal Bank Calgary Festival. Aug 3

**Quinn, Iain**,\* to Trinity Episcopal, Hartford, CT. Apr 3

**Robinson, Dana**, to University of Illinois at Urbana-Champaign. Oct 3

**Sedun-Ulyanovsky, Natasha**,\* to Gloria Dei Lutheran, Forestville, CT. Nov 3

**Tate, Ken**, to First Presbyterian, Mankato, MN. May 3

**Teardo, Frederick**,\* to Schweitzer Scholar, First Church of Christ, Wethersfield, CT. Apr 3

**Teel, Christopher B.**,\* to Organ Scholar, Truro Cathedral, Cornwall, England. Aug 3

**Thallander, Mark**,\* to Glendale Presbyterian, Glendale, CA. June 3

**Triplett, Robert**,\* to University of Iowa, Iowa City, IA. Sept 3

**Visser, Larry**, to LaGrave Avenue Christian Reformed, Grand Rapids, MI. Nov 3

**Vozzella, Thomas R.**,\* to St Paul's Episcopal, Franklin, TN. Nov 3

**Wagner, David**,\* to Madonna University, Livonia, MI. Mar 3

**Zachacz, Thomas**,\* to Union Church, Pocantico Hills, NY. Feb 3

**Lord, Robert Sutherland**,\* named Professor of Music Emeritus, University of Pittsburgh, PA. July 4

**Marks, Christopher**,\* wins Arthur Poister Competition. Jan 2

**Martin, Béatrice**, wins Bruges harpsichord competition. Mar 3

**Oldengarm, Jonathan**, wins third prize in Dublin Competition. Dec 3

**O'Neill, Shane Douglas**, wins first prize in Dublin Competition. Dec 3

**Rigot, Vincent**, wins first prize in improvisation, Marchal Competition, Biarritz, France. July 3

**Steigler, Lou R.**,\* honored on 40th anniversary. Apr 4

**Thurman, Frederick**, awarded DMA degree. Sept 4

**Travers, Aaron J.**, wins AGO/ECS Publishing Award. Aug 4

**Weir, Gillian**,\* receives Albert Schweitzer medal. Feb 4

**Wetzler, Robert**, granted ASCAP award. Sept 4

## Obituaries

**Brooks, Gordon, W.** Apr 6

**Brown, Rayner**,\* Oct 6

**De Tar, Vernon**. Dec 6

**Farris, Michael**,\* May 6

**Guerra, Laeta Wentworth**. Jan 4

**Hansen, Edward**. Feb 4

**Heaps, Porter Warrington**. July 6

**Hofrichter, Joseph**. Oct 6

**Holmes, James**. Mar 6

**Horning, Joseph**,\* Feb 4

**Israel, Michael**,\* Dec 6

**Kean, Patricia "June"**. Apr 6

**Martin, Madeleine Sue Henderson Seid**, Mar 6

**Matthews, Thomas**. July 6

**Phelps, Lawrence I.**,\* Apr 6

**Rayfield, Robert**,\* Dec 6-7

**Shaw, Robert**. Mar 6

**Steed, Graham**. July 8

**Strahle, Arthur**,\* Sept 4

**Worth, Ted Alan**. Apr 7

**Young, Gordon**,\* Mar 6

## Organ Stoplist

**Andover**  
First Congregational, Rutland, MA. 2/19 tracker,\* May 20  
Lutheran Theological Seminary, Gettysburg, PA. 1/4 tracker,\* July 19  
Trinity Lutheran, Reading, PA. 1/4 tracker, July 19  
Northfield Mount Hermon School, Northfield, MA. 2/38,\* Sept 19

**Austin**  
St Andrew's Roman Catholic, Columbus, OH. 3/48,\* Sept 20

**Bedient**  
Madonna Rehabilitation Hospital Chapel, Lincoln, NE. 2/5 tracker,\* Apr 20  
St. Vincent de Paul Parish, Omaha, NE. 2/23 tracker,\* Aug 16

**Berghaus**  
St. Raphael the Archangel, Naperville, IL. 3/58,\* Oct 1, 18

**Bono**  
Feild Residence, Fork Union, VA. 1/5 tracker,\* Oct 19

**Buzard**  
St George's Episcopal, Belleville, IL. 2/32,\* Apr 1, 19  
Glenview Community Church, Glenview, IL. 3/69,\* Dec 1, 22

**Cook**  
Port Madison Lutheran, Bainbridge Island, WA. 2/22 tracker,\* Mar 20.

**Dobson**  
Eastminster Presbyterian, East Lansing, MI. 2/19 tracker,\* Sept 20  
Wartburg College, Waverly, IA. 2/32 tracker,\* Nov 20

**Fisk**  
St. James's Episcopal, Richmond, VA. 3/62 tracker,\* May 1, 19

**Fritts**  
Pacific Lutheran University, Tacoma, WA. 3/80 tracker,\* June 1, 19

**Geddes**  
Immanuel Lutheran, Pflugerville, TX. 2/16,\* June 20

**Glück**  
Congregation EmanuEl, New York, NY. 3/53,\* Dec 23

**Harrison & Harrison**  
St. James Episcopal, Hendersonville, NC. 3/48,\* Dec 24

**Harrold**  
Kay/MacBird Residence, Brentwood, CA. 2/26 tracker,\* July 1, 20

**Hendrickson**  
Wayzata Community Church, Wayzata, MN. 4/70 tracker,\* Jan 1, 17-18

**Hochhalter**  
First United Methodist, Eugene, OR. 3/43,\* Oct 19

**Hradetzky**  
St Christopher's by-the-River, Gates Mills, OH. 2/18 tracker,\* July 20

**J.C. Taylor (Hiners)**  
Immanuel Lutheran, Tigerton, WI. 1/6,\* Jan 4

**Jaeckel**  
Trinity Ev Lutheran, Richmond, VA. 2/22 tracker,\* Aug 1, 15

**Lewis & Hitchcock**  
Christ Episcopal, Gordonsville, VA. 2/15,\* Apr 18

**Muller**  
Trinity Episcopal Cathedral, Little Rock, AR. 4/82,\* Nov 1, 19

**Noack**  
The Old Dutch Church of Sleepy Hollow, Sleepy Hollow, NY. 2/19 tracker,\* June 20  
Christ Church Episcopal, Hudson, OH. 2/24 tracker,\* Oct 20

**Orgues Létourneau**  
First Baptist, Kalamazoo, MI. 3/57 tracker,\* Feb 1, 23-24  
St Ann's Catholic Church, Washington, DC. 3/61,\* Aug 16

**Parkey**  
St. Dunstan's Episcopal, Atlanta, GA. 2/6, May 20

**Pasi**  
West Vancouver United Church, West Vancouver, British Columbia. 2/38 tracker,\* Mar 1, 19

**Rench**  
Bethany Ev Lutheran, Kenosha, WI. 2/22,\* May 20

**Reuter**  
St Therese Parish, Deephaven, MN. 3/51,\* Sept 1, 18

**Swanson**  
Calvary Lutheran, Bellevue, WA. 2/15,\* Nov 20



## Honors and Competitions

**Alain, Marie-Claire**,\* receives AGO Lifetime Achievement Award. Nov 3

**Bastien, James & Jane**, receive MTNA Achievement Award. Oct 3

**Batastini, Robert J.**, named Music Director Emeritus, St. Joseph Roman Catholic, Downers Grove, IL. July 3

**Beck, Janice**,\* receives Alumni Achievement in Music Arts Award. June 3-4

**Belcher, Diane Meredith**,\* receives Outstanding Keyboard Performance award. May 3

**Boyer, Mabel Stewart**, awarded honorary DMA. May 3

**Bratt, C. Griffith**,\* honored at retirement. June 4

**Broome, David A.J.**,\* honored at Austin Organs. Feb 3

**Bruch, Delores**,\* honored on retirement at Univ of Iowa. Dec 3

**Craighead, David**,\* plays 75th birthday recital. Mar 3-4.

**Crozier, Catharine**,\* plays 85th birthday recital. Mar 3-4

**Deák, Lázló**, wins prize in interpretation, Marchal Competition, Biarritz, France. June 3

**Dunn, Wallace M.** honored by Wichita AGO Chapter. Jan 3

**Everhart, Ian**,\* wins Vernon deTar Scholarship Competition. Aug 4

**Fahrer, Nicole**, wins 25th annual Bowling Green Organ Competition. May 3

**Gillock, Jon**,\* named Performer of the Year. Sept 3

**Gran, Sarah**,\* wins first prize in 1999 Ottumwa Organ Competition. July 3

**Hancock, Gerre**,\* receives honorary DMA from University of the South, Sewanee, TN. July 4; receives New York City AGO recognition. Aug 4

**Hines, Lurley Whitty**, celebrates 86 years as organist at Pollocksville Baptist Church. Mar 4

**Joseph, Jeremy**, wins second prize in Dublin Competition. Dec 3

**Kwak, Tong-Soon**,\* elected President of the Korean Association of Organists. June 4

**Kotylo, Andrew J.**,\* wins Arthur Poister Competition. June 3

**Leach, Richard**, wins Macalester-Plymouth Hymn Writing Contest. May 3

**Locklair, Dan**, awarded North Carolina Arts Council Artist Fellowship. Nov 4

# THE DIAPASON

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

Official Journal  
International Society for Organ History and Preservation

- Feature articles by noted contributors
- Reviews of organ, choral and handbell music, books and recordings
- Stoplists and photos of organ installations
- Monthly calendar of events
- Extensive classified advertising section

## THE DIAPASON

380 E. Northwest Hwy., Ste. 200 • Des Plaines, IL 60016-2282

Name .....  NEW SUBSCRIBER

Street .....  RENEWAL

City .....  ENCLOSED IS

State ..... Zip .....  \$45.00 — 3 years

\$35.00 — 2 years

\$25.00 — 1 year

Foreign subscriptions:

\$70.00 — 3 years

\$50.00 — 2 years

\$35.00 — 1 year

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

# 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



George Baker



Diane Meredith  
Belcher



Guy Bovet +



David Craighead



Gerre Hancock



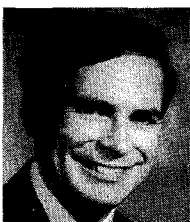
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



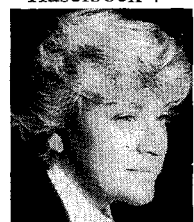
Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell



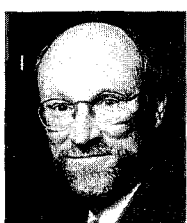
Jane  
Parker-Smith +



Peter  
Planjavsky +



Simon Preston +



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



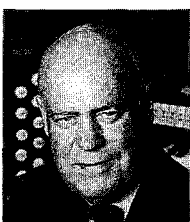
Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

St. Thomas Choir, New York City (2000-2001)  
 Westminster Abbey Choir, London (2000)  
 Westminster Cathedral Choir, London (2001)

+ = European artists available 2000-2001